



WELCOME BACK

*Welcome to The Old Globe and this production of The Gardens of Anuncia. We thank you for being a crucial part of what we do, and supporting us through our extended intermission. Now more than ever, as we return to live performances, our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work.*

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

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

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

## FROM BARRY

ny S. Thornley†

TREASURER

EMERITUS

DIRECTORS

Gara: B. Clark

L.L.

B. J.

Cady

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B.

D-2

Lina

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Wellcome  
Harvey P. White°

Memoriam

James Vásquez

Turner Sonnenberg

Miki Vale

James Vásquez

Whitney White

Craig Wright

Karen Zacarias

great pride and plea-  
by their active presence  
of the Globe.

David F. Segal

Richard Seger\*

Deane Sinor\*

Don Sparks

David Ogden Stiers\*

Conrad Susa\*

Deborah Taylor

Grace Tedrow\*

Sara Thompson\*

Patricia Whitehead

James Winker

Robert Wojewodski

G. Wood\*

Memoriam

As the Great Intermission winds down—permanently, we hope and pray—we reopen our indoor operations with *The Gardens of Anuncia*. The show tells a simple story of one life in art, and the complex forces that came together to shape it. We follow the artist Anuncia both in her old age, when she's looking back at decades of accomplishment, and also in her childhood, when she's looking forward to unknown adventure. The stories of young and old Anuncia wrap around each other, toggling back and forth between memory and the present, between loss and discovery, between wonder and grief. And as we watch young Anuncia grow into womanhood and old Anuncia recall her own past, we consider some very big questions: How does an artist find her voice? What shapes a life? Do we become ourselves and forge who we are *sui generis*, or are we the products of those who have loved us?

Anuncia's life is shaped by the life of her country, by the tectonic shifts of history and politics, but mostly by the women who raise her. She sings of them, "Mami, Granmama, Tia, and me," and that's what this musical is about: the generations of one family of extraordinary women, their struggles, their joys, and, most of all, their legacies. In every individual soul live on the souls of so many who have loved and fought and sacrificed on their behalf. At some point each of us will look back and see that we are the only one left and will remember and exalt our parents and grandparents, and their parents and grandparents, even as we move forward through our own lives.

In *Gardens*, older Anuncia prepares to go to New York to accept a lifetime achievement award. Life imitates art: hours before the first rehearsal of the show, we learned that Graciela Daniele will be awarded the 2020 Tony Award for Lifetime Achievement. *Gardens* is her story. On page 6 of this program, you can read about how Grazie, as she's known, shared her memories of Argentina and the women in her family with Michael John LaChiusa, and how he shaped them into this piece. He had great material to work with. Grazie is a legend, one of the towering figures of the last 50 years in the American theatre. She wears her stature graciously, as befits her name. And she honors us, and enchants us, by coming to the Globe to stage this musical based on her own life.

Michael John is also a giant. Nominated for five Tony Awards himself, his is a defining voice of his generation of theatre makers. Renowned for the emotionality and sweep of his music and the incisive boldness of his lyrics, Michael John's confidence in this theatre to reopen with his newest work is a gift to us. We thank him.

Other legends are making the show. One is the lighting designer Jules Fisher, whose breathtaking career in the American theatre goes back to the 1960s, racking up nine Tony Awards (and an additional 16 nominations!). He's lit opera, dance, film, and concerts by nearly every major popular musical artist you can name. He lit the first Broadway production of *Hair*, for goodness' sake! His longtime artistic partner Peggy Eisenhauer is another great figure of the American stage; so is costume designer Toni-Leslie James. Scenic designer Mark Wendland is renowned for his thrilling originality. Space prohibits me waxing rhapsodic about all of the eminent talents gathered behind the scenes, and I beg their forgiveness. In truth, every artist working on this show is a leading figure in American theatrical art. And the company of *Gardens* is a who's who of the finest performers at work in musical theatre today. All in all, it's a remarkable group. It's hard to think of another regional theatre in this country that could put a team like this together.

And here's the true thrill: almost all of these genius creators are Globe alumni, returning to San Diego once again to make their art. Grazie's been here before. So has Michael John, and many others. That's what we do at The Old Globe. We gather the most talented artists in the field to make beautiful and meaningful theatre for the audiences of San Diego. That we can do it after the challenging period we've just endured is a marvel of its own, and everyone in the Globe's orbit should feel very proud.

I'm rather personally invested in this show, as you can tell. In the scariest moments of the pandemic, I promised Grazie that we would produce it, and I couldn't imagine letting her down. I advocated passionately for the piece with philanthropists whose generous and beyond-the-normal support, for which I'm most thankful, makes it possible. As we conceived our path out of closure, I insisted that this musical be the North Star by which we navigate. And now it's here, and I'm deeply, deeply moved. After 18 months of so much loss and so much darkness, *The Gardens of Anuncia* brings us light. It plants a flag in the ground to which we all can point with pride and say: *this* is what the Globe believes theatre is meant to be.

Thanks for coming. Enjoy the show.



