



WELCOME BACK

*Welcome to The Old Globe and this production of Shutter Sisters. 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

S. Thornley\*  
TREASURER

EMERITUS  
DIRECTORS  
Garet B. Clark  
Dallas Clark\*  
lea Epstein\*  
ally Furay, R.S.C.J. \*\*  
Kathryn Hattox\*\*  
Bernard Lipinsky\*  
Melza Martin\*  
Conrad Prebys\*  
Harlene Marcos Shiley  
Tatsy Shumway  
Carolyn Yorston-  
Wellcome  
Harvey P. White\*

In memoriam

James Vásquez

ia Turner Sonnenberg  
Miki Vale  
James Vásquez  
Whitney White  
Craig Wright  
Karen Zacarías

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

David F. Segal  
Richard Seger\*  
Diane Sinor\*  
Don Sparks  
avid Ogden Stiers\*  
Conrad Susa\*  
Deborah Taylor  
Irene Tedrow\*  
Ada Thompson\*  
axton Whitehead  
James Winker  
obert Wojewodski  
G. Wood\*

\*In memoriam

We mark the end of the Great Intermission and the reopening of the Sheryl and Harvey White Theatre with the world premiere of an exciting new play that expresses the values that drive The Old Globe even as it points our theatre in some wonderful new directions.

*Shutter Sisters* is a beautiful play about some very big ideas: family and identity and how we become the people we are. How we navigate our way through the rites of passage of adult life is in there too: the play's plot is set in motion when one of its protagonists deals with the death of a parent and the other adjusts to a grown child leaving home. And race is in the play, as it is so often in American life. Michael is White and Mykal is Black: facts that turn out, brilliantly, both to distinguish them and to bind them together. Coincidence is another element in the play; our heroines' almost-but-not-quite identical names plug us into a story that flirts with fable, and as we watch the play we come to see it as an exploration of the borderlands all of us know in our lives, the places where the real and the magical sometimes meet. This play is a rich and provocative piece of writing.

Its author, Mansa Ra, is one of the most exciting new playwrights I've encountered in my time as Artistic Director of The Old Globe, and a thrilling new voice in the American theatre. Already recognized by major national companies, funders, and awards panels, and already a Hollywood veteran, his trajectory is pointed decidedly skyward. We got to know him when we read his play *Too Heavy for Your Pocket* in our Powers New Voices Festival in 2018 (he was then called Jiréh Breon Holder; he's since changed his name). In that story of family yearning set against the bravery of the Freedom Riders of the early 1960s, our artistic team recognized an astonishing and soaring voice. The Globe commissioned him immediately after the Festival closed, and *Shutter Sisters* is the play that resulted.

Ra's plays are humane and compassionate, formally bold, and they nudge audiences into a theatrical landscape that's wondrous and even whimsical. And they accomplish all this through a vernacular language whose surface appears naturalistic even as it glances at the allegorical. It's hard to think of another American playwright mixing elements in this way, forging this particular alchemy. For the past decade or so we've been

in a new Golden Age of playwriting in our theatre, and in his generational cohort, Ra is singular. I'm moved by the range of his subject matter and his graceful control of tone, and I'm drawn to a certain gentleness and subtlety in his voice, and his disarmingly easy humor. All of his talent and skill is potently and powerfully evident in *Shutter Sisters*. It's hard to write about this play without giving away major spoilers, but I'll risk saying that it delivers a *coup de théâtre* as breathtaking as any I can recall on the recent American stage, and when it does, it not only delivers an emotional jolt, but it also, bracingly, shows us an X-ray of our current national reckoning on race, Whiteness, Blackness, and how on earth it might be possible for us to survive as one human family. It's a terrific play and a great honor for the Globe to premiere Ra's latest work.

It's also an honor to welcome the director Donya Washington to the Globe family. Central to the artistic life of the superb Oregon Shakespeare Festival, Washington brings a sophisticated and playful sensibility to her work, and brings grace with her in the work she puts onstage and the atmosphere she creates offstage. We welcome her and the gifted designers and actors she's assembled to tell this story. Some are Globe veterans and some are new here; some are based in San Diego and some come from around the country. Their work lifts us all.

