Welcome to The Old Globe and this production of August Wilson’s Jitney. 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.
PRODUCTION SPONSOR

ANN DAVIES
Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work on children’s charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children, and she is the Incoming Chair of The Old Globe. She served on the board of the Child Abuse Prevention Foundation and is a former board president of the San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored many productions, including Love’s Labor’s Lost, Guys and Dolls, Much Ado About Nothing, and Romeo and Juliet.

EXTRAORDINARY LEADERSHIP

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

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**In memoriam**

PUBLIC SUPPORT

Financial support is provided by The City of San Diego.
The Old Globe is funded by the County of San Diego.

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

If you support public funding for the arts, as the majority of Americans do*, contact them today.

*Source: Americans for the Arts 2018 public opinion poll.

THEATRE FORWARD

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

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The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

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THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND In memory of Erna Finci Viterbi
SHERYL AND HARVEY WHITE

In 2019, The Old Globe lost two incredible talents: Richard Easton and Jonathan McMurtry. These Associate Artists, who shared the stage numerous times at the Globe, were beloved by audiences and artists alike, and each created a body of work that made an indelible mark on the art form both locally and nationally. Their generous spirits and luminous gifts will not be soon forgotten.

Richard Easton made his Globe debut in 1969 in the title role of Macbeth and as Brutus in Julius Caesar, which he also directed. He went on to appear here in two dozen productions of both classics and new works, and he played such iconic roles as Prospero in The Tempest, Estragon in Waiting for Godot, Antonio in The Merchant of Venice, and the title role in Uncle Vanya. His illustrious New York theatre career included a Tony Award for Broadway’s The Invention of Love, and he was also a beloved star of television and film. As Globe Artistic Director Emeritus Jack O’Brien, a frequent collaborator, said of his impact on his fellow actors, “There’s a generation of young men and women indebted to Richard.”


Jonathan McMurtry’s relationship with The Old Globe began in 1960, when Globe Founding Director Craig Noel saw the young actor in a small Milwaukee theatre and offered him a scholarship in the Summer Shakespeare Festival. From that start grew a storied career that took him through six decades at this institution. At the Globe alone, he appeared in over 200 productions and played in a massive range of Shakespeare’s stage works, a near-mythic legacy for any actor across a lifetime, much less at a single institution. A warm and giving artist, he also mentored students in The Old Globe and University of San Diego Shiley Graduate Theatre Program, further entwining his career with the very artistic identity of the Globe.

Welcome to The Old Globe!

It has been an absolute pleasure serving as the Chair of the Globe’s Board of Directors these past two years. I have seen up close the impact that theatre has on the lives of so many San Diegans, and I’ve never been more sure of the importance of making theatre matter to more people. I’m so proud of the work—on and offstage—that the Globe and its wonderful staff, board, and leadership have accomplished. As I prepare to hand over the reins to Incoming Chair Ann Davies, I’m thankful for the opportunity to serve, and confident that this good work will continue in the hands of the dedicated, fantastic Board that helps guide this landmark San Diego institution.

The impact of The Old Globe extends far beyond the stages and seats in our three theatres. Through the Globe’s groundbreaking arts engagement programs, we reach people from schools to shelters, from parks to prisons, from recreation centers to military installations. San Diegans of every age and ability have the opportunity to encounter the power of theatre not only through performances at the Globe and throughout the region, but through transformative programs, workshops, and an impressive number of free community events.

The Old Globe needs your help to improve the quality of life in San Diego, inspire people to achieve, and develop new and lasting connections between individuals and communities. Join us as an annual supporter! Every dollar and special experiences await, but most of all, you will help make theatre matter to more people. Love more. Thank you for coming to The Old Globe—enjoy the show!

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in honoring the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our workshops, that wherever else they may work, they remain the heart and soul of the Globe.


The Old Globe embraces the diversity of our communities, and our artistic program reflects that embrace. Theatre is a mirror through which we can see ourselves, our history, and our future. Theatre is a force for change, a way to challenge our assumptions, question our values, and inspire us to be better.