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

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

Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# THE GARDENS OF ANUNCIA

A NEW MUSICAL BY  
MICHAEL JOHN LACHIUSA  
BASED ON THE STORIES OF GRACIELA DANIELE

Mark Wendland  
SCENIC DESIGN

Toni-Leslie James  
COSTUME DESIGN

Jules Fisher + Peggy Eisenhauer  
LIGHTING DESIGN

Drew Levy  
SOUND DESIGN

Michael Starobin  
ORCHESTRATIONS

Deborah Abramson  
MUSIC DIRECTOR

Tara Rubin, CSA and  
Xavier Rubiano, CSA  
CASTING

Anjee Nero  
PRODUCTION STAGE  
MANAGER

CO-CHOREOGRAPHY BY  
ALEX SANCHEZ

DIRECTION AND CO-CHOREOGRAPHY BY  
GRACIELA DANIELE

*The Gardens of Anuncia* was originally commissioned by The Old Globe.

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

September 10 – October 17, 2021

fields  
AGING DIRECTOR

CAST  
(in order of appearance)

OLDER ANUNCIA ..... Carmen Roman  
YOUNGER ANUNCIA ..... Kalyn West  
TÍA (LUCIA) ..... Andréa Burns  
GRANMAMA (MAGDALENA) ..... Mary Testa  
MAMÍ (CARMEN) ..... Eden Espinosa  
PRIEST, GRANDFATHER, THAT MAN,  
MOUSTACHE BROTHER, MOVIE FATHER ..... Enrique Acevedo  
THE DEER, MOUSTACHE BROTHER ..... Tally Sessions  
REHEARSAL STAND-INS ..... Summer Broyhill, Joz Vammer  
  
Production Stage Manager ..... Anjee Nero  
Assistant Stage Manager ..... Amanda Salmons  
Assistant Stage Manager ..... Kira Vine

SETTING

Present, in the U.S.A., and in the past, in Buenos Aires, Argentina.  
1940s–1950s during the Perón regime.

*There will be no intermission.*

Drew Levy  
SOUND DESIGN

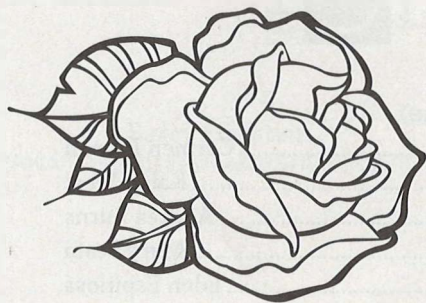
Anjee Nero  
PRODUCTION STAGE  
MANAGER

PRODUCTION STAFF

Associate Costume Design ..... Charlotte Devaux  
Wig Design ..... Alison Reyes  
Associate Music Director ..... Justin Gray  
Assistant Scenic Design ..... Eileen McCann  
Associate Lighting Design ..... Brandon Bagwell  
Assistant Lighting Design ..... Heather Reynolds  
Associate Sound Design ..... Maggie Burke  
Script Assistant ..... Jessica Keasberry-Vnuk  
Stage Management Intern ..... Samantha Espino  
Stage Management Intern ..... Ruby Hays  
Dance Captain ..... Kalyn West  
Artistic Observer ..... Lauren Haughton Gillis

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.



# A LIFETIME OF STORIES



Director/co-choreographer  
Graciela Daniele and composer/book  
writer Michael John LaChiusa discuss  
the creation of their new musical  
*The Gardens of Anuncia*.

Interview by Danielle Mages Amato

**Tell us a bit about the history of your friendship and your relationship as collaborators.**

**Graciela Daniele:** When I became an associate director at Lincoln Center, Ira Weitzman said to bring him my ideas for new musicals. That was 1991 or 1992, after *Once on This Island*. When I lived in Paris, I had read Arthur Schnitzler's *La Ronde*, and I thought it would make a fantastic chamber musical. Ira said, "I've got just the person for you: Michael John LaChiusa." I had heard the name, but I hadn't really seen any of his work. So we talked on the phone, and I said, "Would you like to have a meeting?" I thought he was going to say in a week or two weeks, but no, he said, "How about tomorrow?" And then he came to my house with the *full first scene* written.

**Michael John LaChiusa:** I played it for her, and she screamed. I thought maybe she was crazy like I was. And she was! I knew in that moment, after playing the scene for her, her response, how excited we got—I knew I had found a soulmate and a friend. She became a mother to me, a friend to me, a guardian angel. It's been one of these remarkable, remarkable relationships that constantly inspires. We know how to entertain each other.

**GD:** And we laugh a lot.

**MJLC:** We do laugh a lot. And we get into trouble sometimes—which is so much fun—both artistically and personally. I find that she always challenges me. And it's just a thrill ride. You never know what's up ahead, but you know that you're in safe hands, because your partner is with you. And you can do absolutely anything you want.

**GD:** He said exactly what I feel. He challenges me. It's so inspiring not to do the same thing, the rut. I've done everything. I've done musicals on Broadway, marvelous stuff, but I always felt like there has to be something more, there has to be something that I'm scared of doing. And he gives me that.

**How did this show come into being?**

**MJLC:** Maybe three years ago, I invited her to come and speak to one of the writing classes I was teaching at Columbia University. I like to bring in people who have had successful careers for a long period of time, because it inspires young writers, and they start thinking about their careers long-term. So Grazie goes up there and she's talking to the students—I've known Grazie for so many years at this point, and she's got so many stories. Funny, funny stories about her mother and her grandmother and her aunt.

