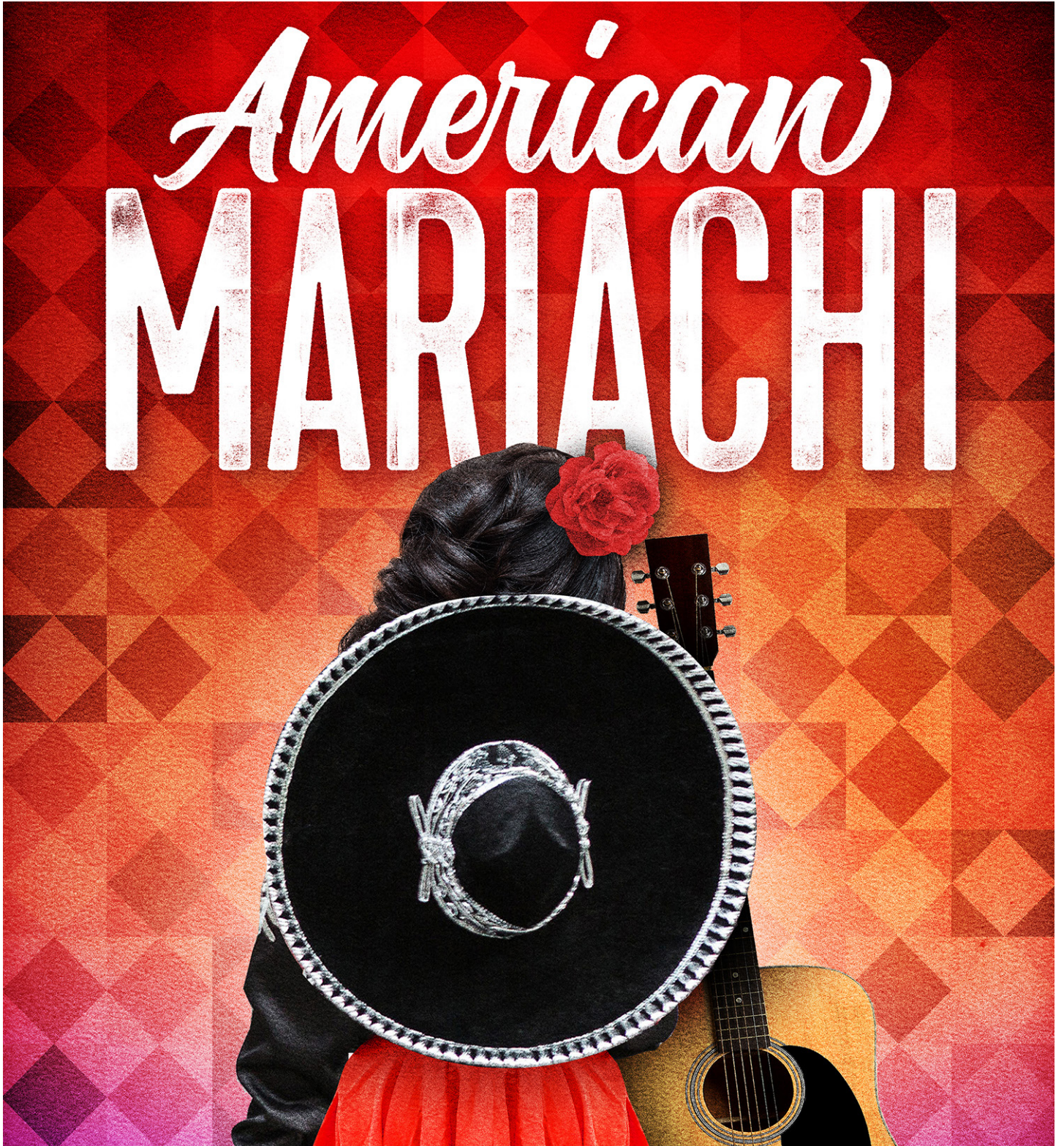


performances

THE  OLD GLOBE

APRIL 2018

American MARIACHI



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of American Mariachi. 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 SPONSORS



PAULA AND BRIAN POWERS

Paula Powers joined the Globe's Board of Directors in 2011, and she currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Paula also sits on the board of the Rancho Santa Fe Foundation. Brian's J.D. comes from the University of Virginia, and he is Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Together Paula and Brian have sponsored numerous productions at the Globe, including Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *In Your Arms*, a free student matinee of *Dr. Seuss's How the Grinch Stole Christmas!* for Title I schools, *The Last Match*, *Rain*, *Guys and Dolls*, and Ken Ludwig's *Robin Hood!* They have a strong commitment to new work, and the Powers New Voices Festival is named for them in honor of their significant Artistic Angels contribution to The Old Globe.



VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor *American Mariachi*. Vicki currently serves as Immediate Past Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including *Bright Star*, *In Your Arms*, *Rain*, *Skeleton Crew*, and *Hamlet*. Vicki, a native San Diegan, started her relationship with the Globe as a child, attending summer Shakespeare performances with her family. After retiring as Vice President of Human Resources from San Diego Gas & Electric, she joined the Globe's Board of Directors in 2011, and she also co-chaired the 2012 and 2015 Globe Galas. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they are involved with many other San Diego organizations, including A Step Beyond, a multifaceted afterschool program for underserved children, of which Vicki is a Founding Board Member.

GLOBE GUILDERS

Founded by Craig Noel and Irma Macpherson in 1955 as a volunteer auxiliary, the Globe Guilders have been an essential part of the Globe family for over 60 years. The organization has more than 200 members, and together they volunteer thousands of hours each year in areas throughout the theatre. Their contributions range from serving as Globe ambassadors in the community, to welcoming cast, crew, and staff with brunch at the first rehearsal for each production, to "adopting" each of the students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Guilders coordinate and run activities on our Copley Plaza during December Nights, and many of them can also be found volunteering in the Globe's administrative offices, costume shop, and Technical Center. Each year, their largest annual fundraiser is a beautiful fashion show, presented with Neiman Marcus, which raises over \$100,000 to support the Globe's artistic and arts engagement programs. The Guilders are always happy to welcome new members; you can find more information at www.GlobeGuilders.org.



