

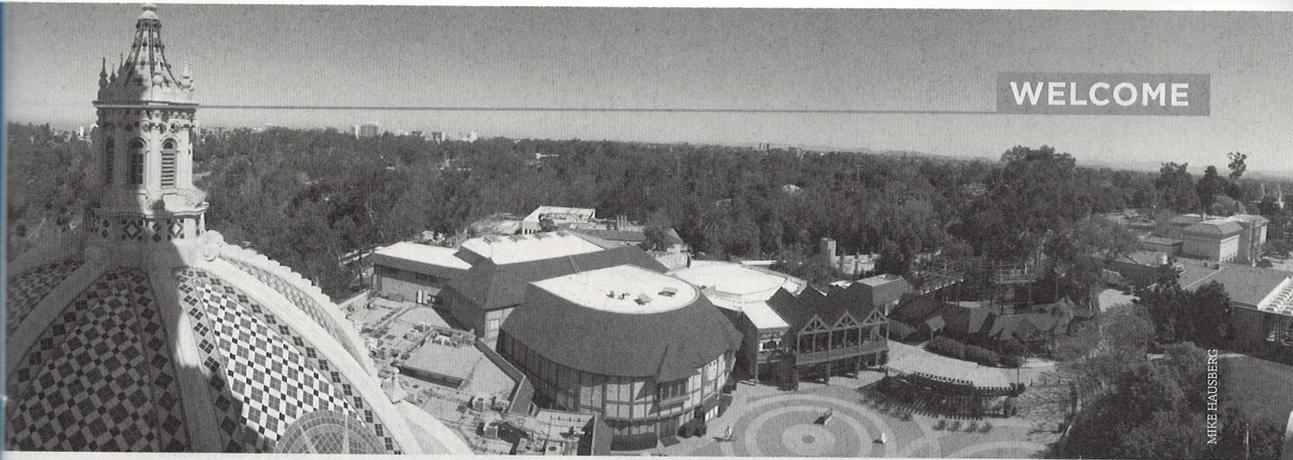
performances

MAGAZINE

THE OLD GLOBE

FEBRUARY 2022





Welcome to The Old Globe and this production of El Borracho. 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.

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.

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

FROM BARRY

Tony S. Thornley†
TREASURER

EMERITUS
DIRECTORS
Garet B. Clark
J. Dallas Clark*
Bea Epsten*
Sally Furay, R.S.C.J. **
Kathryn Hattox **
Bernard Lipinsky*
Delza Martin*
Conrad Prebys*
Darlene Marcos Shiley
Patsy Shumway
Harvey P. White*
Carolyn Yorston-
Wellcome*

In memoriam

James Vásquez

Licia Turner Sonnenberg
Miki Vale
James Vásquez
Whitney White
Craig Wright
Karen Zacarias

Take great pride and pleasure,
by their active presence
of the Globe.

David F. Segal
Richard Seger*
Diane Sinor*
Don Sparks
David Ogden Stiers*
Conrad Susa*
Deborah Taylor
Irene Tedrow*
Sada Thompson*
Paxton Whitehead
James Winker
Robert Wojewodski
G. Wood*

*In memoriam

Some months ago, Paula and Brian Powers, stalwarts of Globe philanthropy whose commitment to new writing is already acknowledged in their namesake Powers New Voices Festival, made a transformational gift to this theatre that adds rocket fuel to our efforts in developing new work for the stage. The Powers Fund for New Work allows us to grow our support of new writing and new forms across many platforms, from an expanded New Voices Festival, to more commissions and developmental workshops, and to more staff resources to support this work. We are deeply grateful to Paula and Brian, who are moving the Globe's already robust approach to making new work into a thrilling new phase.

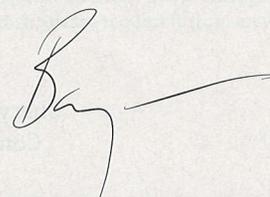
If any evidence is needed of the impact of the Paula and Brian's generosity on our programming, tonight's play is it. We first met playwright Tony Meneses when we read *El Borracho* in our 2019 Powers New Voices Festival. We recognized in this play a vibrancy and emotional pull that suggest that there's something not only compelling but also necessary about this writer. As the entire American theatre awakens to the long-neglected imperative that stories hitherto confined to the margins of our national stages be brought front and center, Meneses's dramatic focus on his Mexican heritage resounds powerfully. Born in Guadalajara and raised in Albuquerque and then Dallas, Meneses is uniquely placed to understand the cultural and political fault lines that rive our relationship with our important neighbor to the south. He recognizes that there's a Mexico in a fevered corner of the American imagination, and he sees that in this fantasized country, the mythos and the contested reality of what immigration means in America collide, dramatically.

