

performances

MAGAZINE

THE  OLD GLOBE

MARCH 2024





CLAIRE MULLOCH

Welcome to The Old Globe and this production of King James. 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.

OUR MISSION

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.

OUR 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.

LAND ACKNOWLEDGMENT

We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman–Cochimi language family. The Kumeyaay have stewarded through generations the lands and waterways of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.

THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at www.TheOldGlobe.org/Beyond.

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^{*}In memoriam

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Daniel J. Watts
Whitney White
Craig Wright
Karen Zacarias

ASSOCIATE ARTISTS

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

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Lewis Brown*
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Eric Christmas*
Patricia Conolly
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Robert Wojewodski
G. Wood*

^{*}In memoriam

FROM BARRY

I've enjoyed the questions I've received when telling Globe patrons that we're doing a play called *King James*. No, it's not about the monarch who sponsored the monumental English translation of the Bible. No, it's not about James Brown, though he does have a great song called "King of Soul." The title is actually a reference to LeBron James, the titan of basketball—and no, you don't need to know anything about the game in order to enjoy the play.

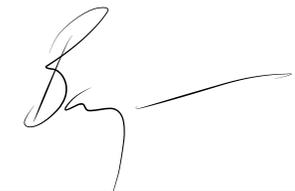
The Globe has produced quite a few sports-themed shows. We've explored tennis, boxing, baseball, even track and field. Sports are fantastically interesting in the theatre. They are inherently dramatic: built on conflict between two sides, and suffused with emotion and high stakes. *King James* is a sports play... of sorts. Its four scenes correlate to a basketball game's four quarters, and the subject of hoops is a constant throughout. But the play is less interested in sports *per se*, as a pastime or even as an obsession, than it is in sports as conduit to an even larger theme: friendship.

It's surprising how few plays center on the institution of friendship, especially given how central it is to the human experience. Friendships *feature* in a million plays, of course, but I'd be hard-pressed to name a dozen in which the rich, complicated relationships between two pals is the primary concern. In this sense, Rajiv Joseph, tonight's playwright, is doing something quite innovative and impressive. Matt and Shawn, his subjects, are very different men who have one thing in common: their love of LeBron and his team. This love bonds them, and somehow their shared passion for the Cleveland Cavaliers connects them and forges in them a deep fondness for each other. As their fortunes ebb and

flow through family challenges, romantic turbulence, and career upheavals, the Cavs—and LeBron—lend them stability. But more, LeBron gives them a place to focus their emotions, a haven for all that's swirling inside them, a safe and steady port in the storm of life. LeBron becomes a language they can speak, a way to express by proxy the intimacies and vulnerabilities that are otherwise too difficult, intimidating, or scary to risk sharing. Joseph's technique is sophisticated in this way. The play's surface is simple, everyday speech—a couple of guys talking sports and kibitzing about life—but that talk reveals big ideas about big things: masculinity, and America, and race, and success, and failure, and heartbreak, and trust. It's a lovely and sneakily affecting piece of writing.

I'm very glad to welcome a lovely man to the Globe to stage it. Justin Emeka is from Ohio, maybe a half hour from LeBron's Cleveland, where he teaches at the prestigious liberal arts academy Oberlin College. He's become a close friend of the Globe over the past few years, working with me on *Hamlet*, participating in our Classical Directing Fellowship, holding two separate commissions for new work, and being a valued thought partner. His directing career is flourishing, and we're lucky to have his talent, intelligence, and abundant warmth on our campus. Justin's brought together a very talented group of designers and two extraordinary actors to tell this special story, and we're grateful to them all for bringing this meaningful play to San Diego.

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 and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

KING JAMES

BY
RAJIV JOSEPH

Lawrence E. Moten III
SCENIC DESIGN

Sarita Fellows
COSTUME DESIGN

Abigail Hoke-Brady
LIGHTING DESIGN

Lindsay Jones
SOUND DESIGN

Caparelliottis Casting
CASTING

Sam Allen
PRODUCTION STAGE
MANAGER

DIRECTED BY
JUSTIN EMEKA

March 9 – March 31, 2024

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

CAST
(in alphabetical order)

SHAWN..... Joshua Echebiri*
MATT Caleb Foote*

UNDERSTUDIES for Matt – Danny Adams†;
for Shawn – Kevin Alicea-Minor†

Production Stage Manager Sam Allen*

SETTING
Cleveland Heights, Ohio.
2004, 2010, 2014, 2016.