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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**.



We thank all our generous patrons and supporters—including government funders—who make theatre matter. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial. **Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.**

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

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

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www.sandiegocounty.gov/content/sdc/general/bos.html

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

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SATURDAY, SEPTEMBER 22

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OUR THANKS

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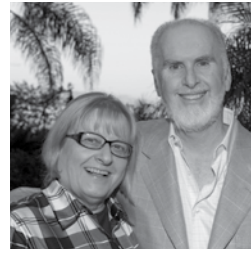
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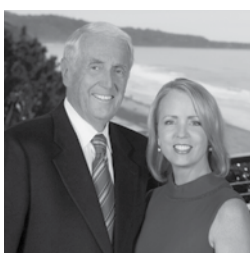
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Welcome to The Old Globe!

It's hard to improve on a San Diego experience like the one you are about to have: live theatre in beautiful Balboa Park, a world-premiere play featuring an incredible cast and joyous music, bold and beautiful craftwork in the costumes and set design, and a story that reflects an integral part of our region's culture.

American Mariachi is an ideal choice for this stage, and I hope you have a wonderful time here today!

As Chair of the Globe's Board of Directors, it is an honor to support and work with this treasured theatre, and I am consistently inspired by the quality—and, quite honestly, the quantity—of work the incredible creative teams, artists, and staff produce here. For most regional theatres, 14 mainstage productions a year would be unheard of, but the Globe doesn't stop there.

Through groundbreaking programs like Globe for All, sensory-friendly performances, Community Voices workshops, and so much more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the dedication of our generous donors, the Globe would not be the leading American theatre it is today. I hope that, after enjoying this production, you will consider becoming a donor and joining the Friends of The Old Globe or the Circle Patrons. Special experiences and excellent benefits await you, but most of all, you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

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

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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.

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FROM BARRY

The Globe's Statement of Values, which you can find on page 1 of this program, declares that we believe theatre matters and that our commitment is to make it matter to more people. We honor this commitment in many ways.

One way is through our nationally renowned arts engagement work. Nearly two dozen distinct programs bring participatory theatre-related activities to neighborhoods all across San Diego County. But another way we make theatre matter is through the work we do on our three professional stages. In our selection of the plays we produce and in the staffing of the creative teams that create our shows, we seek to tell stories that reflect the many communities that call our city home. And even as our seasons aspire toward our stated value of inclusion, even so they endeavor toward our stated value of excellence. Productions that conjure wonderful, thrilling, entertaining, enlightening moments of theatre and simultaneously express the widest range of the human experience—these are the ones that represent the Globe at its best.

Tonight's show is such a production. *American Mariachi* emerges from a rich and complex culture that has been underrepresented on the Globe's stages even though it's a huge part of San Diego. And it tells a story that's sweet and moving and fun and frankly universal in its themes: memory, family, self-expression, love, loss, and music.

Playwright José Cruz González, a fixture on the Los Angeles theatre scene and a formidable voice in Latinx theatre nationwide, makes his Globe debut with a story whose simple contours belie its deeper sophistication. It's a story that's easy to relate to for anyone who has cared for an ailing parent or who has overcome resistance in pursuit of a dream. Too, it's a story that's hugely resonant at this moment in our national life: Lucha's determination to play mariachi is a tale of a young woman's quest to find her own voice in spite of a patriarchal culture that doesn't want to hear her. It's an American story in a deeper sense as well: a story of how our national culture takes shape through contributions brought here from across our borders.

But as interesting as its themes are, *American Mariachi's* form is compelling too. Just as mariachi is a musical tradition that fuses folk, classical, and popular forms, so José's play brings together dramaturgical tropes from classic American drama, popular storytelling, and even some of the modes of more experimental theatre. He makes a memory play in the Miller and Williams mode, a rousing showbiz fable in the Hollywood musical mode, and a magical-realist play in the Latin American literary mode. As he infuses his scenes with humor and heart, he makes an original work that's at once familiar and fresh. From the moment I read it, I was won over.

I'm so very pleased that José entrusted his play to the hands of our good friend James Vásquez. Year after year James demonstrates his talent as he keeps *The Grinch* lean and green and mean, but in this play he shows that his command of story and staging, acting and dramatic structure, is at the highest level. San Diego is justly proud to be home to this superb artist, and we're delighted that he's in the Globe family.

Almost all of the artists James has invited to join him in this work are new to the Globe. That's a special happiness for all of us. Their work on *American Mariachi*, as vibrant, boisterous, and bright as the musical idiom that drives the story, brings a real dynamism to our season. They demonstrate our values in vivid, living form as they make an excellent evening of entertaining and moving theatre that matters.

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

in association with Denver Center for the Performing Arts Theatre Company

PRESENTS

AMERICAN MARIACHI

BY
JOSÉ CRUZ GONZÁLEZ

Regina Garcia
SCENIC DESIGN

Meghan Anderson Doyle
COSTUME DESIGN

Paul Miller
LIGHTING DESIGN

Ken Travis
SOUND DESIGN

Cynthia Reifler Flores
MUSIC DIRECTOR

Shirley Fishman
DRAMATURG

Joanne DeNaut, CSA
CASTING

Rachel Ducat
PRODUCTION STAGE MANAGER

DIRECTED BY
JAMES VÁSQUEZ

Originally commissioned by and developed at the Denver Center for the Performing Arts Theatre Company.