**GD:** Well, a lot of the very good sense of humor. I always find a quirky

**MJLC:** So she tells a real wild one, and after

**GD:** We have the same

**MJLC:** A dry martini. "All those stories about I'm going to write a m

**GD:** No, he said, "I'm g And I said, "No thank twice."

**MJLC:** But I said, "these stories. They're inspiring—those women went home that night, opening scene. And th it as a gift, to honor y course, but I know you

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so many stories. Funny,  
and her grandmother

**GD:** Well, a lot of them are not so funny—I just have a very good sense of humor and even in the terrible stories I always find a quirky thing that will make you laugh.

**MJLC:** So she tells a story that I hadn't heard before, a real wild one, and after class we go out for a martini—

**GD:** We have the same drink.

**MJLC:** A dry martini. So we're sitting there and I said, "All those stories about you growing up in Argentina? I'm going to write a musical about this stuff."

**GD:** No, he said, "I'm going to write a musical about *you*." And I said, "No thank you. I do not want to live my life twice."

**MJLC:** But I said, "We have to do something with these stories. They're so much fun, and they're just so inspiring—those women, those remarkable women." I went home that night, after our martini, and I wrote the opening scene. And then I felt guilty about it. I meant it as a gift, to honor your women, and to honor you, of course, but I know you don't like to look back.

**GD:** I don't like looking back on myself, but I love to give people the opportunity to know these three women who created me. Because they were very, very extraordinary and special. That was the whole point. When he said he wanted to write a musical about me, I said no, but when it was about these women...

**What about this show scares you?**

**GD:** The only thing that scares me is that it is very emotional for me. I'm not sure I'm going to get through some of those moments without crying. But then I just take five minutes and go to the bathroom and we get back to work.

**MJLC:** It is very personal for Grazie. And it's a deeply personal gesture for me, writing this for her. But we want to make sure it has a universal feeling.

**GD:** And I think it does.

**MJLC:** It's really about what happens when you are the only one left—how do you remember the people you have lost? And it's about the people who have shaped us, and how they need to be honored and respected. *Anuncia* is a way of saying thank you to those who are gone for making us who we are. Especially the women.

**When it came time to put together a design team, what were you looking for?**

**GD:** First of all, my husband, Jules Fisher, is the lighting designer. I've known him for 47 years. He'd better do good work or else I'm not going to cook for him. [laughs]

Jules and Peggy Eisenhower and I have done many, many shows together.

**MJLC:** And for me, Toni-Leslie James—her costumes sing my songs. On a practical level, the clothes that she builds allow the singers to sing. She's very conscious of how comfort and support work for a singer's body.

**GD:** The new one to me is scenic designer Mark Wendland, who did *Rain*. I love his ideas. They are not the expected ideas—he makes daring choices. And I think his ideas let us see how memories work. Some memories are extremely vivid in my mind. Some are almost like shadows or silhouettes—they're vague. You can't really describe them clearly. So here, the vivid memories happen in the downstage, with color. But in the gardens, upstage, it's almost like a black-and-white film. By creating this set, Mark allowed me to explore that.

**What is it like to be receiving the 2020 Tony Award for Lifetime Achievement?**

**MJLC:** Finally!

**GD:** I think that when I was younger, and I was working so hard, I would think: oh, I've gotten 10 Tony nominations, when will I finally get an award? But to me, the award is really the opportunity of making theatre. The theatre I love, theatre like this. ■



# JUAN PERÓN'S ARGENTINA

A brief history of the nation at the heart of *The Gardens of Anuncia*.

By Danielle Mages Amato



*The Gardens of Anuncia* takes place in the present, but the memories that visit Older Anuncia as she works in her garden are memories of Buenos Aires, Argentina in the 1940s and 1950s, during the regime of Juan Perón. An army colonel who helped engineer a military coup before becoming president in 1946, Perón remains a polarizing figure in the history of Argentina. His support for workers' rights won him the support of the nation's laborers and underprivileged (the *descamisados*, or "shirtless ones"), but his authoritarian use of the military and governmental power to suppress his critics and to silence dissents eventually led to revolution and his violent overthrow in 1955.

An admirer of Benito Mussolini and Adolf Hitler, Perón built a cult of personality around himself—using propaganda, mass media, and the spectacle of government-organized rallies—in order to present a heroic, idealized image of Perón as the embodiment of Argentina's spirit and people. This cult of personality extended to Perón's beautiful and charismatic wife, the former actress Eva Duarte. Known by her pet name, Evita, she positioned herself as a champion of women and the poor, and she was seen as the spiritual leader of the country before her death from cancer in 1952. All criticism of Perón and his wife was cast as unpatriotic, and any opposition was treated as an attack on the nation itself. The regime relied on an alarmist, us-versus-them mentality to justify violence and the repression of Perón's adversaries.

Many of those adversaries were artists. Life under Perón was especially difficult for Argentina's writers, painters, musicians, and intelligentsia. Art became a tool of the regime, and artists who would not put their work toward the glorification of Perón faced steep penalties. Film actors and directors who did not express support for him were forbidden to work. Musicians who would not perform at rallies risked imprisonment. Perón shut down opposition newspapers, fired thousands of university professors and teachers, and persecuted writers like Argentina's own Jorge Luis Borges. Perón imprisoned Borges's mother and sister (artist Norah Borges) for speaking against the regime, and his government eventually forced Borges into exile.