Meneses's plays can be read as chronicles of all that reverberates outward from the hyphen in the term "Mexican-American." Mexico for him carries all the symbolic and affective allure of home, but he has another home, too, with its own mythologies and harsh truths: America. How these two cultures intertwine within individuals, and how those individuals then collectively constitute a new community with its own distinct identity, is his subject.

El Borracho refracts this writer's themes through an intimate lens. It's a family story about fathers, sons, marriage, and long-held secrets that must be revealed. The immense love that David, the young writer in the play, feels for his father Raul is mirrored by the intensity of Raul's self-loathing, which has manifested all his life in his chronic drunkenness. Raul is a remarkable creation: one of the most vital life forces I've encountered in a new play in a long, long time. His irrationality and his enormous capacity for love make the play utterly compelling, and overwhelmingly moving. It's never heavy, though: Meneses leavens the scenes with humor and even music, which manage, of course, only to heighten the impact. The writing has a fascinatingly light touch, a sense of deftness, and, most impressive of all, an ear for the way that poetry surprises its way into the lexicon of the everyday. Also, in the play Meneses delves into another theme of personal interest, the LGBTQIA+ experience in Mexican-American culture. We've not seen that story onstage very frequently, and in writing it, Meneses breaks new ground. This is a really wonderful play.

We are fortunate that the excellence of *El Borracho* drew an equally excellent talent into its director's chair. Eddie Torres has become a Globe regular, to our delight and the delight of our audiences. Exceptionally imaginative and fiercely committed to the truth, Eddie is a key figure in the Globe's artistic life. With characteristic generosity he has brought to San Diego a group of collaborators who are at the highest level, and in casting as Raul our own Jesse Perez, who directs The Old Globe and University of San Diego Shiley Graduate Theatre Program, he brings a jolt of hometown pride to this production. I thank him, even as I commend to you a wonderful new play by an important American writer who honors the Globe by being part of our newly energized efforts in making new work for the stage.

Thanks for coming. Enjoy the show.



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

Barry Edelstein

ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields

AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

EL BORRACHO

BY

TONY MENESES

David Israel Reynoso

SCENIC DESIGN AND
COSTUME DESIGN

Mextly Couzin

LIGHTING DESIGN

David R. Molina

ORIGINAL MUSIC AND
SOUND DESIGN

Caparelliotis Casting

CASTING

Jess Slocum

PRODUCTION STAGE MANAGER

DIRECTED BY

EDWARD TORRES

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

February 17 – March 20, 2022

DAVID.....
ALMA
RAUL.....

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Production

Guitar Instr
Movement
Fight Coord
Assistant S
Assistant C
Production
Script Assi
Stage Man

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AGING DIRECTOR

d R. Molina
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CAST
(in alphabetical order)

DAVID..... Matthew Martínez
ALMA Zilah Mendoza
RAUL Jesse J. Perez

UNDERSTUDIES for David, Raul – Jose Balistrieri; for David – Marcel Ferrin;
for Raul – Javier Guerrero; for Alma – Sandra Ruiz; for Alma – Lorena Santana

Production Stage Manager Jess Slocum

SETTING
A small one-bedroom apartment.

There will be no intermission.

PRODUCTION STAFF

Guitar Instruction..... Heather Nation
Movement Consultant Regina Fernandez
Fight Coordinator Jake Millgard
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant Alexis Ellis-Alvarez
Script Assistant Karla Garcia
Stage Management Swing Anjee Nero

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.

MAKING ART OUT OF LIFE

El Borracho playwright Tony Meneses and director Edward Torres discuss bringing a deeply personal story to our stage.

Interview by Danielle Mages Amato



(from left) Playwright Tony Meneses and director Edward Torres. Photo by Mike Hausberg.

Tony, where did the inspiration for this play come from?

Tony Meneses: The idea has always been there. *El Borracho* is based on a lot of autobiographical stuff, and I always thought, “Could this be fodder for a play, or is it just too close to home, too personal, to put out there?” But while I was at Juilliard, I studied with Marsha Norman, and her adage is: at some point in your career, you have to write the play that scares you. As soon as she said that, the idea for this play immediately came to mind.