American Mariachi received its world premiere on February 2, 2018 at the Denver Center for the Performing Arts Theatre Company, Chris Coleman, Artistic Director, and Charles Varin, Managing Director, and on March 29, 2018 at The Old Globe, Barry Edelstein, Erna Finci Viterbi Artistic Director, and Timothy J. Shields, Managing Director.

American Mariachi is the recipient of an Edgerton Foundation New Play Award.

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

March 23 – April 29, 2018

CAST
(in alphabetical order)

GABBY Natalie Camunas*
SOYLA, SISTER MANUELA Crissy Guerrero*
MINO, PADRE FLORES Rodney Lizcano*
AMALIA, DOÑA LOLA Doreen Montalvo*
LUCHA Jennifer Paredes*
FEDERICO Bobby Plasencia*
MATEO, RENÉ, RUBÉN Luis Quintero*
ISABEL, TÍA CARMEN Amanda Robles*
HORTENSIA (BOLI) Heather Velazquez*

MARIACHIS

TRUMPET Fernando Guadalupe Zárate Hernandez
VIHUELA Erick Jimenez
GUITARRÓN Ruben Marín
VIOLIN Tom Tinoco

Production Stage Manager Rachel Ducat*
Assistant Stage Manager Amanda Salmons*

SETTING

Mid 1970s.
A Latino community somewhere in the western United States.

There will be no intermission.

PRODUCTION STAFF

Assistant Scenic Design Eileen McCann
Resident Associate Costume Design Charlotte Devaux
Assistant Lighting Design Wen-Ling Liao
Stage Management Intern Lilyana Melero

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

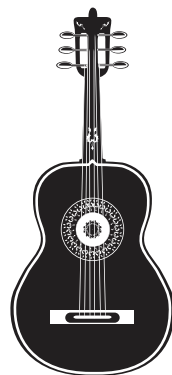
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

HOW Art IMITATES Life

Playwright José Cruz González and director James Vásquez discuss *American Mariachi*.
Interview by Danielle Mages Amato



José Cruz González



James Vásquez

What's your personal history with mariachi music?

José Cruz González: You know, it's been there my whole life. When my mother would clean the house on a Saturday, we'd hear the mariachi music on her little record player. It was always there, in my family. But it wasn't until about seven or eight years ago that I started studying the music. I teach at Cal State Los Angeles, and I was on campus so many hours during the week that I decided to take a course myself, a mariachi course. Our music director, Cindy Reifler Flores, was teaching that class. And little by little, it just grew on me, and I reconnected to the joy of the music, and I really came to love it. And that's when this journey began: studying with Cindy and other teachers of mariachi and listening to their stories. Out of that came *American Mariachi*.

James Vásquez: Like José says, in a lot of Latino families, mariachi music is always sort of in the background—at parties, festivals, family gatherings. But when I came on board with this project, I had a lot to learn about mariachi, the different styles and the instruments. Luckily José—and especially Cindy—know the ins and outs of this music. Back in June they took me and Shirley Fishman, our dramaturg, to Los Angeles to hear Cindy's band, Mariachi Corazón de México. We went to Mariachi Plaza in Boyle Heights—this community plaza with incredible murals around it that became pivotal to the design of the set. Then they took us to a big fancy restaurant to hear mariachi, and finally to this little taco bar where Cindy's group played—and I have to tell you, they were the *best*. The women handled the crowd in this room like you would not believe. I've gotten a real on-the-ground education in mariachi, and it's been fantastic! I've really learned that it's all about celebration and community, and we wanted to capture that spirit in this production.

JCG: I think that's so important, James. Mariachi is about the community, and it's incredibly important *to* the community. This play has been a wonderful opportunity for me to share with people a little bit about what the music is and why it's so very special.

One of the characters in *American Mariachi* is struggling with dementia. What brought that element into the play?

JCG: Well, again, it came from talking to the women who play mariachi. Both Cindy and a woman whom I played with, Stacey Lopez, who is now a professional mariachi, told me this story. They played for this elderly woman who was suffering through

that, and they just played this one song over and over again, for about an hour, just to see the joy in her face. Every time that song played, she lit up. That's where the seed of it came.

JV: My own father-in-law passed away in December from a battle with dementia, and he lived with us while that journey was beginning. For him, there were a couple of songs from the '60s, and there was a movie—when we put those things on he would come to life a little bit. So I certainly understand the importance of music when it comes to memory. And what's been sad but surprising is the number of people in our cast who have had experience with it, and then the number of audience members that sit in the theatre afterward and have to take a moment because it hits close to home for them as well.

What were you looking for when you were casting the show?

JV: It was a difficult process. We wanted to find an authentic Latino cast, and we wanted to find actors who embodied the spirit of these women. We had several talented women come in who were polished, who understood the play, who maybe even played instruments—but they didn't quite have the spark of life that you wanted to see from these characters. I was looking for actors with heart, who cared about the importance of telling this story. And then of course, they have to sing and play instruments. Many of them did, but none of the women played the instruments that they actually ended up playing in the show.

JCG: That made it a little harder!

JV: Exactly! What's been fun to watch in rehearsal is how art imitates life. The characters in the play come together to form a band, and each one gets handed an instrument, and we watch their faces go: "You want me to play *this*?" That's not far off from how the actors looked when we handed them instruments, and they looked at us like: "You want us to play these?" And they just had four weeks to learn!

JCG: Yes, it was quite remarkable to see that parallel between the characters of the play and the actors. And like the characters, the actors just bonded immediately. Crissy Guerrero, who plays Soyla, sort of brought them together, and now they do things together like a family. They went bowling; I just saw pictures of them going out bowling together.

JV: When you talk about *familia*, *amor*, and *tradición*, they are embodying that 100 percent.

What do you feel is the importance of doing this play now, here in San Diego?