How much more extraordinary, then, that the women of *The Gardens of Anuncia* flourish as artists during this time in Argentina's history when unrest surrounds them. To support their family, Anuncia's mother Carmen works as a secretary for the Governor of Buenos Aires, a post that makes her family afraid—for good reason. Anuncia's Tía Lucia, based on director Graciela Daniele's own aunt, an accomplished poet and artist, gives Anuncia the gift of a visual imagination that grows out of music and blossoms into stories. And all the women in Anuncia's life support her choice to pursue a life in the arts, even though it means leaving Argentina behind. However, as *The Gardens of Anuncia* so eloquently reminds us, nothing and no one we love is ever truly left behind: "There is never a goodbye." ■



Outstanding Individual  
City Center Encores!  
Judas in *Jesus Christ Superstar*  
*King and I*. National  
Vikram understudy in  
in *In the Heights*, Juli  
*Saigon*, Zoser in *Aida*,  
at Paper Mill Playho  
*Fire*, *Carmen La Cuba*  
@EnriqueAcevedoActo



*Cinderella*, *Hairspray*. C  
Theatre), *The Independent*  
*Spring* (York). Favorite  
Stage, *Weathervane*),  
Katharine in *Kiss Me, Kate*  
Education: M.F.A. from  
from FSU. She is also  
@summerbrodyhill on I



*Saturday Night*. Digital  
Street Playhouse). So  
available at psclassics  
Bloods," "Kevin Can V  
You" reboot. Upcomin  
Spielberg's *West Side St*  
andreaurns.com.



*In the Heights* (Kennedy C  
at Royal Albert Hall)  
Festival). Television/fi  
"Elementary," *Storytell*

## ARTISTS

TINA

Anuncia.

Anuncia as she works in the regime of Juan Perón. In 1946, Perón remains a man of the support of the authoritarian use of the military led to revolution

round himself—using her to present a heroic, personality extended her pet name, Evita, she a spiritual leader of the just as unpatriotic, and a feminist, us-versus-them

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as artists during this Anuncia's mother Carmen said—for good reason. poet and artist, gives us. And all the women ing Argentina behind. love is ever truly left



### ENRIQUE ACEVEDO

(Priest, Grandfather, That Man, Moustache Brother, Movie Father) Off Broadway: Peron in *Evita* at New York City Center, *Giant* at The Public Theater, Antonio in *The Countess of Storyville* opposite Deborah Cox, Emiliano Zapata in *Zapata!* (NYMF

Outstanding Individual Performance Award), *Zorba* at City Center Encores! European tours: Danny in *Grease*, Judas in *Jesus Christ Superstar*. Asian tour: Lun Tha in *The King and I*. National tours: Bernardo in *West Side Story*, Vikram understudy in *Bombay Dreams*. Regional: Kevin in *In the Heights*, Julio in *Paint Your Wagon*, John in *Miss Saigon*, Zoser in *Aida*, Pedro in *Man of La Mancha*, Camelot at Paper Mill Playhouse, Cortez in *Hatuey: Memory of Fire*, *Carmen La Cubana* at Théâtre du Châtelet in Paris. @EnriqueAcevedoActor on Instagram.



### SUMMER BRODYHILL

(Rehearsal Stand-In) The Old Globe: Lady Montague in *Romeo and Juliet*, Amiens in *As You Like It*. Globe/USD Shiley Program: Feste in *Twelfth Night*, Calphurnia and Lepidus in *Julius Caesar*. Broadway: *Hairspray*. National tours: *Rodgers + Hammerstein's*

*Cinderella*, *Hairspray*. Off Broadway: *Killer Therapy* (Players Theatre), *The Independents* (Soho Playhouse), *The Day Before Spring* (York). Favorite regional: *The Last Five Years* (Virginia Stage, Weathervane), Jane in *Tarzan* (Tuacahn), Lilli/Katharine in *Kiss Me*, Kate opposite Davis Gaines (concert). Education: M.F.A. from Globe/USD Shiley Program, B.M. from FSU. She is also a playwright. summerbrodyhill.com, @summerbrodyhill on Instagram.



### ANDRÉA BURNS

(Tía) Broadway: Daniela in *In the Heights* (Drama Desk Award), *On Your Feet!* (Outer Critics Circle nomination), *The Nance*, *The Rose Tattoo*, *The Ritz*, *The Full Monty*, *Beauty and the Beast*. Off Broadway: *Smart Blonde*, *Songs for a New World*, Stephen Sondheim's

*Saturday Night*. Digital streaming 2021: *Bad Dates* (George Street Playhouse). Solo album: *A Deeper Shade of Red*, available at psclassics.com. Film/television: *Akron*, "Blue Bloods," "Kevin Can Wait," "Jessica Jones," "Mad About You" reboot. Upcoming: the new role Fausta in Steven Spielberg's *West Side Story*, in movie theaters this December. andreaburns.com.