A fabulously entertaining and thought-provoking play, commissioned and developed by the Globe. Blazing new talents moving our aesthetic forward. A spirit of inclusiveness encompassing the company of artists at work and celebrating their expression. This is an energizing way for the Globe to emerge from the period we've just been through. It says that we're back, and that we're better. What a joy to share this vision of our theatre with our wide and wonderful community.

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

# SHUTTER SISTERS

BY  
MANSA RA

Wilson Chin  
SCENIC DESIGN

Kara Harmon  
COSTUME DESIGN

Zach Murphy  
LIGHTING DESIGN

Chris Lane  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Marie Jahelka  
PRODUCTION STAGE  
MANAGER

DIRECTED BY  
DONYA K. WASHINGTON

*Shutter Sisters* was originally commissioned by The Old Globe.

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

October 7 – November 7, 2021

MYKAL.....  
MICHAEL.

UNDERST

Production

Assistant  
Assistant  
Assistant  
Associate  
Production

\*Member of Actor

\*Stu

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If you wo

elds  
SOUND DIRECTOR

RS

Chris Lane  
SOUND DESIGN

CAST  
(in alphabetical order)

MYKAL.....Terry Burrell\*  
MICHAEL.....Shana Wride\*  
  
UNDERSTUDIES.....for Mykal – Brittney M. Caldwell; for Michael – Jacqui Dupré†  
  
Production Stage Manager ..... Marie Jahelka\*

SETTING  
Atlanta, 2019.

*There will be no intermission.*

PRODUCTION STAFF

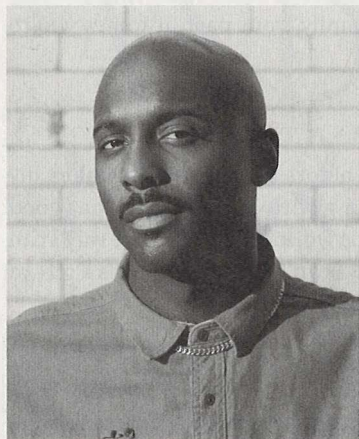
Assistant Director .....Jersten Seraile  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Katie Knox  
Associate Sound Design..... Mikaela Fraser  
Production Assistant .....Alexis Ellis-Alvarez

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

†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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.

# CHECKPOINTS OF ADULTHOOD



## MANSA RA

We talk about so many checkpoints of childhood development, but we don't really talk about checkpoints when it comes to adult development, aside from things like getting married by this age, having kids by that age. For me it was buying my house. When you take out a mortgage, you're forced to picture your life 30 years out. There's no moment during childhood development that you are required to do that, picture that far ahead. High school and college are both four years long. If you get a Ph.D. that's seven years, maybe. But 30 years! I imagine having a child is like that: you suddenly look forward an entire lifetime. And also, the degree of agency that you can have when you're an adult is really beautiful, I think. That agency has made some of my earlier demons less scary.

## SHANA WRIDE

When you discover that your opinion of yourself is the most important opinion—the freedom of that is a real growth moment. When you can think less about how you are reflected in the eyes of your boss, of a man, of a child, of a parent, of a peer, but rather how you see yourself. Especially when you see that as an opportunity you can rise to. For me, the early part of my life was about how I looked to other people. I like this stage of my life that's more about how I'm seeing myself. Thinking about that question in terms of the play, there's also a big transition that comes from realizing you are responsible for your own happiness and your own sadness.



What are the mo  
a doorway, from  
accompanied by  
our moments of  
Ra, director Don  
down to answer



## TERRY BUR

I had an experience  
was a giant shift in  
Guess—we worked  
dressing room and  
exactly what it was  
walk with you." All  
And when she died  
the last thing to go  
afraid of the prospe  
death, at the very  
is peace. And at no  
an opportunity for  
forever be grateful  
to be a part of that.

## TOP 20 MOST STRESSFUL LIFE EVENTS

In 1967, psychiatrists Thomas Holmes and Richard Rahe created a scale to rate the relative stressfulness of various life events.