JV: This story celebrates a culture and a people and a history in such a beautiful, honest, and yet universal way that you can't help but leave feeling more connected to that community and that culture. And visibility is very important. Just seeing these beautiful Latina women on stage, breaking the mold, finding their voices, and saying, "We have value." There couldn't be a better time for that. It's always a good time, but there could not be a better time to celebrate this story.

JCG: I couldn't say it better, James. That's perfect. It's always been important to me to tell the stories of those who don't have a voice. To present people as human and not just a label. We need a lot of healing as a society right now, and I think theatre has the power to do that. ■

Photo: (below, from left) Amanda Robles, Heather Velazquez, Jennifer Paredes, Natalie Camunas, and Crissy Guerrero. Photo by AdamsVisCom.



THE TRAILBLAZING WOMEN OF MARIACHI MUSIC

By Leonor Xóchitl Pérez, Ph.D.



Leonor Xóchitl Pérez, Ph.D.

Mariachi music is a male-dominated Mexican performance genre in which women have historically been relegated to the periphery, primarily as vocalists or *ranchera* singers, going back to the late 1920s. What is less well known is that women have actually performed mariachi music as instrumentalists for more than a century.

I remembered seeing movies from the 1950s—Mexico’s golden age of film—featuring all-female mariachi groups accompanying singers. I wondered if the women in these movies were actresses or if they were in fact professional mariachi musicians. My interest was also inspired by the fact that I am a mariachi musician and was among the first women to perform as a mariachi violinist in Los Angeles when I joined my school-based mariachi in 1973.

Throughout 20 years of research, I learned that in 1903 Rosa Quirino began performing mariachi music in La Escondida, Nayarit, Mexico, as a 13-year-old. She not only performed in all-male groups but also eventually directed her own group, in which she was the sole female.

Victor Angulo and Adela Chavez also added to the mariachi tradition by forming Adelita y Su Mariachi de Muchachas, the first all-female mariachi group in Mexico City, in 1948. Within a few years, two other groups, Mariachi Femenil Estrellas de Mexico (1951) and Mariachi Las Coronelas (1953), began performing. Each group was formed by a band member and a male manager or musical director with the intent of capitalizing on the growing popularity of the style. The groups traveled extensively throughout North and South America and were instrumental in promoting everything from beer to cigarettes in their *carpas* (tents) and *caravanas* (caravan) shows. They also performed in theatres, fairs, and dance halls.

The women in these pioneering groups were recruited as young girls, some as young as 13. The parents of these new musical charges assigned legal guardianship to the male member of the management team. Women reported being paid and treated well as they performed with many of the biggest celebrities of the time. They also joined musicians’ and actors’ unions and performed in radio, television, and film.

This very nontraditional role of female mariachi was not always easy for audiences to accept. These pioneering musicians periodically needed protection, as they were at times the targets of male audience members who yelled for them to shed their clothes or chased them as they finished their performance and left the stage. Rosa Quirino, for example, often carried a gun, knowing full well that circumstances might force her to use it.

Despite their success, many of these women were forced to make the same choice as many of the women of this era: marriage and family, or mariachi. Faced with rejection and patriarchal barriers, the music went all but silent.

As culture and society underwent dramatic changes in the 1960s and ’70s, however, so too did women’s participation in mariachi performance, nowhere more dramatically than in the United States. This vibrant and soul-touching music began to include women not only as vocalists but also as instrumentalists.

In 1967, in Alamo, Texas, the all-female Las Rancheritas formed and began winning over audiences. At the invitation of President Lyndon Johnson, a Texan, and through the auspices of another Texan, Congressman Eligio “Kiko” de la Garza, Las Rancheritas were asked to entertain the troops in Vietnam. In January of 1968 they became the first mariachi group to travel to a war zone to perform. They considered it an act of patriotism as well as a symbol of ethnic identity, community, and comfort for both Latino and non-Latino troops fighting in the war.

Las Rancheritas also took their music to the world-famous Plaza Garibaldi, the touchstone of mariachi music where this

uniquely Mexican music has been performed since 1929. The group continued to perform until 1980.

Rebecca Gonzales was another such pioneer, performing as a violinist with the University of California, Los Angeles’s Mariachi de Uclatlán in 1974. From there, she joined the internationally renowned Mariachi Los Camperos de Nati Cano in 1975, becoming the first woman to perform with a commercially successful all-male mariachi group. Laura Sobrino followed, joining the previously all-male Mariachi Sol de Mexico and eventually becoming the nation’s most famous mariachi music preservationist. With Gonzales and Sobrino paving the way, women learned to perform this genre in newly formed ethnomusicology and Chicano-studies departments at universities across the country. At the same time, a growth of multicultural education in American elementary, middle, and high schools spurred on this musical renaissance. It also ushered in an explosion of mariachi festivals throughout the West and Southwest.

Mariachi Reyna de Los Angeles, founded and directed by mariachi musician and restaurateur José Hernández in 1994, is widely believed to be the first ever all-female mariachi. My research has discovered that is not entirely true, but they are in fact the first commercially successful all-female mariachi group. Since then, mariachi women have continued to make major strides in the tradition, often exceeding the stature of talented male mariachi groups.

Mariachi Divas de Cindy Shea, founded in 1999, has garnered eight Grammy Award nominations and two wins. In 2008, Mariachi Mujer 2000 de Marisa Orduño represented the United States at the Beijing Olympics. In 2017, New York’s innovative and multicultural Mariachi Flor de Toloache also won a Latin Grammy Award. Today, one can find all-female mariachi groups throughout the world, such as London’s Mariachi Las Adelitas UK and Canada’s Mariachi Estrellas de Vancouver.