This production contains two acts with one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Jaeonnie Davis-Crawford
Assistant Scenic Design..... Audrey Casteris
Assistant Costume Design Katie Knox
Production Assistant..... Karla Garcia
Stage Management Swing (March 9–17)..... Chandra R.M. Anthenill*
Stage Management Swing (March 18–31) Kendra Stockton*

*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.

FRIENDSHIP TAKES CENTER COURT

An interview with *King James* director Justin Emeka

Interview by Danielle Mages Amato



What drew you to work on this project?

First, it's just a great play, so well written. And it's such an intimate piece. Rarely do you get a chance to dig in with just two actors on such concentrated work. Also, I've lived in northeast Ohio for the past 17 years, so I was very excited when I saw that it was set in Cleveland.

Do you have a strong connection with basketball or with LeBron James in particular?

Definitely, I grew up playing basketball with my brothers. That was what you did, you know? You played basketball and you watched basketball. I remember at the time when LeBron came into the league as an 18-year-old phenom, I still felt like a young phenom at the time, too, in my own field. I think that's what LeBron James was: an invitation for us all to see ourselves as phenomenal—as young people, young artists, young scholars, young business people, trying to break in and find their place in the world. I remember everybody using the term: I'm gonna be the LeBron James of the theatre world, or whatever world. He was a representation of our greatest aspirations in a lot of ways.

Are there other sports heroes who have been meaningful to you in your life?

My son is named after Muhammad Ali. He's been a very influential figure to me in terms of understanding the role of sports and entertainment and merging those with politics and social justice. I think that sports are a game for a reason, and there's something that needs to be playful about it, but it also has a serious and intense impact on our culture. I think sports at their best have a responsibility to society and to culture, to help inspire us to be better human beings, and then inspire us to challenge the possibilities, challenge access for communities. And Muhammad Ali, to me, is someone who really modeled that idea.

How do you think Rajiv Joseph is using basketball in the play?

For one, I think he uses it as a tool for these two men to engage in a relationship and to express their emotions, their feelings, and their aspirations. Some people don't know how to articulate their hearts, but they can articulate their passion for their team, for their heroes. They can engage in complex analysis in sports that is often hard to

apply to their own lives. You can analyze your team's strengths and weaknesses, what your team needs to do in order to win the championship, and in a way it becomes a metaphor for our own ambitions. It even gives you a chance to measure your worth. When you have a championship team, you have a championship city. And unfortunately the inverse is true. When you have a losing team that just can't win, that mentality can rub off on the people too.

But that feeling of being a winner or a loser is so far outside any one fan's control!

And that's what this play is about. Because Cleveland is really trying to overcome a legacy of losing. Cleveland as a city has lost so much that they almost don't know how to win. That's what I think. This play explores these two young men who have each experienced loss so much in their lives. So much that they almost don't know how to recognize or deal with their own wins, because they're used to always coming up short. But with sports, like with life, within every loss, there's the potential for recovery and a potential to win in the next game, or a championship next season. Both of the characters in the play at times get things they really wanted, and then they also have to deal with the emptiness of that and realize there are still deeper holes in their lives that they're looking to fill. And that's where their friendship comes in.

What are some of the other big ideas that the play deals with that intrigue you?

I feel like the heart of the play is about two young men who are both wrestling with loneliness. They have voids in their lives, in their families, and in their relationships. And it explores the importance of friendship, of having a good friend throughout life. One of my favorite lines is: "I think when you get older you realize how much you didn't realize how much certain people mean to you."

How did being in the round impact your ideas about the production?

Being in the round is a challenge because the play is set in basically two places, a wine bar and an antique shop, each of which wants to have a healthy amount of realism to them. But being in the round also gives me an opening through the basketball. You know how we'll all pick up a piece of paper off the floor and we shoot it for the trash can, and some of us turn it into a very intricate, extravagant game—we take it very seriously in that moment, and then we let it go. That happens in the opening moment of the play, and it had me thinking about the importance of the theatre as round, like a sports arena. So with the design, we talked about how we might take advantage of our own little arena here.