The Old Globe is proud to be a part of this story, and we are honored to have had the opportunity to work with such an incredible group of artists over the past two years. We are grateful to the many people who have supported us through their generosity and their passion for the arts.

To our incoming Chair, Ann Davies, we wish her all the best in her new role. She is a dedicated leader and a tireless advocate for the arts. We are confident that she will continue to lead The Old Globe with the same passion and commitment that we have witnessed in her work.

We would like to extend our thanks to all of the artists who have contributed to our productions over the past two years. Your talent and commitment have made these productions possible and have brought joy to audiences around the world.

Thank you for your support and for choosing The Old Globe as a partner in the arts. We look forward to working with you in the future.

There will be one 15-minute intermission.
Ruben Santiago-Hudson Takes
Jitney on the Road

Why a master interpreter of August Wilson thinks it’s the right time to revisit this play with a 360-degree vision of Blackness.

By Kelundra Smith

On the eve of losing the jitney cab station he’s run for the last 20 years, Becker reflects on how he became a man up in years with nothing to show other than the hours he’s worked. This is a running theme in August Wilson’s play Jitney, and in all of his works: measuring the cost that working-class Black folks pay just to be alive. The poetic language and authenticity of Wilson’s characters have drawn actor/director/playwright Ruben Santiago-Hudson to Wilson’s work over the last three decades.

Santiago-Hudson received a Tony nomination for directing the belated Broadway premiere of Jitney in 2017, in a limited run at Manhattan Theatre Club. Now he’s returning to the play, launching it on a national tour from Arena Stage, where it ran September 13 to October 20 before heading out to the Music Hall in Detroit, Center Theatre Group in Los Angeles, The Old Globe in San Diego, and finally Seattle Repertory Theatre.

Though originally written in 1979, Jitney was extensively overhauled for its official premiere in 1996, taking its place as the official eighth play in Wilson’s 10-play American Century Cycle, one play for each decade of the 20th century. In a Pittsburgh jitney station in 1977, eight men navigate love and other temptations while their neighborhood begins to slip away to gentrification. With much of the same creative team and five of the eight actors who performed it on Broadway, Santiago-Hudson is eager to see how a shifting cultural climate will affect audience response to the play.

I caught up with Santiago-Hudson on the first day of rehearsals at Arena Stage, and he shared why Wilson is his favorite playwright and why he believes now is the right time to revisit Jitney.

What’s the most memorable thing that you learned from August Wilson?

As a writer, I learned to not be afraid to let my characters talk. We’re always editing our writing for other audiences, afraid that we won’t be able to hold people’s attention, or that they’re talking too much. August said, “Don’t be afraid to let your characters talk.” That was very important to me.

Right now, we’re having a surge of productions by Black playwrights, and many of their plays deal with similar themes as Wilson. How does Jitney still resonate today?

In his plays, we get to see and feel the spirit and electricity of people in this community navigating this landscape called America. It’s a beautiful thing to watch us—and by us I mean Black folks—work it out, because we don’t get to see that on TV, film, and rarely onstage. Everything contained in life is contained in his plays and in Black culture.

When people think of an August Wilson play, they typically have a certain kind of show in mind. Now that all of his plays have been done, do you feel empowered to take a different interpretation?

Many audiences haven’t seen August Wilson’s plays done well, so my mission is to go out and do the plays well the way the author intended. The celebration of African American life and the way we navigate this landscape… we have a whole different set of problems that we face, and the way we have to face them is different than any other race or village. We get pulled over for driving Black. White people don’t get pulled over for driving Black. We have to tell our sons to put your hands up when the police stop you. White people don’t have to tell their sons that.

You’ve also won awards for directing and performing in The Piano Lesson and Seven Guitars. And you recently wrote the film adaptation of Ma Rainey’s Black Bottom for Netflix. How do you see Jitney and Ma Rainey rubbing up against each other, if at all?