Women have played an important role as cultural torch bearers of the mariachi tradition for more than a hundred years. They have made major contributions to the advancement of this cultural art form as promoters of national identity in Mexico, ethnic identity and community in the United States, and mariachi culture across the globe. Their persistence and dedication have helped them overcome barriers to their inclusion in this male-dominated genre. Their stories reflect an impressive tapestry of passion, respect, and influence on this important Mexican cultural form. ■

Leonor Xochitl Pérez, Ph.D. is a leading proponent and preservationist of women’s mariachi history. As a scholar, she travels the world giving lectures on this topic. She is the curator of The Old Globe’s lobby exhibit for American Mariachi, and as a mariachi musician herself, she launched the annual Mariachi Women’s Festival in Los Angeles in 2014, which features all-female mariachi groups from around the world.



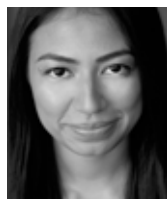
Las Rancheritas.



Adelita y Su Mariachi de Muchachas.



Mariachi Femenil Estrellas de Mexico.

**NATALIE CAMUNAS**

(Gabby) has previously appeared in the West Coast premiere of *Seven Spots on the Sun* (The Theatre @ Boston Court), the world premiere of *DJ Latinidad's Latino Dance Party* (Mixed Blood Theatre, Movimiento de Arte y Cultura Latino Americana), and the world premiere of *Pang!* (Legion Arts, 24th Street Theatre). Her television and film credits include "Goliath," "Speechless," "Major Crimes," "Nicky, Ricky, Dicky & Dawn," *Bright* directed by David Ayer, *Bruising for Besos* directed by Adelina Anthony, and *Detained in the Desert* directed by Iliana Sosa. She received her B.A. from University of Southern California and trained at X Repertory Theatre's Studio Conservatory and Upright Citizens Brigade. nataliecamunas.com.

**CRISSY GUERRERO**

(Soyla, Sister Manuela) has appeared as Lillian in *Wild in Wichita* (Bilingual Foundation of the Arts/Los Angeles Theatre Center); Camila in *In the Heights* (Performance Riverside); Jasmine in *Black Butterfly*, *Jaguar Girl*, *Piñata Woman and Other Superhero Girls*, *Like Me* (Mark Taper Forum); Gracie and Mariluz in *La Posada Magica* (South Coast Repertory and Odyssey Theatre Ensemble); and Helen Chavez in Ed Begley Jr.'s *Cesar & Ruben* (NoHo Arts Center). She also served as producer, writer, and performer of *C & C Variety Hour* (Steve Allen Theater). Ms. Guerrero's television credits include "Parks and Recreation," "George Lopez," "Mind of Mencia," "Ellen: The Ellen DeGeneres Show," "SpongeBob SquarePants," and "Handy Manny."

**RODNEY LIZCANO**

(Mino, Padre Flores) has appeared in *The Book of Will*, *Frankenstein*, *Hamlet*, *American Night: The Ballad of Juan José*, *The Merchant of Venice*, *Spinning Into Butter*, *Inna Beginning*, *The Tempest*, *Gross Indecency: The Three Trials of Oscar Wilde*, *The Rivals*, *Kingdom*, *The Winter's Tale*, and *A Christmas Carol* (Denver Center for the Performing Arts Theatre Company), *Much Ado About Nothing*, *Othello*, *Henry V*, *The Tempest*, *The Merry Wives of Windsor*, *Henry IV Parts I and II*, *Equivocation*, *Cymbeline*, and *Hamlet* (Colorado Shakespeare Festival), *The Archbishop's Ceiling*, *The Crucible*, and *A Man for All Seasons* (Arvada Center for the Arts and Humanities). His credits also include productions at Actors' Ensemble Theater and The Dreamscape Theatre, both Off Broadway, as well as Shakespeare Dallas, Stories on Stage, Theatre Aspen, and Orlando Shakespeare Theater. Mr. Lizcano's film and television credits include *Silver City* directed by John Sayles and "Stage Struck" (Bravo). He received a B.F.A. from Southern Methodist University and an M.F.A. from the National Theatre Conservatory.

**DOREEN MONTALVO**

(Amalia, Doña Lola) was most recently seen as Gloria Estefan's mother, Gloria Fajardo, in the original Broadway cast of *On Your Feet!*; she was also in the original Broadway cast of *In the Heights* (Drama Desk Award). Her other New York and tour credits include Heidi in *Curvy Widow* (Westside Theatre), Lupe in *Giant* (The Public Theater), Lupe in *La Lupe: My Life, My Destiny* (Puerto Rican Traveling Theater), and Louise and Hannah in *Flashdance the Musical* (first national tour). She has also been seen on television in "Madam Secretary," "Elementary," "The Good Wife," "Law & Order," and "One Life to Live." As a singer, Ms. Montalvo has performed in jazz clubs all over New York and has been heard on many recordings. She recently released her solo album, *American Soul/Latin Heart*. doreenmontalvo.com.

**JENNIFER PAREDES**

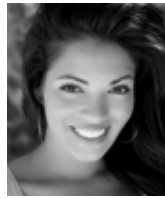
(Lucha) has previously appeared in *Twelfth Night* (Globe for All), *Waking La Llorona* (The Old Globe and La Jolla Playhouse/Without Walls Festival, made possible by The San Diego Foundation Creative Catalyst Fund), *Into the Beautiful North*, *Manifest Destinitis*, and *Rapture, Blister, Burn* (San Diego Repertory Theatre), *Ballast* (Diversionsary Theatre), *Perfect Arrangement* (Intrepid Theatre Company), *Seven Spots on the Sun* (InnerMission Productions), *Lydia* (ion theatre company), *El Huracán* (La Jolla Playhouse/DNA New Work Series), *OjO: The Next Generation in Travel* (La Jolla Playhouse/Without Walls Festival), *September and Her Sisters* (Scripps Ranch Theatre), *Blamed: An Established Fiction* (San Diego International Fringe Festival, Best Dramatic Production winner), *BASH/SLAM JAM* (Lamb's Players Theatre), *The Nutcracker* (New Village Arts), and *The Shape of Things* (University of San Diego). She received her B.A. in Theatre Arts at University of San Diego. Jenniferparedes.net.