What are you hoping an audience will take away from the play?

I hope they'll go away appreciating their own relationships more, maybe thinking about an old friend and perhaps reach out to somebody they may have gone their separate ways from. The play is talking about and looking at the depth of what a good friend can mean to us, and also how our differences can be translated into friendship while still remaining different. Actually, sometimes being different is the basis for a great friendship. ■



From being named Rookie of the Year to being the all-time leading scorer of the NBA, LeBron James has had an incredible career filled with drama and excitement. His many achievements have earned him the nickname King James. With four NBA championships and four Most Valuable Player awards under his belt, James is definitely one of the greatest basketball players of all time.

Originally from Akron, Ohio, he has been embraced by every city he has played in as a hometown hero, but none more than Cleveland and the Cavaliers. Growing up, there was little doubt that James would go on to become basketball royalty. He was the youngest high school basketball player to be featured on the cover of *Sports Illustrated*. Immediately after an award-winning high school run, he was drafted by the Cavaliers as the first overall pick of the 2003 NBA draft. It seemed like James had found the perfect place to grow into one of the best players in the league. He was loved by the Cavalier fans. His jersey was the number one seller. However, after seven years of playing for the Cavaliers, James had yet to secure an NBA championship. He then made a decision that turned all the goodwill he had built in Cleveland against him.

In 2010, James decided to join the Miami Heat in a drama-filled televised event called “The Decision.” Though many people criticized it as an unnecessary publicity stunt, he used this event to raise over \$5 million for charity. His Cleveland fans responded to this decision to leave the Cavaliers with intense emotions. There were even videos of fans burning his jersey. That year, James was one of America’s most disliked athletes. When the Heat faced the Cavaliers later in the season, he was booed every time he touched the ball. It was certainly a low point for James, who has said that he regrets the way that he dealt with the situation. After winning two NBA championships with the Heat, James returned to Cleveland in 2014 to lead the Cavaliers to the victory in the NBA championship, the city’s first professional sports title win in 52 years. Though some die-hard fans might have continued to hold his departure against him, most people were thrilled to see him carry their team to victory.

There is no doubt that James has earned his place as a hero on the court, but his work outside of the sport is what has led to him being named as one of *Time* magazine’s 100 Most Influential People in the World multiple times. He has represented the U.S. in the Olympics three times, bringing home two gold medals and one bronze. His charity, the LeBron James Family Foundation, is based in his hometown of Akron, Ohio. It has supported scholarships and education programs for children, medical centers, and housing initiatives. James has embraced the platform that his celebrity has granted him to speak out on political issues he feels strongly about, including police brutality and the decision to overturn *Roe v. Wade*. From being one of the most hated athletes in America to his current status as a basketball legend, LeBron James has certainly earned his title as King James. ■



JOSHUA ECHEBIRI

(Shawn) *The Old Globe: Henry V* (Globe for All). Theatre: *Partnership* (Mint Theater Company), *We Swim, We Talk, We Go to War* (Martha’s Vineyard Playhouse), *Lizardly* (Media Art Exploration/

New York Live Arts), *Merry Wives* (The Public Theater/Shakespeare in the Park), *Romeo N Juliet* (virtual; Pittsburgh Public Theater), *A Raisin in the Sun, Something Happens for Joe, Soft* (Williamstown Theatre Festival). Television: “Bob Hearts Abishola” (CBS), “Dear Edward” (Apple TV), “The Good Fight” (Paramount+). Education: B.A. from Dartmouth College, M.F.A. from NYU Graduate Acting. joshuaechebiri.com.



CALEB FOOTE

(Matt) Regional: *Hand to God* (San Diego Repertory Theatre), *Zoot Suit* (Center Theatre Group). Television: “Made for Love” (HBO), “The Kids Are Alright” (ABC), “American Horror Story” (FX), “American

Crime Story: *Versace* (FX), “Acapulco” (Apple TV), “9-1-1” (FX), “Grey’s Anatomy” (ABC), “Magnum P.I.” (CBS), “All Rise” (CBS), “NCIS: Los Angeles” (CBS), “Teenage Euthanasia” (Adult Swim). Honors: 2017 Craig Noel Award for Outstanding Lead Performance in a Play for Jason/Tyrone in *Hand to God*. Education: the best football school in the nation, the University of Michigan. @calebfoote on Instagram.