What is similar is showing the wholeness of being Black, even if you have to show it onstage in quiet, private ways. In Ma Rainey, when they’re in the rehearsal room, their wholeness comes out. When they’re in front of the white guys, they have to navigate that landscape we’re talking about. Then, when they go down in the basement, their true Blackness comes out. The way they joke with each other, the anger, the pathos. We rarely get to see that. Where do white people witness that? Where do we get to see that? We have to seek it out.

What’s the most pressing issue you believe that Black people are facing right now?

We’re fighting so many fights, but I think what’s most important is that we find our identity. It’s been hidden from us, kept from us, battered out of us. The fear in this country by the people who are running things is that we discover our magnitude, our beauty, our intellect, our history. The fight we have to fight the most is educating our people.

One of the modern critiques of Wilson’s work is that the roles for women are limited and disempowering. What do you say to that?

One of the modern critiques of Wilson’s work is that the roles for women are limited and disempowering. What do you say to that?

It’s a terrible misconception. In every August Wilson play, the woman is the center. The woman is the moral fiber of the play. Somewhere in every August Wilson play, the woman turns the play on its heels. So for people to make that criticism is unwarranted and untrue. Do they have the most words? No. August was a little shy about writing too much for women because he questioned whether he was the best person to write for women. When you think about it, he was one of the best writers for women, because is there a stronger female character than Aunt Esther? Find her, show her to me.

What would you like audiences to take away from the experience of seeing Jitney?

I would like for audiences to come in and see this play and not only be entertained but enlightened. I want them to feel the jolt, vibrancy, and electricity of African American life. How we fight our fights and how we win. How we stand our own ground, and we’re not talking “Florida stand your ground,” we’re talking about integrity as human beings, as people. I want people to experience the dignity of the community.

TONY WINNER DAVID GALLO SHARES SIX SECRETS AND STORIES ABOUT HIS TONY-NOMINATED JITNEY SET

BY JOSH FERRI

Tony and Emmy Award–winning set designer David Gallo has more than 30 Broadway shows under his belt, including First Date, Stick Fly, The Mountaintop, Memphis, Kinky Boots, Company, Thoroughly Modern Millie, and The Drowsy Chaperone (2006 Tony Award). He’s worked on Sesame Street and with the Blue Man Group, and he has the distinction of working with August Wilson from 1996 until Wilson’s death in 2005. Gallo designed the premiere productions of Wilson’s later works King Hedley II, Gem of the Ocean, Radio Golf, and the Off Broadway and Broadway productions of Jitney—for which he was nominated for a 2017 Tony Award.

David Gallo spoke with Broadway.com in June 2017, right before the hit production won the Tony Award for Best Revival of a Play. Read on as he shares six secrets about his Tony-nominated set for this production of Jitney.

I think one of the most interesting things that people seem to care about is the cars. It was very important to me (and to August when we first talked about the show back in the late ’90s) that we see, as he described it, “a piece of a car.” I took that to a little bit more of an extreme to seeing the actual machines these men used to transport the neighborhood. Then it turns into: how are we going to find these cars? And how are we going to get them into the theatre? Each of those automobiles had to be reverse engineered in to fit down a single corridor. It was pretty crazy actually, but it turned out really, really well. The cars are a big part of what that theatre is, so we were willing to go through a lot to make it happen.

If you look at the stage, the level of age on everything is pretty extreme. Things have been taped to the walls over the years and then more things get taped to the walls—a sporting event or a picture people like. There are six different levels of tape yellowing on that stage—shiny tape to dull tape—and four or five different kinds of markers. I kid you not. The newest thing on the stage—the only thing that’s bright white—is the calendar because it’s the only thing that would have been there for one month.

Looking in the drop that, though you can’t see it, that big ole stadium is walling them off. As a wall between two different worlds, and that bugged August. He spent a lot of time talking and writing about that. So, I tried to give the indication in the drop that, though you can’t see it, that big ole stadium is walling them off.