At the end of my tenure in school, I’d written five plays, and I had one last play to write. And I thought, “God, I guess I’ll finally do it now.” I spilled my guts on the page, thinking it might just be a journal entry. Thankfully it wasn’t. As artists, we deal with things in our lives, we go through things, and we make art out of them. I always knew that I’d tackle this at some point, but it took me a little over 15 years to finally write this play.

Eddie, what drew you to this play as a director?

Edward Torres: So much! The realistic quality of the piece, the exchange between the characters, the vibrant conflicts that happen in the story. I mean, it’s just amazing: the idea of a man moving in with his ex-wife and his son—and the secret that’s there, lying underneath. Plus, it’s beautifully told. Nothing is on the nose, and nothing is overly done. It’s a powerfully constructed story. It avoids stereotypes. It’s about human beings, and how they relate to each other.

The title, *El Borracho*, is taken from one of the cards in the Mexican game of *lotería*. How did that find its way into the play?

TM: That’s another one of the tidbits that are pulled from real life. My siblings and I would make that joke when we played *lotería*: “Oh, *el borracho*, that’s dad.” So when I started working on this play that I did not want to write, that felt like the best place to start. It’s one very small, microcosmic detail of our lives to put out there, but I thought it was something people would get. The imagery will be very recognizable to anyone of Mexican heritage, and perhaps

even of broader Latin American heritage. And the theme of addiction is contained within the story.

Eddie, when it came to directing this play, what was most important to you?

ET: I felt that the space of the play was often times smaller spaces, and I wanted to make it more naturally. It allowed for a more human connection, a certain kind of truth that was contained like that—a truth that I thought a lot about how to bring to life in the space.

You’ve directed in the past. Does it feel different to direct this particular story?

ET: Oh, God, I can’t wait to see how it gives the audience different perspectives on the characters deal with intimacy that’s created to expose themselves to what position they’re in around. You can’t hide

TM: I’ve worked in theater before. At Eddie’s point, it’s so intimate, it’s like the audience is in the room. Even pre-pandemic, theater was a time melting away so that you’re in it. I think now we can appreciate that experience.

What were you looking for in these roles?

TM: Working with Jesse was a great beginning. I would even go as far as to say play for Jesse. We met some of the most talented, amazing actors, and the opportunity to work with her was the opportunity to work with her on our list of things—but I felt that kind of connection to be her from the beginning, setting it up. I’ve been in theater since I was 10. And when we saw *Matilda*, it was electric, like the hair on the back of my neck.

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J Torres. Photo by Mike Hausberg.

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even of broader Latinx heritage, so it's an accessible entry point. And the topical subject matter of alcoholism and addiction is contained within this one little detail.

Eddie, when it came to putting the play onstage, what was most important to you?

ET: I felt that the space needed to be contained, because oftentimes smaller spaces allow conflicts to happen more naturally. It allows for more confrontation and more human connection. And I think that there's a certain kind of truth that happens in a place that's contained like that—and this piece, it's pretty explosive. I thought a lot about how to capture its energy and vigor in the space.

You've directed in this theatre at The Old Globe before. Does it feel like an effective space for this particular story?

ET: Oh, God, I can't wait! The fact that it's in the round gives the audience different perspectives into the way the characters deal with each other. There's also an intimacy that's created in the round. The characters have to expose themselves because no matter what angle, what position they're in, they're being seen all the way around. You can't hide. You can't hold anything back.

TM: I've worked in the round before, and exactly to Eddie's point, it's so intimate. It feels like you're really there, like the audience is the walls, watching the show. Even pre-pandemic, this was a claustrophobic show—now we all know what that's like, to feel so trapped, with time melting away so that you don't even know what day it is. I think now we can actually relate even more to this experience.

What were you looking for when it came to casting these roles?

TM: Working with Jesse Perez was my dream from the beginning. I would even go so far as to say I wrote this play for Jesse. We met at Juilliard, and he's one of the most talented, amazing human beings you could ever get the opportunity to work with. And Zilah Mendoza, when I saw her on our list of actors—Eddie, I haven't told you this—but I felt that kind of magic. I just felt it was going to be her from the beginning. Like the universe was setting it up. I've been wanting to work with her forever. And when we saw Matthew Martínez in auditions, it felt electric, like the hair stood up on the back of everyone's necks.