**BOBBY PLASENCIA**

(Federico) has appeared in *Recent Alien Abductions* (Actors Theatre of Louisville/Humana Festival), *Water & Power* (San Diego Repertory Theatre, also at Mark Taper Forum as understudy; Craig Noel Award), *Vesuvius* (South Coast Repertory), *Blood Wedding* (La Jolla Playhouse), *Down Past Passyunk* (InterAct Theatre Company), and *The Tempest*, *Twelfth Night*, and *A Midsummer Night's Dream* (Independent Shakespeare Co.). His New York credits include *La Ruta* (Working Theater), *American Journalero* (INTAR Theatre), *Luz* (La MaMa Experimental Theatre Club), and *Julius Caesar* (The Drilling Company). Mr. Plasencia's television and film credits include "House of Cards" (Netflix), "General Hospital" (ABC), *Fidel* (Showtime), and *Maria Full of Grace* (HBO, Sundance Film Festival). He received his M.F.A. in Acting from New York University's Tisch School of the Arts.

**LUIS QUINTERO**

(Mateo, René, Rubén) previously appeared in *Twelfth Night* and *The Book of Will* (Hudson Valley Shakespeare Festival), *Love's Labour's Lost* (The Acting Company), and *A Christmas Carol* and *Percy Jackson and the Lightning Thief* (Theatreworks USA). He received a B.F.A. from University of North Carolina School of the Arts.

**AMANDA ROBLES**

(Isabel, Tia Carmen) has appeared in the original casts of both *Mickey's Most Merriest Celebration* and *Elena's Royal Welcome* (Walt Disney World) and productions with Disney Cruise Line as well as *A Flash of Time* (The Kimmel Center for the Performing Arts), *Big Fish* (11th Hour Theatre Company), *Ay Amor!* (Philadelphia Artists' Collective). She was also seen in the film *Bodies*. She holds a B.F.A. in Musical Theater from The University of the Arts in Philadelphia. amanda-robles.com.

**HEATHER VELAZQUEZ**

(Hortensia (Boli)) has appeared Off Broadway in *Pipeline* (Lincoln Center Theater), *Another Word for Beauty* (Goodman Theatre), *So Go the Ghosts of Mexico* (Sundance Institute Theatre Lab), *Rosario and the Gypsies* and *Worship* (Theatre for the New City), *Pinkolandia* (INTAR Theatre), and *nobody rides a locomotive no'mo* (Rising Circle Theater Collective). She received her B.F.A. in Theater from New World School of the Arts.

JOSÉ CRUZ GONZÁLEZ

(Playwright) has previously written the plays *Sunsets & Margaritas* (Denver Center for the Performing Arts Theatre Company), *September Shoes* (Geva Theatre Center), *Curious* (Teatro del Pueblo), *The San Patricios* (Pacific Conservatory Theatre), *Among the Darkest Shadows* (Wharton Center for Performing Arts), *The Highest Heaven* (Childsplay), *The Long Road Today* (South Coast Repertory), and *The Astronaut Farmworker* (La Jolla Playhouse; 2016 PEN Center USA Literary Award Finalist). Mr. González also wrote for "Paz," the Emmy Award-nominated television series produced by Discovery Kids for The Learning Channel. He is a member of the College of Fellows of the American Theatre at The Kennedy Center. A collection of his plays, *Nine Plays by José Cruz González: Magical Realism and Mature Themes in Theatre for Young Audiences*, was published by University of Texas Press in 2009. He is a professor at California State University, Los Angeles and a member of the Dramatists Guild and TYA/USA. He is a Playwright-in-Residence at Childsplay in Tempe, Arizona.

JAMES VÁSQUEZ

(Director) recently directed *American Mariachi* at Denver Center for the Performing Arts Theatre Company. Previously at The Old Globe he has directed *Dr. Seuss's How the Grinch Stole Christmas!*, *Rich Girl*, and *Richard O'Brien's The Rocky Horror Show* and provided musical staging for *The Comedy of Errors*, *Boeing-Boeing*, and *A Midsummer Night's Dream*. With The Old Globe and University of San Diego Shiley Graduate Theatre Program, he has directed *Clybourne Park* and the world premiere of Keith Reddin's *Acquainted with the Night*. He recently received the Craig Noel Award for Outstanding Direction of a Musical for Moonlight Stage Productions's *In the Heights*, and he received the award in 2010 for *Sweeney Todd* at Cygnet Theatre Company. His other recent directing/choreography credits include *The Addams Family* (Moonlight Stage Productions), *West Side Story* and *Cats* (San Diego Musical Theatre), *Tell Me on a Sunday* (Vista's Broadway Theater), *Pippin*, the West Coast premiere of [title of show], and *Next Fall* (Diversionsary Theatre), and *Hedwig and the Angry Inch* and *Pageant* (Cygnet), as well as developmental workshops at La Jolla Playhouse and Goodspeed Musicals. In 2004, Mr. Vásquez founded Daisy 3 Pictures with Mark Holmes and Carrie Preston. Their first two feature films, *29th and Gay* and *Ready? OK!*, played national and international film festivals, winning Best Feature Film awards in Seattle, North Carolina, and San Diego. Their film *That's What She Said* made its world premiere at the 2012 Sundance Film Festival. Mr. Vásquez is a graduate of The Juilliard School.

REGINA GARCIA

(Scenic Design) has had long-standing relationships with renowned Latino theatres including Repertorio Español, Puerto Rican Traveling Theater, INTAR Theatre, Teatro Vista, and Pregones Theater. Her recently completed projects include works at Oregon Shakespeare Festival, GALA Hispanic Theatre (Helen Hayes Award nomination), Milwaukee Repertory Theater, Arizona Theatre Company, and Steppenwolf Theatre Company. Ms. Garcia is a company member with Rivendell Theatre Ensemble in Chicago, an advisory board member of Latinx Theatre Commons, and a regional associate member of the League of Professional Theatre Women. She teaches Scenic Design at the University of Illinois at Urbana-Champaign.