Let’s talk about that monster of a sofa. Here’s the thing for me as a designer: really important about this sofa was that you get used to the rehearsal sofa. What’s into rehearsal, and you get nervous. They find the right sofa for this production. Let’s talk about that monster of a sofa. Here’s the thing for me as a designer: really important about this sofa was that you get used to the rehearsal sofa. What’s important to Ruben [Santiago-Hudson]—is the indication in the drop that, though you can’t see it, that big ole stadium is walling them off.

If you look at the stage, the level of age on everything is pretty extreme. Things have been taped to the walls over the years and then more things get taped to the walls—a sporting event or a picture people like. There are six different levels of tape yellowing on that stage—shiny tape to dull tape—and four or five different kinds of markers. I kid you not. The newest thing on the stage—the only thing that’s bright white—is the calendar because it’s the only thing that would have been there for one month.

The jitney station itself has an incredible history. Whenever you’re working in a setting for a Wilson play, the history of that environment is almost always crucial. It goes back a very, very long way, and the history of this jitney station is there. You have evidence that it was a beauty salon, a men’s barbershop, and a butcher shop at one time. If you look at the stage-right side of that set, there’s this bizarre section where the tile becomes a completely different scale. There’s indication that there must have been a wall there that was ripped out and the tile was filled in poorly with a different tile. There is metal grating in the floor where there would have been a meat locker 30 years earlier. The floor also has evidence of barber chairs being ripped out.
FRANCOIS BATTISTE (Booster) is known for his roles on Broadway in Bronx Bombers (Cirque in the Square), Magic/Bird (Robert Teague opposite Cuba Gooding Jr. in Kiss (Roundabout)). His London credits include: One Night in Miami (Donmar Warehouse), which received the 2016 Olivier nomination for Best Play. Francois’ select TV and film credits include: Off-Broadway: Paradise Blue (Signature Theatre). OBIE award winner The Good Neg, Head of Passes and Detroit ’67 (Public Theatre); The Merchant of Venice starring Al Pacino and The诊断 (Battle of LAbyrinth). Regional: A graduate of the Juilliard School Drama and credits include: ABC’s Ten Days in the Valley starring Al Pacino and The Good Negro, Head of Passes among others. Overseas: the hit Vietnam play Tracers (at Second Stage of the Ocean Jitney). Newlyweeds (Backwest, Radio Golf, Wu-Tang: An American Saga (the Hulu series), at The National Theatre for 22 years as a member of the core acting company. His Broadway credits include: The Rite of Spring (Caldwell Theatre), A Soldier’s Play, The Nest (Denver) and Seven Guitars (Pulitzer Prize winner), which received the 2016 Ovation Award and the I.R.N.E. Award. His film work includes: The First of the Ocean Jitney, and the role of Burr Redding on HBO’s True Detective.

BRIAN D. COATS (Philo, u/s Shealy, Fielding) Broadway: (YM National tour), an Off-Broadway production includes: The Brothers Paranormal (Pan Asian Repertory Theatre), Transville (Ensemble Studio Theatre), La Ruta (Working Theater), The Buchas, The First Noel (Classical Theatre of Harlem/The Apollo), On the Levee (Lincoln Center), The Merry Wives of Windsor, Two Gentlemen of Verona (Public/NYSF). Regional: The Royal (Cleveland Play House), The Not (Denver Center Theatre), Ralph Ellison’s Invisible Man (Huntington Theatre, Studio Theatre DC), King Hedley II, Seven Guitars, Ma Rainey’s Black Bottom (Two River Theatre by the Spoonful), Steady Roll’d (Second Stage Theatre), Distant Fires (People’s Light and Theatre), Clydebourne Park (Caldwell Theatre), The Wedding Gift, pen/man/chip (Contemporary American Theatre Festival), Count (PlayMakers Rep). TV includes: “Law & Order,” “Law & Order: SVU,” “JAG,” “Blue Bloods,” “The Sopranos,” “Boardwalk Empire,” “Luke Cage,” and “The Blacklist.”