RAJIV JOSEPH

(Playwright) Select theatre: *Bengal Tiger at the Baghdad Zoo* (Outstanding New American Play from National Endowment for the Arts), *Animals Out of Paper, All This Intimacy* (Second Stage Theater), *The Leopard and the Fox* (AlterEgo), *Huck & Holden* (Cherry Lane Theatre). Other honors: Vineyard Theatre’s Paula Vogel Award, Kesselring Fellowship. The Fire Department: founding member, contributing writer on *Speakeasy, At War: American Playwrights Respond to the War in Iraq*. Other: Lark Playwriting Fellowship, Dramatists Guild Fellowship, Lecturer at NYU, three years in the Peace Corps in Senegal. Education: B.A. in Creative Writing from Miami University, M.F.A. in Playwriting from NYU’s Tisch School of the Arts.

JUSTIN EMEKA

(Director) (he/him/his) *The Old Globe*: assistant director for *Hamlet, King Richard II*. Off Broadway directing: *A Midsummer Night’s Dream, Romeo and Juliet* (Classical Theatre of Harlem). Regional directing: *Sweat* (Philadelphia Theatre Company), *Stick Fly* (Intiman Theatre), *A Midsummer Night’s Dream in Harlem, Sweat, Two Trains Running*

(Pittsburgh Public Theater), *Sunset Baby* (Dobama Theatre), *Detroit ’67, Paradise Blue* (Karamu House), *A Raisin in the Sun* (ArtsWest). Educational directing: *A Doll’s House, Part 2* (Juilliard), *The Boogie Gentleman* (NYU Grad), *Macbeth, The Bluest Eye, Death of a Salesman* (Oberlin College). Other: Drama League fellow, SDC Executive Board member. justinemeka.com, @jemeka1 on Instagram.

LAWRENCE E. MOTEN III

(Scenic Design) (he/him/his) Broadway: *Chicken & Biscuits* (Circle in the Square). New York: *The White Chip* (MCC), *Covenant* (Roundabout), *Patience* (2ST Uptown), *STEW* (Page 73). Regional: *Twelfth Night, Trouble in Mind* (The Old Globe), *Black Cypress Bayou* (Geffen), *Bulrushes* (McCarter, Berkeley Rep), *Faust* (Wolf Trap), *Proof, Once Upon a Bridge, The Brothers Size* (American Players), *Blues for an Alabama Sky* (McCarter, Guthrie), *Appropriate, The Little Foxes* (South Coast Rep), *Christmas in Connecticut* (Goodspeed), *This Little Light of Mine* (Santa Fe Opera), *Fairview* (Wilma), *it’s not a trip, it’s a journey, We Declare You a Terrorist...* (Round House). Member: Local USA 829. motendesigns.com, @motendesigns.

SARITA FELLOWS

(Costume Design) Born in Freetown, Sierra Leone. Recent: *Death of a Salesman* (Broadway), *Drinking in America* (Audible/Minetta Lane Theatre), *Theater of the Mind* (Denver Center), *Elyria* (Atlantic Theater Company), *Blues for an Alabama Sky, Sweat* (Guthrie Theater), *Joy and Pandemic, Our Daughters Like Pillars* (Huntington Theatre), *Seize the King* (Alliance Theatre), *A Bright Room Called Day* (The Public Theater), *Fefu and Her Friends* (American Conservatory Theater). Dance: work with choreographers such as Liz Lerman, Edisa Weeks. Awards: 2022 Outstanding Achievement in Costume Design from the National Black Theatre Festival, 2020 Lily Award. Education: M.F.A. in Design from Tisch School of Design.