ET: Yes, it's funny that you say that, Tony, because as soon as Matthew walked in the room, my hair did stand up and I thought, "Oh, my God." Because there's a certain kind of honesty that these roles require: not to make these characters archetypes, not to make them stereotypes, but to make them human beings.

TM: Yes. I think sometimes Latinx artists are only asked to play certain kinds of colors. So we had to make sure that in addition to the big, explosive, vibrant moments, they could be small, simple, and intimate.

ET: And it's important that there aren't any villains. In this play they are all human, and they are all more victims than they are villains.

TM: They damage each other, for sure. And the perception of villainy is certainly there within the characters at times. That's part of any family drama. I keep joking that Arthur Miller got to write this kind of play, Eugene O'Neill got to mine his family stuff. They weren't burdened with the cultural implications of doing it or exposing things about their people. This is my version of a classic family drama. The history of the American family drama is, I think, very much in the DNA of this work.

What journey do you hope the audience might have seeing the show?

ET: I think it's a realistic journey. It's one that's filled with empathy, with recognition that some issues are universal, they exist in all of us. Like addiction, and what it does not just to the person, but to the people around them, especially the people they care about.

TM: Yes. I mean, for me, this isn't a topical play, but obviously issues of addiction are very much there. For those of us who have taken on the burden of someone else's addiction, or have been addicts ourselves, I hope we can see and learn to forgive them—or ourselves—in that situation. I don't think I wrote this play about forgiveness as an overt theme, but I think it's there. I hope after we go through a roller coaster with these characters that we can grant them grace. ■

It's in the Cards

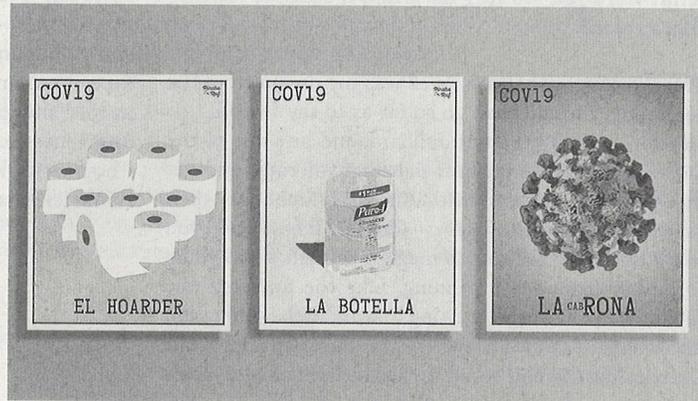
How the game of *lotería* became a staple of Mexican culture.

By Danielle Mages Amato

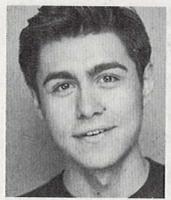
Lotería is a traditional game of chance sometimes called “Mexican bingo.” Instead of numbers and letters, *lotería* cards feature brightly colored images of objects and people like *el sol* (the sun), *el catrín* (the dandy), and *el gallo* (the rooster). To play, the announcer draws a picture from the deck and calls out the name of the image. The announcer may also give clues or improvise verses that describe the image, leading the players to guess. The players then place a bean, rock, or other marker on the corresponding picture on their *tabla* (a board containing 16 images in a four-by-four grid).

The game has a long and well-traveled history. It originated in Italy, moved to Spain, and finally made its way to Mexico in the 1700s. The iconic *lotería* images most people know today date from 1887, when artist Don Clemente Jacques mass-produced the cards for sale in Mexico. Jacques’s manufacturing plant also packaged canned food for military rations, and they included *lotería* games for soldiers to play, which helped the popular spread of the game across the country. It has since become a cultural tradition for Latinos across the Americas.

In recent years, artists have come to *lotería* anew to reimagine and recreate its iconic images, not only for entertainment, but also to acknowledge the stereotypes and dated views of gender, identity, and class that some of its traditional pictures represent. In 2018, Los Angeles–based artist Mike Alfaro created *Millennial Lotería*, featuring images like *la selfie*, *el gluten*, and *el man bun*. In 2020, the COVID-19 pandemic inspired San Antonio artist Rafael Gonzales Jr. to create his *Pandemic Loteria*. Following the release of its initial card, *la cabRONA*, Gonzales filled out the deck with icons like *el hoarder*, *el Fauci*, and *la esperanza* (which featured the image of a vaccine needle). The game of *lotería* continues to grow and change, even as it is played in church halls and living rooms across the United States, Mexico, and beyond. ■



(left) A traditional set of *lotería* cards.
(above) Pandemic-inspired *lotería* cards from artist Rafael Gonzales Jr.