STEVEN ANTONIO JONES (Becker) was the artistic director of the Lorraine Hansberry Theatre. He has worked professionally in theatre for 46 years. He has performed in the works of August Wilson, (Charles) Fuller, Fugard, Steppin’, Gotonda, Bethea, Foster, Molere, Shakespeare, Chisholm and others. He was in the original cast of A Soldier’s Play produced by the Negro Ensemble Company, which won an Obie award for ensemble acting and the Pulitzer Prize for Best Play. He performed, taught acting at the American Conservatory Theater for 22 years as a member of the core acting company. Jones received his early theatre training at Karamu House in his hometown of Cleveland, Ohio.

NIJA ORORO (Quinn) Theatre credits include: The Legend of Georgia McBride (Geffen Playhouse), Ma Rainey’s Black Bottom (Mark Taper Forum); Two Trains Running (Matrix Theatre); Joe Turner’s Come and Gone (u/s Mark Taper Forum); the world premiere of Zoe’s Perfect Wedding (Denver Center for the Performing Arts); An Octoroon (Chautauqua), Wilson’s The Jitney and Freedom (La Jolla Playhouse), The Mountaintop (Cape May Stage); Boss Nuis (Sundance Theatre Lab); and Echo In Silence (McCarter Theatre). TV: The Doris, Animal Kingdom, StarUp, Ilesan, Monday Mornings, Hail, Mosty, Southern, Mended and ER. Upcoming film: Red River, A Doll’s House (starring Sir Ben Kingsley) and Gilpin: Training. The Juilliard School. Dedicated to Malverita.

KEITH RANDOLPH SMITH (Doob) Broadway: Jitney; American Psycho; Come Wrong Little Sheba; Saloo; King Hedley II; Fences; The Good Fight, Paradise Blue (Blacklock), Tamburlaine; Holiday Heart; The First, Breeze of Summer, Jitney; The Revolving Cycle; Truly and Steadily RoRi; Intimacy. Regional: A Human Being at the Gate (Cachet Conservatory); Our Town, Room and Juliet; Antonio and Cleopatra, Midsummer Night’s Dream; The Tempest; Three Sisters; Ivanov, The Seagull; In Walks Ed, Water by the Spoonful, Superior Donuts; Jitney (2013); Running at Gunpoint; Film and TV: The Good Fight, Law and Order; One Life to Live, I’ll Fly Away; NY Undercover, Cosby, Malcolm X, Girl Six, Path to Paradise, Anesthesia; Bucktress/Travisette, The Warrior; Clash Dog; Dead Dogz, Fallout.

RAY ANTHONY THOMAS (Tumbo) is thrilled to return to this production. His Broadway credits include: The Crucible and Race. Ray has created roles in two Pulitzer Prizes (August Wilson’s Jitney); Two Trains Running by the Spoonful, and Between Riverside and Crazy. He also created a role in Volunteer Man (Obie winning-performance). Recent theater: Moscow Moscow Moscow Moscow Moscow (Off-Broadway), Two Trains Running (Cincy/Milwaukee), The Year to Come (La Jolla); and Arcey Jackson (Williamstown). Other credits include: Fences and Jitney for August Wilson’s Century Cycle with NPF. Ray has created roles in two Pulitzer Prizes: Jitney and Seven Guitars (Pulitzer Prize winner), and the role of Burr Redding on HBO’s True Detective.