Taking out a mortgage (31)	Major change in spousal relationship (35)	Career change (36)	Major financial change (38)	Sexual difficulties (39)
			Adoption or parent moving in (39)	
			Death of a close friend (37)	Business failure (39)
				Pregnancy (40)

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Major illness of a family member (44)

Reconciling with a spouse (45)

Retirement (43)



# TS OD

hood development, when it comes to adult married by this age, my house. When you our life 30 years out. ment that you are h school and college seven years, maybe. t: you suddenly look e of agency that you I think. That agency

What are the moments in our adult lives that transform us? The moments that mark a shift, a doorway, from one phase of adulthood to another? Our childhood benchmarks are often accompanied by celebrations: a bar mitzvah, a quinceañera, a graduation. But in adulthood, our moments of major transition often bring major stressors with them. Playwright Mansa Ra, director Donya K. Washington, and cast members Terry Burrell and Shana Wride sat down to answer the question: What do you see as the transformative moments in adult life?



## DONYA K. WASHINGTON

I think a major benchmark is when you meet your parents as adults. When you can actually look at them as humans as opposed to just as your parents. For some people, that happens way too young, as children, but for most of us, it happens when we're adults, and it's a real shift. Or the first time someone close to you dies, and you are the responsible adult. You have to call the funeral home. You have to make the arrangements. The world changes in those moments, and it won't ever go back again. When I think about what it is to be an adult, I think about surviving big life experiences—having survived enough of them to know that you can survive the next one. Also, I'm in charge of the groceries. And if I decide I'm eating ice cream for breakfast, I can have ice cream for breakfast.



## TERRY BURRELL

I had an experience that I felt altered me physically on the inside; it was a giant shift in consciousness. It was when my friend Alvaleta Guess—we worked together on *Swinging on a Star*—walked into our dressing room and said, "There's something on my breast." I knew exactly what it was. I heard myself say to her, "I'm going to walk this walk with you." All the chemotherapy, the doctor's visits, the fears. And when she died, we said the 23rd psalm over her body, because the last thing to go is your hearing. Since that time, I've never been afraid of the prospect of mortality. Because no matter the manner of death, at the very moment of death, there is a surrendering. There is peace. And at no time in that process was it about me. Here was an opportunity for me to be of service to someone else, totally. I will forever be grateful to her to allow me to have experienced that and to be a part of that.



created a scale to rate the

They studied the medical records and life histories of 5,000 patients, looking to determine what events caused the most drastic adjustments to an individual's daily life. They gave each event a score out of 100 in what they called "life change units," and were among the first to acknowledge the physical impact that major life events can have on the body.

Sexual difficulties (39)	Adoption or parent moving in (39)	Business failure (39)	Pregnancy (40)	Major illness of a family member (44)	Reconciling with a spouse (45)	Losing a job (47)	Retirement (45)	Major injury or illness (53)	Marriage (50)	Death of a close family member (63)	Imprisonment (63)	Separation from a spouse (65)	Divorce (73)	Death of a spouse (100)
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**TERRY BURRELL**

(Mykal) The Old Globe: Good Sister in *Thunder Knocking at the Door*, Teacher in *Time and Again*. Broadway: *Eubie*, *Dreamgirls*, *Honky Tonk Nights*, *Swinging on a Star*, *Threepenny Opera*, *Into the Woods*, *Thoroughly Modern Millie*. Off Broadway: *And the World Goes 'Round*, *Almost Heaven*, *Taking a Chance on Love*. Other theatre: *Ethel*, *Candide*, *Angry, Raucous and Shamelessly Gorgeous* (Alliance), *Johnny Mercer – For the Record* (Georgia Ensemble), *Lady Day at Emerson's Bar and Grill* (Theatrical Outfit), *The Wiz* (Music Circus), *Kink in Our Hair* (Horizon), *Oklahoma!* (Goodspeed, Arena Stage), *Show Boat* (Prince Edward), *Cinderella* (Olney, Wichita), *Copacabana* (Pittsburgh CLO), *Crowns* (Indiana Rep). [terryburrell.com](http://terryburrell.com), @burrell5905 on Instagram.