Training: Alley Theatre, Case Western Reserve University. @matthines

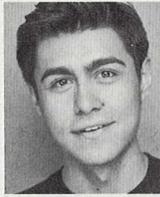


Theatre magazine), *Clean House* (Yale Repertory Theatre), *Rundle* in Billy Corbett's *of a Cocaine Cowboy* (Drama), Noelle, Bo, Jose Rivera's *The U* (Corona (Geffen Playhouse), Artistic Director of Project. mentorar @zilahmendoza, @m



Playhouse: *Seize the* Off Broadway: *Part* *The Father*, *A Doll* Audience), *Informe* *Triple Happiness* (S) *Grrrr!* (Summer Play) (Playwrights Horizon Stage Company), *Up* Theatre Workshop). the country. Educati

TONY MENESES (Playwright) Denver Theater: *The Hombres*, *The Women of Padilla*. Powers New Voices NewScript Series and Berkeley Rep's Group Project Summit, Lark's

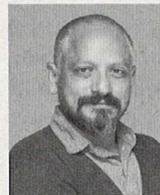
**MATTHEW MARTÍNEZ**

(David) Off Broadway: *Generation Rise* (New Victory), *72 Miles to Go* (Laura Pels). Regional: *Iphigenia in Aulis* (Alexander Kasser Theater). Television: "Power Book II: Ghost" (season 2, episode 8).

Training: Alley Theatre, HSPVA, Montclair State University. @matthewmartinezinsta on Instagram.

**ZILAH MENDOZA**

(Alma) Originated roles: Ana in Lisa Loomer's *Living Out* (Second Stage, Mark Taper Forum; Obie Award, Garland Award), Electricidad in Luis Alfaro's *Electricidad* (cover of *American Theatre* magazine), Matilde in Sarah Ruhl's *The Clean House* (Yale Rep), Griselda Blanco and Kathy Rundle in Billy Corbin and Aurin Squire's *Confessions of a Cocaine Cowboy* (Colony Theatre's Miami New Drama), Noelle, Bobby, Paloma, and Maria Sol in Jose Rivera's *The Untranslatable Secrets of Nikki Corona* (Geffen Playhouse). Other: Associate Artistic Director of Mentor Artists Playwrights Project. mentorartists.org, zilahmendoza.com, @zilahmendoza, @mentorartistsmapp.

**JESSE J. PEREZ**

(Raul) Craig Noel Distinguished Professor and Program Director of The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Old Globe: *Romeo and Juliet*. La Jolla Playhouse: *Seize the King*. San Diego Rep: *JQA*. Off Broadway: *Party People* (The Public Theater), *The Father*, *A Doll's House* (Theatre for a New Audience), *Informed Consent* (Primary Stages), *Triple Happiness* (Second Stage Theater), *Barrio Grrrr!* (Summer Play Festival), *Recent Tragic Events* (Playwrights Horizons), *In the Penal Colony* (Classic Stage Company), *Up Against the Wind* (New York Theatre Workshop). Regional: many credits across the country. Education: The Juilliard School.

TONY MENESES

(Playwright) Denver Center: *twenty50*. Two River Theater: *The Hombres*, *Guadalupe in the Guest Room*, *The Women of Padilla*. Development: The Old Globe's Powers New Voices Festival, South Coast Rep's NewSCRIPT Series and Pacific Playwrights Festival, Berkeley Rep's Ground Floor, Denver Center's New Play Summit, Lark's Playwrights' Week. Alumnus:

Soho Rep's Writer Director Lab, Ars Nova's Play Group, Sundance Institute's Playwrights Retreat at Ucross, Playwrights Realm's Writing Fellowship, EST's Youngblood. Commissions: The Old Globe, South Coast Rep, Denver Center, Two River Theater, Juilliard. Education: UT Austin, Iowa Playwrights Workshop, Juilliard.

EDWARD TORRES

(Director) The Old Globe: *Familiar*, *Native Gardens*, *Water by the Spoonful*; Powers New Voices Festival: *What You Are* (2017), *El Borracho* (2020); Classical Directing Fellow. Recent: *Macbeth* (Next Chapter Podcasts/Play On Podcasts). Regional: world premiere of Kristoffer Diaz's *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater/Teatro Vista; Best Play from *Chicago Tribune*, Jeff Awards for Best Production, Best Director), Geffen, Second Stage, Goodman, Public Theater, Repertorio Español, more. Other awards: Latin ACE Award, Artistas de Teatro Independiente Award. Other: Assistant Professor at Wesleyan University, Artistic Director Emeritus at Teatro Vista. Recent performing credits: *Downstate* (Steppenwolf, London's National), 2021 Old Shakespeare Fellow.