### EDEN ESPINOSA

(Mami) The Old Globe: *Rain*. Broadway: *Wicked*, *Rent*, *Brooklyn*. National tours: *Falsettos*. Regional: *Flora the Red Menace* (Reprise), *Evita* (TPAC), *Lizzie* (Fredericia Theatre in Denmark, Greenwich Theatre in London), *Merrily We Roll Along* (Huntington Theatre), *In*

*the Heights* (Kennedy Center), *West Side Story* (BBC Proms at Royal Albert Hall), *Lempicka* (Williamstown Theatre Festival). Television/film: "Law & Order," "Ugly Betty," "Elementary," *Storyteller*. Voice-over: "Rapunzel's Tangled

Adventure," "Robot Chicken," "Mad," "Elena of Avalor," "Titan Maximum." Albums: *Look Around* and *Revelation* on all streaming platforms. edenespinosa.com, @edenespinosa on Instagram and Twitter.



### CARMEN ROMAN

(Older Anuncia) Recent: *Botanic Garden* (16th Street), *The Children* (Seattle Rep), *Angels in America* (Berkeley), *You Can't Take It With You* (Indiana Rep), *Native Son* (Yale Rep, American Blues, Court), *My Fair Lady* (Lyric Opera), *Moon Over Buffalo* (New Theatre). Tour:

*Angels in America*. Off Broadway: *Iphigenia Cycle* (TFANA, Court), *The Mysteries* (CSC), *Paradise* (Gary Allen), *Love, Sex, and Death in the Amazon* (Paradise Factory). Regional: 13 seasons with Peninsula Players; *Wit*, *Black Snow*, *Brutality of Fact* (Goodman), *Side Man* (Steppenwolf), *The Price* (Syracuse, Geva), *Sonia Flew* (Huntington), *Electra* (Hartford), *Shadowlands* (Alliance). Television/film: "Proven Innocent," "Chicago P.D.," "Betrayal," "Boss," "All My Children," "Early Edition," "Law & Order," "SVU," "Criminal Intent," *An Acceptable Loss*, *Savages*, *The Falcon*. Honors: Fox Fellow, Siddons Award, Jefferson Awards.



### TALLY SESSIONS

(The Deer, Moustache Brother) The Old Globe: *Rain*, *Robin and the Seven Hoods*. Broadway: *Company*, *Anastasia*, *War Paint*, *Falsettos*, *Cirque du Soleil's Paramour*, *School of Rock*, *Big Fish*, *The House of Blue Leaves*. Off Broadway:

*Giant* (The Public), *Queen of the Mist* (Transport Group), *Anyone Can Whistle* (Encores!), *Yank!*, *Godspell*, *Hallelujah*, *Baby!* (York Theatre). Regional: Leading roles at Paper Mill Playhouse, Goodspeed Musicals, Signature Theatre, The Muny, Kansas City Repertory, Asolo Repertory, Westport Country Playhouse, Olney Theatre, Studio Theatre, The Kennedy Center. Film/television: *Burning Man*, "The Marvelous Mrs. Maisel," "Falling Water," "Elementary." thetallysessions.com, @tallysessions on Instagram and Twitter.



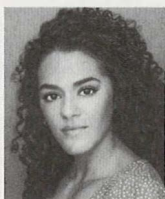
### MARY TESTA

(Granmama) Awards: Legend of Off Broadway Award, three Tony nominations, two Lortel nominations, six Drama Desk nominations, two Drama League nominations, two OCC nominations, an Obie Award, a special Drama Desk Award celebrating

*Queen of the Mist* and "three decades of outstanding work." Broadway: *Oklahoma!*, *Wicked*, *Xanadu*, *Chicago*, *42nd Street*, *Forum*, others. Opera: *Anna Nicole* (BAM). Off Broadway: *Oklahoma!*, *Government Inspector*, *First Daughter Suite*, *Queen of the Mist*, *A New Brain*, *See What I Wanna See*, others. Television/film: "The Good Fight," *The Mother* (three Best Actress awards), "Divorce," "The Marvelous Mrs. Maisel," "Bull," *Big Stone Gap*, "2 Broke Girls," *Eat Pray Love*, "Whoopi," others.

**JOZ VAMMER**

(Rehearsal Stand-In) The Old Globe: *Thinking Shakespeare LOVE!*, *Another Shore*, *Age of Innocence*. Globe/USD Shiley Program: *A Midsummer Night's Dream*, *Oedipus Tyrannus*, *Measure for Measure*, *The Promise*, *The Visit*, *Twelfth Night*. Off Broadway: *Bernie and Mikey's Trip to the Moon* (Strangemen), *The School for Wives* (Extant Arts), *The Snow Queen* (The Russian Arts Theater), *Rosencrantz and Guildenstern Are Dead* (The Onomatopoeia Theatre Company). Regional: *The Merchant of Venice*, *Fiddler on the Roof* (Arkansas Shakespeare Theatre), *Cyrano* (Saratoga Shakespeare Company), *Into the Woods* (Hope Summer Repertory Theatre). Podcast: "The Film Reroll." Education: M.F.A. from Globe/USD Shiley Program. jozvam.com, @jozvam on Instagram.

**KALYN WEST**

(Younger Anuncia) Broadway: Shelby, Emma and Alyssa understudy in *The Prom*. Off Broadway: Marlie in *Gigantic*. First national tour: ensemble in *Mean Girls*. New York: Kat Johnson in *Nikola Tesla Drops the Beat* (Adirondack), Natalie in *The Demise* (NYMF), Katie in *PopStar* (Alchemy Theatre). Regional: Stubb in *Moby Dick* (ART), Esmerelda in *Hunchback of Notre Dame*, Vanessa in *In the Heights* (Fulton), ensemble in *Prince of Egypt* (TheatreWorks), Mimi in *Rent* (Casa Mañana), Aggie in *Back Home Again* (Leshner Center), Zaneeta in *The Music Man* (Flatrock Playbill), Ana in *Ass by Ellen Simon* (Pioneer Theatre). Television/film: "Blue Bloods," *Imitation Girl*. kalynwest.com, @misskurlykay.