MEGHAN ANDERSON DOYLE

(Costume Design) is Costume Design Associate at Denver Center for the Performing Arts Theatre Company, where her credits include *The Glass Menagerie*, *Fade*, *Tribes*, *One Night In Miami...*, *Appoggiatura*, *Vanya and Sonia and Masha and Spike*, *The Giver*, *Superior Donuts*, *Well*, *Jackie & Me*, and *Ed, Downloaded*. For the theatre's Off-Center series, she has designed *The Wild Party*, *DragOn*, *Sweet & Lucky*, *Cult Following*, and *Perception*. Her DCPA Cabaret credits include *First Date*, *Five Course Love*, and *I Love You, You're Perfect, Now Change*. She has also designed for Colorado Shakespeare Festival, Arvada Center for the Arts and Humanities, Theatre Aspen, Curious Theatre Company, The Aurora Fox Arts Center, and National Theatre Conservatory. She

has a B.A. in Theatre from University of Denver and an M.F.A. in Costume Design from University of Florida.

PAUL MILLER

(Lighting Design) lit The Old Globe's production of *Guys and Dolls* last year. He designed the Broadway productions of *Amazing Grace*, *The Illusionists – Witness the Impossible*, *Legally Blonde*, *Jackie Mason: Freshly Squeezed*, and *Jackie Mason's Laughing Room Only*. He has designed 25 Off Broadway productions, over 60 regional theatre productions, and 15 national tours. His international credits include three seasons at the Stratford Festival, London's West End, Vienna, Milan's Teatro alla Scala, South Africa, China, Manila, and São Paulo. His television credits include "Live from Lincoln Center"; over 20 specials for Netflix, Showtime, and Comedy Central; and every live performance over the last 19 years from the internationally televised "New Year's Rockin' Eve" from Times Square.

KEN TRAVIS

(Sound Design) previously designed The Old Globe's productions of *Rain* and *The Last Goodbye*. His Broadway credits include *In Transit*, *Aladdin*, *Jekyll & Hyde*, *A Christmas Story The Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park*, and *Steel Magnolias*. His Off Broadway and regional credits include 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, and Paper Mill Playhouse.

CYNTHIA REIFLER FLORES

(Music Director) also music directed *American Mariachi* for the 2016 Colorado New Play Summit. This is the fifth original work by playwright José Cruz González on which she has collaborated. Ms. Flores, a classically trained violinist, learned mariachi the traditional way through apprenticeship with male mariachis from Mexico, immersing herself in the mariachi subculture. She has performed with the Grammy Award-winning Mariachi Divas and was an original member and bandleader of Mariachi Reyna de Los Angeles, the first U.S. all-female show mariachi of international importance. Ms. Flores teaches mariachi at California State University, Los Angeles and University of California, Riverside, and she performs with Corazón de México in L.A.

SHIRLEY FISHMAN

(Dramaturg) also served as dramaturg for the 2016 Colorado New Play Summit presentation of *American Mariachi*. Her other credits include *Indecent* and *Come from Away* (both Tony Award winners), *The Hunchback of Notre Dame*, *Glengarry Glen Ross*, *An Iliad*, *Hands on a Hardbody*, *American Night: The Ballad of Juan José*, José Cruz González's *The Astronaut Farmworker*, and BD Wong and Robert Lee's *Alice Chan*, among others (La Jolla Playhouse), Jessica Hagedorn's *Dogeaters*, Nilo Cruz's *Two Sisters and a Piano*, David Henry Hwang's *Golden Child*, and, as co-curator, the New Work Now! festival (The Public Theater), Herbert Siguenza's *Manifest Destinitis* (San Diego Repertory Theatre), and Lloyd Suh's *Jesus in India* and Taylor Mac's *Hir* (Magic Theatre). Ms. Fishman is also affiliated with Sundance Institute Theatre Lab and Native Voices at the Autry, among others.

JOANNE DENAUT, CSA

(Casting) is the Casting Director and Artistic Associate at South Coast Repertory. There she has cast more than 200 productions, including world premieres by many of the country's leading playwrights like Richard Greenberg, Donald Margulies, Craig Lucas, Howard Korder, Amy Freed, Lynn Nottage, Nilo Cruz, Beth Henley, and Octavio Solis. She has also cast for Center Theatre Group, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, and Dallas Theater Center, as well as co-productions with The Public Theater, Manhattan Theatre Club, Baltimore Center Stage, and Berkeley

Repertory Theatre. Her film credits include work with Octavio Solis, Juliette Carrillo, and the American Film Institute. She received her B.A. from University of California, Irvine.

RACHEL DUCAT

(Production Stage Manager) is the Stage Manager of Denver Center for the Performing Arts Theatre Company, where her many credits include *All the Way*, *Tribes*, *One Night in Miami...*, *Appoggiatura*, *Shadowlands*, *black odyssey*, *The Most Deserving*, *A Weekend with Pablo Picasso*, *The Giver*, *Heartbreak House*, *Two Things You Don't Talk About at Dinner*, *The Liar*, *Superior Donuts*, *The Catch*, *The House of the Spirits*, and *Grace*, or *the Art of Climbing*, as well as *An Act of God* for DCPA Cabaret and *The Snowy Day and Other Stories* by Ezra Jack Keats for DCPA Theatre for Young Audiences. Ms. Ducat's other credits include *Twelfth Night*, *Treasure Island*, and *Richard III* (Colorado Shakespeare Festival), *Beautiful: The Carole King Musical*, *Jersey Boys*, *Wicked*, and *Dirty Dancing* (national tours), and productions at Curious Theatre Company, Chicago Shakespeare Theater, Cleveland Play House, and Hope Summer Repertory Theatre. She has a B.A. in Theatre Production from University of Delaware.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *The Importance of Being Earnest*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Benny & Joon*; *King Richard II*; *The Blameless*; *October Sky*; *Macbeth*; *Rain*; *The Metromaniacs*; *Kiss Me, Kate*; *The White Snake*; *The Two Gentlemen of Verona*; *Vanya and Sonia and Masha and Spike*; *The Last Goodbye*; Globe for All (2014–2015); the Summer Shakespeare Festival (2011–2013); *Somewhere*; *Lost in Yonkers*; *I Do! I Do!*; and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society).