JAMES T. ALFRED (u/s, Booster, Youngblood) is excited to join this production of Jitney. Off-Broadway credits: Pipeline–u/s (Lincoln Center), Blood (NIBT); This Land (Vineyard Theatre). All’s Well That Ends Well (Public Theatre). Select regional theater credits: Head of Passes–world premiere. Hushabye (Steenwold Theatre); Ma Rainey’s Black Bottom, Mountaintop (Guthrie Theatre, ATC); Jitney (Penumbra, KC Rep, ATC), Two Trains Running, Seven Guitars (Kenyon), La Jolla Playhouse, Denver Center Theatre, Ma Rainey’s Black Bottom (ATC); Fences (Denver Center, IRT, ATC, Milwaukee Rep); End Game (Baltimore Center Stage). Television credits: Empire, Chicago PD, Blacklist, Blindspot, FBI, BOSs and Prison Break.

A. RUSSELL ANDREWS (u/s Philmore, Becker, Doob, Tumbo) Founding member of the late 2010s StageWrights Productions. Russell won 2 NAACP Theatre Awards and 2 LA Ovation Awards for work as writer/director/actor. Two Trains Running Productions. Russell’s directing credits include: The Piano Lesson, Skeleton Crew, Othello, Gem of the Ocean, Paradise Blue, My Children! My Africa!, Ma Rainey’s Black Bottom, Callin’ the Sky, The Happiness Plays, Last, Two Trains Running, Things of Dry Hours, The First Breeze of Summer and Your Blues Ain’t Sweet Like Mine, among many others. Mr. Santiago-Hudson received a Tony Award for his performance in August Wilson’s Seven Guitars. He made his Broadway acting debut alongside Gregory Hines in Jitney’s Last Jam. Other Broadway credits include Stick Fly and Gem of the Ocean. The multi-Award winner, along with writer/actor/writer, produced, executive produced, and co-starred in the HBO film Lackawanna Blues based on his OBIE and Helen Hayes Award-winning play. The movie received several independent film awards. His popular stage direction of Golden Globe, NAACP Image Award, Humanitas, National Board of Reviews, Black Filmmaker’s Foundation and Christopher Awards. In a career that spans over four decades, Ruben considers opening the Ruben Santiago-Hudson Fine Arts Learning Center in 2014 in his...
hometown of Lackawanna, NY as one of his proudest and most cherished accomplishments.

DAVID GALLO (Scenic Design) has designed more than 30 Broadway productions, including Members, First Date, The Drowsy Chaperone (Tony Award for Best Scenic Design), The Mountaintop, Reasons To Be Pretty, Spanish Harlem, The Company, Thoroughly Modern Millie. Working with August Wilson from 1996 until his death, David designed the premiere productions of Wilson’s later works, including King Hedley II, Jitney, Gem of the Ocean and Radio Golf — the latter of which two of each garnered him Tony nominations. Other awards: Drama Desk, Lucille Lortel, Ovation, Obie. L.A. Drama Critics Circle and NAACP davidgalle.com

TONI-LESLIE JAMES (Costume Design) Broadway: Come From Away (2017); Amazing Grace; Lucky Guy, The Scottsboro Boys, Finian’s Rainbow, Chi Chi: The Dance of Life, Ma Rainey’s Black Bottom; King Hedley II, One Mo’ Time; The Wild Party; Marie Christine; Food, Lead. The Temper; The Whipping Man, Los Angeles, 1992; Angels in America: Millennium Approaches; Perestroika; Chronicle of a Death Foretold; and Jilly’s Last Jam. Awards: Tony nomination, three Drama Desk nominations, six Lucille Lortel nominations, Hewes Design Award, Irene Sharaff Young Designer Award and the 2009 Obie Award for Sustained Excellence in Costume Design.

JANE COX (Lighting Design) Jane Cox’s projects with Ruben Santiago-Hudson include productions at Signature Theatre: Broadway; The Color Purple, Macbeth, All the Way, Come Back, Little Sheba, and Picnic. Recent projects include Amelie at Berkeley Repertory Theatre, Othello at WTW, Hamlet at the Barbican, Rose of the Rifles at the Flik at the National Theatre, London; and Passion, Poor Jim and Allegro at Classic Stage Company. Jane is a member of the Monica Bill Barnes Dance Company, has a long collaboration with Monica Bill Barnes, and has also directed Off-Broadway and tours: Excelsior! Off-Center, Side Show, After Midnight, A Night with Janis Joplin, Folies Bergere, Ragtime, Impressario, Seafarer, Radio Golf, Creon, Boy Transitions, Darcy Dancing, Glorious Ones, Ninus, Little Rock, Fetch City, Brother Sister Plays. Multiple seasons for Kennedy Center, Shakespeare Theatre, Hartford Stage, McCarter, etc.