**SHANA WRIDE**

(Michael) Local and regional: actor and director with The Old Globe, Diversionary Theatre, Cygnet Theatre, North Coast Repertory Theatre, Intrepid Theatre, MOXIE Theatre, Compass Theatre, The Shakespeare Center of Los Angeles, The Colony Theatre, Open Fist Theatre, San Diego Repertory Theatre, Idaho Shakespeare Festival, Gaslamp Quarter Theatre, Sledgehammer Theatre. Awards: San Diego Theatre Critics Circle Craig Noel Award for her solo performance in *2.5 Minute Ride* (Diversionary Theatre) and as Amanda in *Private Lives* (Cygnet). Los Angeles: co-hosted the nationally syndicated radio show "Women Aloud" with actor/comedienne Mo Gaffney.

**MANSARA**

(Playwright) Born Jiréh Breon Holder in Memphis, Tennessee. He made his debut with *Too Heavy for Your Pocket*. The *New York Times* named him a "Marquee Name, Now in the Making," while *New Yorker* praised him as "a gifted writer who will be amazing to watch as his work grows." *Shutter Sisters* explores a path to racial reckoning through the tale of an adoption reversed. Television: Seasons 1 and 2 of NBC's hit show "New Amsterdam." Also this season: *In the Southern Breeze & What to Do About It* (Rattlestick) and *...what the end will be* (Roundabout).

**DONYA K. WASHINGTON**

(Director) (she/her) Most recent: reading of *King Margaret* by Tira Palmquist (Oregon Shakespeare Festival). Theatre: University of Arizona, Actor's Express, Alliance Theatre, Seven Devils New Play Foundry, Amphibian Stage, The Playwrights Realm, Theatreworks USA, Rising Circle, Culture Project/Women Center Stage, Target Margin Theater, Fire This Time Festival, Shakespeare in Paradise (Bahamas), Penobscot Theatre. Other work: 2008–2010 Women's Project Lab, 2009

Second Stage Theater Van Lier Directing Fellow. M.F.A. in Directing from Brown University/Trinity Rep, B.F.A. from NYU Tisch School of the Arts.

**WILSON CHIN**

(Scenic Design) The Old Globe: *Tiny Beautiful Things*, Ken Ludwig's *Baskerville*, *Rich Girl*, *Othello*, *The Winter's Tale*, *Anna Christie* (Craig Noel Award nomination). Broadway: *Pass Over* (Lortel Award nomination), *Next Fall*. Off Broadway: *Cost of Living* (Manhattan Theatre Club), *Wild Goose Dreams* (The Public Theater, La Jolla Playhouse), *The Thanksgiving Play* (Playwrights Horizons), *Teenage Dick* (Ma-Yi Theater Company, The Public Theater), *My Mañana Comes* (The Playwrights Realm). Opera: *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera Company; Dora Mavor Moore Award). Film/television: *Pass Over* directed by Spike Lee, "Blindspot" (NBC). @wilsonchindesign.

**KARA HARMON**

(Costume Design) Off Broadway: *Dot* (Vineyard Theatre), *Lockdown* (Rattlestick). Regional: *Eclipsed* (Milwaukee Rep), *Steel Magnolias*, *Guys and Dolls* (Guthrie Theater), *The Wiz* (Ford's Theatre; Helen Hayes Award Costume Design), *The Purists*, *The Niceties*, *A Guide for the Homesick* (Huntington Theatre), *Nina Simone: Four Women* (Arena Stage), *The Color Purple* (Portland Center Stage), *Barbecue* (Geffen Playhouse; NAACP Award for Outstanding Costume Design), *Much Ado*, *The Comedy of Errors* (OSF), world premieres of *Darlin' Cory*, *Goodnight, Tyler*, *Angry, Raucous and Shamelessly Gorgeous* (Alliance Theatre). Television: assistant costume design for "The Marvelous Mrs. Maisel" (Amazon), "Daredevil" (Netflix), "Boardwalk Empire" (HBO). Training: NYU Tisch School of the Arts. [KaraHarmonDesign.com](http://KaraHarmonDesign.com).

**ZACH MURPHY**

(Lighting Design) Credits: *An Octoroon* (Actor's Express), *Requiem for Tesla* (Rude Mechanicals), Sacai NY Nike fashion show (Nike). As associate: *Falling & Loving* (SITI/STREB), *A Thousand Thoughts* (Kronos Quartet), *Beyond Babel* (Hideaway Circus), *From Up Here*, *The Pitmen Painters* (MTC). Other work: Creative Director of Bang Interrobang. [banginterrobang.com](http://banginterrobang.com).