**MICHAEL JOHN LACHIUSA**

(Book, Music, and Lyrics) The Old Globe: world premiere of *Rain*. Broadway: five Tony Award noms; *The Wild Party*, *Marie Christine*, *Chronicle of a Death Foretold*. Off Broadway: *First Daughter Suite*, *Giant*, *Queen of the Mist*, *Bernarda Alba*, *See What I Wanna See*, *Little Fish*, *Hello Again*, *First Lady Suite*. Regional: *Lovers and Friends* (*Chautauqua Variations*) (Lyric Opera of Chicago), *Send (who are you? I love you)* (Houston Grand Opera). Revues: *La La LaChiusa* (Joe's Pub), *Hotel C'ent l'Amour* (The Blank Theatre), *Heartbreak Country* (Jazz at Lincoln Center). Awards: Obie Award, Gilman & Gonzalez-Falla Award, Kleban Prize, two Daytime Emmy Awards.

**GRACIELA DANIELE**

(Direction and Co-Choreography) Directed on Broadway, at Lincoln Center, The Public Theater, regional theatres; 2021 Tony Award for Lifetime Achievement, 10 additional Tony nominations, six Drama Desk nominations. Broadway: *Chita Rivera: The Dancer's Life*, *Annie Get Your Gun*, *Marie Christine*, *Once on This Island*, *The Pirates of Penzance*, *Chronicle of a Death Foretold*, *Dangerous Game*, *Ragtime*, *The Goodbye Girl*, *Zorba*, *The Rink* with Liza Minnelli and Chita Rivera, *A New Brain* (Lincoln Center Theater), *The Mystery of Edwin Drood*. Other awards: 1998 Mr. Abbott Award for outstanding achievement by a director/choreographer. Recent: choreography for *The Visit* on Broadway.

**ALEX SANCHEZ**

(Co-Choreography) Pre-Broadway: *Roman Holiday*. Off Broadway: *The Public*, *Playwrights Horizon*, *Encores!*, *Amas Musical Theatre*. Regional: *Goodman*, *Paper Mill*, *Goodspeed*, *Williamstown*, *Guthrie*, *Stratford*, *Dallas Theater Center*, *Chicago Shakes*, *Marriott Theatre*, *Berkshire Theatre*, *Glimmerglass*, *Muny*, *Alabama Shakes*, *Kansas City Starlight*, *Pittsburgh CLO*, *Riverside Theatre*, *Woodminster*, *SDC Dancebreak*. Director/choreographer: *Sweet Charity*, *Newsies*, *Evita* (Marriott), *In the Mood* (tour), *The World Goes 'Round* (Riverside). Awards: SDC Callaway Award, two BroadwayWorld Awards, Lucille Lortel Award nom, Connecticut Critic Circle Award nom, seven Jefferson Award noms, *Dance Magazine* "25 Artists to Watch 2016." Performer: *Globe's Chita Rivera: The Dancer's Life*, 10 Broadway shows, soloist with Ballet Chicago. alexsanc.com.

**MARK WENDLAND**

(Scenic Design) The Old Globe: *Rain*. Broadway: *Rose Tattoo*, *Six Degrees of Separation*, *Significant Other*, *Heisenberg*, *If/Then*, *Merchant of Venice* (Tony nomination), *Next to Normal* (Tony nomination), *Talk Radio*, *An Almost Holy Picture*, *Death of a Salesman*. New York: *Murder Ballad* (MTC), *The Mother* (Atlantic), *Unknown Soldier* (Playwrights Horizons), *Moscow Moscow Moscow...*, *Yen*, *Punk Rock* (MCC), *A Midsummer Night's Dream*, *Richard III*, *Hamlet* (CSC), *The Layover*, (Second Stage), *The Intelligent Homosexual's Guide...*, *Satellites*, *F\*\*\*ing A*, *Pericles*, *A Dybbuk*, *The Winter's Tale*, *Romeo and Juliet*, *Henry V*, *Cymbeline*, *Timon of Athens* (Public Theater), *Angels in America* (Signature). Los Angeles: *The Tempest* (LA Philharmonic). markwendland.com.

**TONI-LESLIE JAMES**

(Costume Design) Broadway: *Bernhardt/Hamlet*, *Come from Away*, *Jitney*, *Amazing Grace*, *Lucky Guy*, *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight*: Los Angeles, 1992, *Angels in America*, *Chronicle of a Death Foretold*, *Jelly's Last Jam*. Other work: Off Broadway, regional, West End. Honors: 38 costume design nominations and awards, including three Tony nominations, five Drama Desk nominations, two Hewes Design Awards, an Irene Sharaff Young Master Award, an Obie Award for Sustained Excellence of Costume Design.