KABE A. JACOBS (Production Stage Manager) Broadway credits include: American Son and Children of a Lesser God. The Public: Much Ado About Nothing, Twelfth Night and As You Like It. Her regional credits include: The Bitter Game, Last Tiger in Haiti, The Wholehearted, The New One, The King and I and Disney’s The Little Mermaid. Film credits include: American Son (Netflix). Education: MFA, U.C. San Diego

MANDISA REED (Assistant Stage Manager) is excited to be at The Old Globe. She worked at The Public on The Bitter Game. Regional credits include: Diana, The Heart of Rock & Roll, SUMMER, The Donna Summer Musical and material for the New York production. UC San Diego

MANHATTAN THEATRE CLUB

ORIGINAL Broadway Production), under the dynamic leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, is one of the country’s major nonprofit theatre companies. Productions at its Broadway and Off- Broadway venues have garnered numerous awards, including: 27 Tony Awards* and 7 Pulitzer Prizes. MTC produces a season of approximately 12-20 shows a year at its New York home on Broadway and Off- Broadway, as well as its Off-Broadway partners, New World Stages and The Public Theatre. Productions include: The 25th Annual Putnam County Spelling Bee, The Brink of Heaven, The Donkey Man, The Elephant Man, The Elephant Man, The Father, The Great Leap, Grace (2017); TONI-LESLIE JAMES (Drama Desk, Lucille Lortel, Ovation, Obie, L.A. Drama Critics Circle and NAACP davidgalle.com)

ATHENS

BARRY EDELESTEIN (Erima Finch Viterbi Artistic Director) is a stage director, producer, and educator. He has directed over 450 plays at the Old Globe including credits include The Winter’s Tale, Othello, The Twenty-Seven Man, the world premiere of The Lion, Rick, the original world premiere of The World of Extreme Happiness, and numerous productions at the Public Theatre, the Vineyard, and the Atlantic (for whom he oversaw the first development of the Globe’s inaugural Classical Drama Fellowship program, and in 2018 he directed The Tempest with the Los Angeles Philharmonic and the Los Angeles Master Chorale). He directed the Premiere of American Son at the Shakespeare Initiative at The Public Theater (2008–2012), Edelestein 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 IBM and Other American Fantasies. He is also the Artistic Director and Senior Producer of the Old Globe’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company where his production of The Bitter Game, which was released in a second edition in 2018, is the standard text on American Shakespeare acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

TIMOTHY J. SHIELDS (Managing Director) joined The Old Globe as Managing Director in October 2017. In his time in San Diego, he has enjoyed breathing new life into the Company, while currently serves as a board member of the San Diego Regional Chamber of Commerce’s LEAD program, also serves on the Board of Governors at University Club, and an Advisory Board member of the San Diego Downtown Partnership. He brings to San Diego many decades of theatrical experience. He was Managing Director of Princeton Festival (2005–2015); Managing Director of Milwaukee Repertory Theatre (1998–2009); and Managing Director of Greve Theatre Center in Rochester, New York (1992–1998). He 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 International Association of Theatre Artists and as a board member of Theatre Communications Group. He has been the Chair of the ArtPrize NJ board; a member of Milwaukee’s Latino Arts Board, and a member of the Cultural Alliance of Greater Milwaukee. He was the Founding President of Theatre Wisconsin, a statewide association of not-for-profit theatres.
the '50s, and the founding of The Old Globe/University of San Diego Junior Theatre in the '40s, the expansion to two theatres in San Diego. Globe productions of all styles and periods and produced an "Erik Hurd (Costume Design)"

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 Gilli (Scenic Design)
Tomi-Leslie James (Costume Design)
Jane Cox (Lighting Design)
Darren L. West and Charles Coes (Sound Design)
Matthew Armentrout (Hair and Makeup 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.