DENVER CENTER FOR THE PERFORMING ARTS

(Co-Producer) Under the leadership of Artistic Director Chris Coleman and Managing Director Charles Varin, the 40-year-old DCPA Theatre Company produces a season of classic and contemporary plays, musicals, and world premieres. Through its mainstage productions, innovative Off-Center shows, and new play development program, DCPA Theatre Company offers more than 500 performances annually, helping to place Colorado top in the nation in per capita theatre attendance. The Theatre Company is one component of the DCPA, which, along with Broadway and Cabaret, is the largest not-for-profit theatre organization in the U.S., entertaining nearly 610,000 guests at 49 productions year-round.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Recognized as one of the leading American authorities on the works of Shakespeare, 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*, and *Hamlet*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. 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. Mr. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at

Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. 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 through 2007. He will next direct the Broadway revival of *Carousel*. He most recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss's How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), and *Porgy and Bess* (Tony nomination). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th anniversary of the birth of this theatre legend who was instrumental in cultivating the San Diego arts community. Mr. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Following the war he directed more than 200 plays of all styles and periods and

produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

PATRON INFORMATION

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



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



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



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



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

TAKING PHOTOS IN THE THEATRE

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

Regina Garcia, Scenic Design

Meghan Anderson Doyle,
Costume Design
@mdoyle19
doylecostumedesign.com

Paul Miller, Lighting Design

Ken Travis, Sound Design

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

A GATHERING FOR CHANGE

The Shakespeare in Prisons Conference Comes to The Old Globe

By Freedom Bradley-Ballentine and Mike Hausberg

In 2011, a small group of arts practitioners from the Midwest was faced with a problem: the inherent isolation of working with incarcerated individuals. Because of the remote locations of the prisons, this group needed to unite and show they were not alone, to create a network where there was none. When asked about those early days of planning, Executive Director Scott Jackson of Shakespeare at Notre Dame spoke about why they felt it was so important. "We knew we needed to form a social justice movement because the experiences we were learning about by doing the work were just so diverse and important."

Curt Tofteland, Founder and Producing Director of Shakespeare Behind Bars, also saw the possibilities for a unique community when professor Peter Holland came to Notre Dame from the Shakespeare Institute in Stratford-upon-Avon in England. Tofteland said, "Peter organized an academic conference when he got to Notre Dame, and I discovered that he was interested in Shakespeare performance, not just Shakespeare on the page."

After several conversations, the group decided to bring together the artistic and the academic and explore what was happening in prisons. After Tofteland attended a conference in Rotterdam regarding this kind of work, discussion turned to action. "I wanted to bring someone in to talk about what was going on internationally," he said. "I knew Peter and Scott had the resources to make this happen, and what started out as a speaking engagement quickly grew into an international conference."

The Shakespeare in Prisons Conference was born. The first conference in 2013 was all about getting to know other professionals and creating a network across the country and the



world, and that could only happen by putting everyone in the same room. A second convening in 2016 built on this foundation.

That spirit of connection inspired the group to move the conference from its Midwestern roots to The Old Globe, where the 2018 conference was held in March. Tofteland explained, "The reason it was held at Notre Dame was that they had the resources to nurture it. The plan was always to get it into a position to travel, and that's where The Old Globe came in, to get it into the theatre world so it wasn't thought of as this purely academic idea."

Jackson added, "The Old Globe is such a well-established and well-known institution in America. Its commitment to theatre being more than entertainment, its commitment to programs that invest in the community. That is something that unites us in change."

Another thing that made the San Diego conference different from previous iterations was the inclusion of so many correctional professionals, including San Diego County Sheriff Bill Gore, who is a huge proponent of rehabilitation and who delivered the keynote address this year. "We've never had that many law enforcement officials at the conference," said Tofteland. "It was a great opportunity to share what's effective. There was a lot to learn from them."

Bringing the Shakespeare in Prisons Conference to The Old Globe opened the world of prison-arts to many new people and established the conference as an important gathering for those in the field. "I'm thrilled that the conference has its own legs, that it lives in the world," said Jackson. "It has just grown so much."

Photos: (top) The first Shakespeare in Prisons Conference, 2013. Photo by Lesley Currier. (left) Curt Tofteland and Peter Holland speaking at the Shakespeare in Prisons Conference, 2013.

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To find out more about the Shakespeare in Prisons Conference, please visit www.TheOldGlobe.org/ShakespeareinPrisons2018.

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 Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Cynthia Ochoa, Laura Rodriguez,
 Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Scott Fitzpatrick, Deborah Montes,
 Stephanie Passera Pub Shift Supervisors
 Patrice Aguayo, Tyra Carter, Athena Dinunzio, Yvette
 Piscopo, Jennifer Van Atta, Vladymir Wong Pub Staff
 Linda Bahash, Barbara Behling,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
 Sherisa Eselin Security Officer
 Karen Cole, Francisco Dukes, Mark A. Flores,
 Jeff Howell, Keneti Kurtz, Joseph Lapira, Janet Larson,
 Jean Pierre, Eleuterio Ramos, Terri J. Silva,
 Guadalupe Velez Security Guards
 Jose Gamino, Joseph Lapira VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director