**JULES FISHER + PEGGY EISENHAUER**

(Lighting Design) The Old Globe: *Chita Rivera: The Dancer's Life* with Graciela Daniele. Broadway: *Marie Christine*, *The Dancer's Life*, *Dangerous Games*, *Chronicle of a Death Foretold*, *Ragtime*. Off Broadway: *Hello Again*, *Dessa Rose*, *A New Brain*. Film: *Chicago*, *Dreamgirls*, *School of Rock*, *Burlesque*, *Beauty and the Beast*. Music industry: Whitney Houston, David Bowie, Rolling Stones, Neil Young, Tracy Chapman, Fishbone, Parliament-Funkadelic. About: their studio, Third Eye, conceives and designs lighting for all forms of entertainment.

**DREW LEVY**

(Sound Design) The Old Globe: *Hurricane Diane*, *Pygmalion*. Broadway: *Oklahoma!* (Tony nom, Drama Desk nom), *Honeymoon in Vegas* (Drama Desk nom), *Chaplin* (Drama Desk Award), *The Winslow Boy*, *The Importance of Being*

*Earnest*, *Present Laughter* (Park Avenue Armory), *One Day, The Weir, White* (Public), *Dutchman* (C), *Hotel*, ART, *Williamstown Theater*, *Westport County Stage*, *McCarter*, *Georgetown*. Other: *Reconfiguration*: 2014 and 2015 Drama Desk Award, 125th Anniversary Gala.

**MICHAEL STAROBIN**

(Orchestrations) *Renaissance*, *the Park with George*, *Freaky Friday*, *First Daughter*, *Kid Victory*, *If/Then*, *Leap of Faith*, *Queen of the*, *on Sondheim*, *Next to Normal*, *Grinch*, *Adrift in Macao*, (Tony Award), *Tom Sawyer*, *Hello Again*, *Guys and Dolls*, *Trousers*, *Closer Than Ever*, *Carrie*, *Birds of Paradise*.

**DEBORAH ABRAMSON**

(Music Director) *Music for Children's Music Director*, *Spring Awakening*, *Jamaica*, *Bernarda Alba*, *Dessa Rose* (Theater), *Broadbend*, *Ar*, *With Albertine* (Playwrights), *Maybe Happy Ending* (Older Oldest with William Mills), *The History of Washington*, *While I Wait* with B.Mus. from Wheaton College. Writing from NYU sets/songs-ive-written,

**TARA RUBIN CASTING**

(Casting) The Old Globe: *Comedy*, *Life After, Heart*, *Guys and Dolls*, *Othello*, *Pony*, *Room with a View*, *Proud*, *King Kong*, *Bandstand*, *Indecent*, *Sun*, *Hansen*, *Bronx Tale*, *Cats*, *Gigi*, *Bullets Over Broadway*, *How to Succeed...*, *Billy*, *Mary Poppins*, *Spamalot*, *Mial*, *Jersey Boys*, *Phantom*, *Smokey Joe's Cafe*, *Clueless*, *What I Wore*. Regional: *1* Berkeley, others.

**ANJEE NERO**

(Production Stage Manager) *The Heart of Rock & Roll*, *Lapin Agile*, *Benny & Jojo*, *Life After*, *The Wanderer*, *Christmas Show*, *Dog and*, *Room with a View*, *King of Be a Good Little Widow*. I

*Roman Holiday*. Off Broadway: *Encore!*, *Goodman*, *Paper Mill*, *Stratford*, *Dallas*, *Marriott Theatre*, *Alabama Shakes*, *CLO*, *Riverside Theatre*. Director/choreographer: *In the Mood* (tour). Awards: SDC Callaway, Lucille Lortel Award. *The Dancer's Life*, 10 Chicago. alexsanc.com.

Broadway: *Rose Tattoo*, *Other*, *Heisenberg* (nomination), *Next to Radio*, *An Almost Holy*. New York: *Murder Ballad*, *Down Soldier* (Playwrights), *Yen*, *Punk Rock* (MCC), *Hamlet* (CSC), *Intelligent Homosexual's*, *A Dybbuk*, *The Winter's*, *Timon of Athens* (Signature). Los Angeles: *rkwendland.com*.

*ardt/Hamlet*, *Come from Guy*, *The Scottsboro Boys*, *Dancer's Life*, *Ma Rainey's*, *Mo' Time*, *The Wild Party*, *est*, *Twilight*: Los Angeles, *le of a Death Foretold*. Off Broadway, regional, design nominations and nominations, five Drama Awards, an Irene Award for Sustained

## HAUER

Chita Rivera: *The Dancer's*. Day: *Marie Christine*, *The*, *onicle of a Death Foretold*, *ain*, *Dessa Rose*, *A New*, *School of Rock*, *Burlesque*, *stry*: Whitney Houston, *Young*, *Tracy Chapman*. About: their studio, lighting for all forms of

*rrricane Diane*, *Pygmalion*. n, Drama Desk (nom), *k* (nom), *Chaplin* (Drama), *The Importance of Being*

*Earnest*, *Present Laughter*. Off Broadway: *Judgment Day* (Park Avenue Armory), *Oklahoma!* (St. Ann's), *Cleopatra*, *One Day*, *The Weir*, *Why Torture Is Wrong...*, *Emergence-See!* (Public), *Dutchman* (Cherry Lane). Regional: *Heartbreak Hotel*, ART, Williamstown, 5th Avenue Theatre, Two River Theater, Westport Country Playhouse, Huntington, Arena Stage, McCarter, George Street Playhouse, Long Wharf. Other: *Reconfiguration: An Evening with Other Lives* (BAM), 2014 and 2015 Drama Desk Awards, Metropolitan Opera 125th Anniversary Gala.