PRODUCTION CREDITS


Production Properties provided by propNspoon. Production trucking by Clark Transfer.

This production was rehearsed at the Pantages Square Signature Center, 480 West 42nd Street, NY, 10036 www.signaturetheatre.org

MAXIMUM ENTERTAINMENT PRODUCTIONS

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John Alman John Albert Harris
Avram Freedberg Mary Beth Dale

Production Supervisor Senovia Inc.
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IF YOU CAN DO SHAKESPEARE, YOU CAN DO ANYTHING

A conversation between Erika Phillips, co-director of the Pam Farr Summer Shakespeare Studio and Arts Engagement Programs Manager for Reflecting Shakespeare and Jose Hurtado, former Studio student and intern.

Photos by Rich Soublet II.

ERIKA PHILLIPS: What was your theatrical experience before coming to The Old Globe?

JH: Being able to do Shakespeare again! Wow... I never said that out loud before! I’ve had a lot of interactions with The Old Globe. The first Shakespeare I did was Twelfth Night in Studio, and the first one I saw was Hamlet. My relationship with the Globe inspired my character and my artistry. I realized that for my future career, I needed to learn from the professionals and observe and absorb their work ethic.

EP: How would you advise whether Studio is the right fit?

JH: In terms of application, I had the Globe and some references on my resume, so already a plus. Studio taught me what a professional space and rehearsal room should be like, which helped me in my first year at NYU. I took directorial classes, where I sometimes had to lead the room. And when I had to read some Shakespeare text in college, I already had a concept of how I personally enter Shakespeare, and that really helped me.

EP: How did your summers at The Old Globe affect your college-application process or your readiness for university itself?

JH: I think if you can do Shakespeare, you can do anything.

EP: You joined us in the Studio for a third year as an intern. How was that?

JH: I was introduced to The Old Globe through the Free Student Matinee Program, seeing The White Snake with my school. But I learned about Studio from an alum of my high school, who was working at the Globe and told me about the program and scholarship opportunities. At first I was a little wary, because I’m not really a Shakespeare guy. I had only read Shakespeare in English class and thought it was a lot of tedious work just to understand the story. And for performing, I had always imagined there was one "Shakespearean" way of doing it. I thought, “What does that have to do with me?”

EP: What happened that first summer that changed your perspective?

JH: This program was all about finding ourselves in the work and making connections to it. For me, having so much dance and song in the program helped me connect to the Shakespeare and get excited about his world. Plus, you get such a cool group of kids from all over the country working together—from San Ysidro to Oceanside, and from all sorts of economic backgrounds.

EP: What made you want to come back for a second summer?

JH: In terms of application, I had the Globe and some references on my resume, so already a plus. Studio taught me what a professional space and rehearsal room should be like, which helped me in my first year at NYU. I took directorial classes, where I sometimes had to lead the room. And when I had to read some Shakespeare text in college, I already had a concept of how I personally enter Shakespeare, and that really helped me.

EP: How did your summers at The Old Globe affect your college-application process or your readiness for university itself?

JH: In terms of application, I had the Globe and some references on my resume, so already a plus. Studio taught me what a professional space and rehearsal room should be like, which helped me in my first year at NYU. I took directorial classes, where I sometimes had to lead the room. And when I had to read some Shakespeare text in college, I already had a concept of how I personally enter Shakespeare, and that really helped me.

EP: How would you advise whether Studio is the right fit?

JH: If you really want to be an artist and expand your capabilities, why not do it? It’s collaborative and supportive, and you get to build your own “fire” of Shakespeare together. It’s just fun!
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