DAVID ISRAEL REYNOSO

(Scenic Design and Costume Design) The Old Globe: *Scrooge*, *Hair*, *As You Like It*, *The Tempest*, *The Wanderers*, *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, *Be a Good Little Widow*. Other theatre: *Optika Piñata*, *Portaleza*, *Las Quinceañeras*, *Waking La Llorona* (as creator/director, Optika Moderna/La Jolla Playhouse), *Sleep No More* (Punchdrunk, NYC, Shanghai), ACT, ART, Arena, Finnish Ballet, Portland Center Stage, WP, Seattle Rep, others. Further work: *Teatro Piñata* (New Children's Museum), *Hostile Terrain 94*, *PostSecret*, *Living with Animals* (Museum of Us). Obie Award, Creative Catalyst Grant recipient. davidreynoso.com, @designreynoso on Instagram.

MEXTLY COUZIN

(Lighting Design) Mexican lighting designer based in New York and Los Angeles. The Old Globe: *As You Like It*, *Romeo and Juliet* (as assistant lighting designer). Off Broadway/New York: *Tambo and Bones* (Playwrights Horizons), *Kimberly Akimbo*, *Sunday* (as assistant lighting designer; Atlantic Theater Company), *Temporary Occupant*, *The Woman's Party* (Clubbed Thumb), *Indecent* (Juilliard School). Regional: Repertory

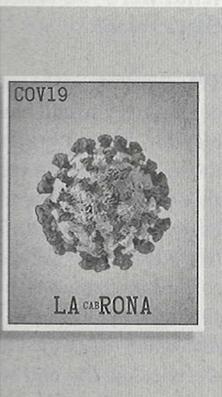
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ARTISTS

Theatre of St. Louis, Oregon Shakespeare Festival, La Jolla Playhouse, Kansas City Repertory Theatre, San Diego Symphony, Malashock Dance. Education: M.F.A. from UC San Diego (2020). mextlycouzin.com.

DAVID R. MOLINA

(Original Music and Sound Design) Regional: *King Lear* (STL Shakespeare Festival), *Quixote Nuevo* (Hartford Stage, Huntington Theatre, Alley Theatre, Round House), *Mojada* (Rep of St. Louis, CTG, OSF), *Two Trains Running* (Seattle Rep, Arena Stage), *Macbeth* (Next Chapter Podcasts/Play On Podcasts). Resident Artist: Brava Theater, NAKA Dance Theater, Human Shakes. Awards: L.A. Ovation, Creative Capital Grant, Wattis Fund, InterMusic SF Musical Grant Program, San Francisco Arts Commission Grant (2021). Instrument design/multimedia art: SFMOMA, The Broad, Oakland Museum of California, McLoughlin Gallery. Music collaborations: Tau (Berlin), Emanative (U.K.), El Paso (Peru), The Pyramids. Bands: Impuritan, Ghosts and Strings, Transient. drmsound.com.

CAPARELLIOTIS CASTING

(Casting) The Old Globe: *Shutter Sisters*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Select Broadway: *Macbeth*, *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*, *Meteor Shower*, *A Doll's House Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Fish in the Dark*, *Disgraced*, *Bengal Tiger at the Baghdad Zoo*. Additional theatre: MTC, Signature, Atlantic, McCarter, Goodman, Berkeley Rep. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

JESS SLOCUM

(Production Stage Manager) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *Hurricane Diane*, *Noura*, *As You Like It*, *They Promised Her the Moon*, *Familiar*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, *Robin and the 7 Hoods*, dozens more. Regional: *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group). Education: Vanderbilt University.



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 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

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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.

PATRON INFORMATION

For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

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.

David Israel Reynoso
 (Scenic Design and Costume Design)
davidreynoso.com
 @designreynoso

Mextly Couzin (Lighting Design)
mextlycouzin.com

David R. Molina
 (Original Music and Sound Design)
 @david_r_molina
 @DavidRMolinamusic

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.

CASTING

CAPARELLIOTIS CASTING
 David Caparelliottis, CSA
 Joseph Gery

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.