## MICHAEL STAROBIN

(Orchestrations) *Renascence*, *Once on This Island*, *Sunday in the Park with George*, *Falsettos*, *Mrs. Miller Does Her Thing*, *Freaky Friday*, *First Daughter Suite*, *Hunchback of Notre Dame*, *Kid Victory*, *If/Then*, *Little Miss Sunshine*, *Annie*, *Dogfight*, *Leap of Faith*, *Queen of the Mist*, *People in the Picture*, *Sondheim on Sondheim*, *Next to Normal* (Tony Award), *Glorious Ones*, *Grinch*, *Adrift in Macao*, *Bernarda Alba*, *Spelling Bee*, *Assassins* (Tony Award), *Tom Sawyer*, *A New Brain*, *A Christmas Carol*, *Hello Again*, *Guys and Dolls* (1992), *My Favorite Year*, *In Trousers*, *Closer Than Ever*, *Legs Diamond*, *Romance Romance*, *Carrie*, *Birds of Paradise*, *Rags*.

## DEBORAH ABRAMSON

(Music Director) Music Director, Associate Music Director, or Children's Music Director: Broadway's *Matilda The Musical*, *Spring Awakening*, *James Joyce's The Dead*; Off Broadway's *Bernarda Alba*, *Dessa Rose*, *The Glorious Ones* (Lincoln Center Theater), *Broadbend*, *Arkansas* (Transport Group), *My Life With Albertine* (Playwrights Horizons); regional theatre's *Maybe Happy Ending* (Alliance Theatre). Composer: *Old Older Oldest* with William Finn, *Young Marco Polo* with Peter Mills, *The History of War* with Amanda Yesnowitz and Chip Zien, *While I Wait* with Amanda Yesnowitz. Education: B.Mus. from Wheaton College, M.F.A. in Musical Theatre Writing from NYU soundcloud.com/deborah-abramson/sets/songs-ive-written, @dkabramson on Instagram.

## TARA RUBIN CASTING

(Casting) The Old Globe: *Scrooge*, *Despereaux*, *Gods of Comedy*, *Life After*, *Heart of Rock & Roll*, *Much Ado*, *Tempest*, *Guys and Dolls*, *Othello*, *Two Gentlemen of Verona*, *Dog and Pony*, *Room with a View*, others. Broadway: *Six*, *Ain't Too Proud*, *King Kong*, *Band's Visit*, *Summer*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *Bronx Tale*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Mis*, *The Heiress*, *How to Succeed...*, *Billy Elliot*, *Shrek*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *Phantom*. Off Broadway: *Gloria: A Life*, *Smokey Joe's Cafe*, *Clueless*, *Here Lies Love*, *Love, Loss, and What I Wore*. Regional: McCarter, Yale, La Jolla, Paper Mill, Berkeley, others.

## ANJEE NERO

(Production Stage Manager) The Old Globe: *Almost Famous*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *The Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Dog and Pony*, *The Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*. Broadway: *Bright Star*. Regional: *Fly*,

*Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre Company, Berkeley Repertory Theatre), *Kiss Me, Kate* (Hartford Stage), *Venice* (Center Theatre Group, Kansas City Repertory Theatre), *Antigone* (SITI Company).

## AMANDA SALMONS

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

## KIRA VINE

(Assistant Stage Manager) The Old Globe: *Noura*, *Native Gardens*, *Ebenezer Scrooge's BIG San Diego Christmas Show*. Regional: *The Luckiest*, 2021 POP Tour *Pick Me Last*, DNA New Work Series's *SUMO* (La Jolla Playhouse), *Actually*, *Aubergine* (San Diego Rep), *Hedwig and the Angry Inch*, *Homos*, *Or Everyone in America* (Diversionary Theatre), *Agent 355* (Chautauqua Theatre Company), *Bliss (Or Emily Post Is Dead!)* (MOXIE Theatre), *Seven Spots on the Sun* (InnerMission Productions). Other production work: *The Wanderers*, *The Heart of Rock & Roll* (The Old Globe).



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

**TIMOTHY J. SHIELDS**

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of

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

**CASTING**

Tara Rubin Casting  
Tara Rubin, CSA;  
Merri Sugarman, CSA; Laura Schutzel, CSA;  
Claire Burke, CSA; Peter Van Dam, CSA;  
Felicia Rudolph, CSA; Xavier Rubiano, CSA;  
Kevin Metzger-Timson, CSA;  
Louis DiPaolo; Spencer Gualdoni

**LET'S ALL DO OUR PART!**

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.



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



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



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



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



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



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

**TAKING PHOTOS IN THE THEATRE**

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

Mark Wendland (Scenic Design)  
[www.markwendland.com](http://www.markwendland.com)

Toni-Leslie James (Costume Design)

Jules Fisher + Peggy Eisenhauer (Lighting Design)

Drew Levy (Sound Design)

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

**PATRON INFORMATION**

For more information about ticket policies and patron services, please visit  
[www.TheOldGlobe.org](http://www.TheOldGlobe.org).

## Theatre Conventions

In early March 20...  
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