**CHRIS LANE**

(Sound Design) Regional: *Data*, *Ghost*, *A Very Terry Christmas*, *Sounds of the West End*, *Knock, Knock*, *In My Granny's Garden* (Alliance Theatre), *Four Women*, *Skeleton Crew*, *Paradise Blue* (True Colors Theatre Company), *Skeleton Crew* (Westport Country Playhouse), *Too Heavy for Your Pocket* (George Street Playhouse), *Four Little Girls*, *Ruby* (Alabama Shakespeare Festival), *The Royale* (Geva Theatre Center), *Detroit '67* (Virginia Stage Company), *Incendiary* (The Kennedy Center). Other work: Executive Director/Co-Founder of Multiband Studios. [multibandstudios.com](http://multibandstudios.com).

**CAPARELLIOTIS C.**

(Casting) The Old Globe: *Promised Her the Moon*, *in the Park*, *The War of Wives*, *Skeleton Crew*. Broadway: *Virginia Woolf?*, *Kinky Boots*, *Waverly Gallery*, *The Junk*, *Meteor Shower*, *The Glass Menagerie*, *Disgraced*, *Holler If You Hear It*, *Bengal Tiger at the Baghdad Zoo* (NBC), *Amsterdam* (NBC).

**MARIE JAHELKA**

(Production Stage) *Underpants*, *Native Tongue*, *Voices Festival* (2016), *the Grinch Stole Christmas*, *Order*, *Hollywood*, *El Niño*, *Chorus Line* (Moonlight Theatre), *Aubergine*, *Evita*, *Violet*, *The Last Five Years*, *Were Made* (Cygnet Theatre), *Full Monty* (San Diego Theatre Arts from



*Man*, the world premiere of *Agile*, *Hamlet*, and *the*. He also directed *All's Well That Ends Well* production of the *Company*. In January he oversaw the production of *Directing Fellowship* *The Tempest* with the *Disney Concert Hall* Initiative at The Public Theater. He oversaw all of the *Company* as well as its educational and artist-training programs. He oversaw the world premiere of *Caesar*, *The Merchant of Venice*, *Martin's WASP* and *the*. Producer of *The Public Theater's Merchant of Venice* in 2003 he was Artistic Director. His book *Thinking Shakespeare* second edition in June. He studied Shakespearean acting at the University and the *Shakespeare for All* program. He studied as a Rhodes Scholar.



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The Public Theater),  
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ward). Film/television:  
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l: Eclipsed (Milwaukee  
Dolls (Guthrie Theater),  
Hayes Award Costume  
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urple (Portland Center  
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Ghost, A Very Terry  
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roit '67 (Virginia Stage  
neddy Center). Other  
under of Multiband

#### CAPARELLIOTIS CASTING

(Casting) The Old Globe: *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Broadway: *The Minutes*, *Who's Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *The Glass Menagerie*, *Jitney*, *Blackbird*, *Fish in the Dark*, *Disgraced*, *Holler If Ya Hear Me*, *The Trip to Bountiful*, *Bengal Tiger at the Baghdad Zoo*, *Fences*. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

#### MARIE JAHIELKA

(Production Stage Manager) The Old Globe: *The Underpants*, *Native Gardens*, *The Wanderers*, Powers New Voices Festival (2016–2018), *Red Velvet*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *Put Your House in Order*, *Hollywood*, *Ether Dome* (La Jolla Playhouse), *A Chorus Line* (Moonlight Stage Productions), *The Humans*, *Aubergine*, *Evita*, *Violet* (San Diego Repertory Theatre), *The Last Five Years*, *HIR*, *Shakespeare's R&J*, *Mistakes Were Made* (Cygnet Theatre Company), *Hairspray*, *The Full Monty* (San Diego Musical Theatre). Education: B.A. in Theatre Arts from University of San Diego.



#### 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.



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.

#### CASTING

CAPARELLIOTIS CASTING  
David Caparelliottis, CSA  
Joseph Gery

#### SPECIAL THANKS

Katie Grant