ABIGAIL HOKE-BRADY

(Lighting Design) Selected work: *The White Chip* (MCC Theater), *The Night Falls* (Peak Performances), *Don Pasquale* (Opera Omaha), *Roméo et Juliette, Otello, Kiss Me, Kate* (Central City Opera), *Così fan Tutte* (San Diego Opera), *How I Learned What I Learned* (PlayMakers Repertory Company), *MukhAgni* (Under the Radar/The Public Theater), *Portrait and a Dream* (Contemporaneous), *Bound* (Fresh Squeezed Opera), *Rigoletto* (Holy City Arts & Lyric Opera), *Glory Denied, Three Decembers* (Tri-Cities Opera). Other: resident designer at DiMenna Center for Classical Music, member of USA 829. hokebradydesigns.com, @hokebradydesigns on Instagram.

LINDSAY JONES

(Sound Design) Broadway: *Slave Play* (Tony nominations for Best Original Score, Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, *A Time to Kill*. Off Broadway: *Privacy* (Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), others. Regional: The Old Globe, Guthrie, Center Stage, ACT, Hartford Stage, Alliance, Goodman, Arena, Chicago Shakespeare, Steppenwolf, others. International: Stratford Festival (Canada), Royal Shakespeare Company (England), others. Audio dramas: Marvel, Audible, Next Chapter Podcasts, award-winning "The Imagine Neighborhood." Film/television scoring: HBO's *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subjects). Other: Co-Chair of Theatrical Sound Designers and Composers Association (TSDCA). lindsayjones.com.

CAPARELLIOTIS CASTING

(Casting) The Old Globe: *English*, *The Age of Innocence*, *Exotic Deadly*, *Under a Baseball Sky*, *What We Talk About...*, *Dial M for Murder*, *Mala*, *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: *Jaja's African Hair Braiding*, *Grey House*, *Ohio State Murders*, *Macbeth*, *The Minutes*, *Who's Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *Three Tall Women*, *Meteor Shower*, *A Doll's House, Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Disgraced*. Additional theatre: MTC, Signature, Atlantic, Vineyard. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

SAM ALLEN

(Production Stage Manager) (they/them/theirs) The Old Globe: *Pleasant with Powers* New Voices Festival, *The Merry Wives of Windsor*, workshop of *All Day*. Regional credits: *Animals Out of Paper*, *Flowers of Hawaii* (Chautauqua Theater Company), #SLACabaret (Salt Lake Acting Company), *Cherry Wine in Paper Cups* (Sackerson), *Ain't Misbehavin'* (West Valley Performing Arts), *The Audacity*, *Where Are You From?*, *Flora Meets a Bee*, *P.G. Anon* (Plan-B Theatre), *Prometheus Bound*, *Women of Trachis* (Classic Greek Theatre Festival). Education: B.F.A. in Stage Management and Directing from Westminster University, M.F.A. in Stage Management from University of California, Irvine.

CHANDRA R.M. ANTHENILL

(Stage Management Swing, March 9–17) (she/her/hers) The Old Globe: *English*, *The Merry Wives of Windsor*, *Exotic Deadly*, *A Midsummer Night's Dream*, *Trouble in Mind*, *Krapp's Last Tape*, *What You Are*,

Tiny Beautiful Things, *Globe for All* (2017–2023), *The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, *The Comedy of Errors*. Regional: *The Garden*, 2020 POP Tour, *Junk* (La Jolla Playhouse), *Fun Home*, *Beachtown*, *Roz and Ray*, *Into the Beautiful North*, *Outside Mullingar*, *The Oldest Boy*, *Oedipus El Rey*, *Honky* (San Diego Rep), *El Huracán*, *Mud Row*, *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cygnet), *Pippin* (Diversionsary).

KENDRA STOCKTON

(Stage Management Swing, March 18–31) The Old Globe: *The XIXth*, *Come Fall in Love*, *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, *The Gods of Comedy*, *Familiar*, *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionsary Theatre), *miXtape* (Lamb's Players Theatre), *White Christmas* (San Diego Musical Theatre).

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. 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 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-829, IATSE.

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Joseph Gery
Elena Sgouros

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.

Lawrence E. Moten III, Scenic Design
www.motendesigns.com
@motendesigns

Sarita Fellows, Costume Design

Abigail Hoke-Brady, Lighting Design
www.hokebradydesigns.com
@hokebradydesigns

Lindsay Jones, Sound Design
www.lindsayjones.com

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

PATRON INFORMATION

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

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.



Mattie Love, Karli Dinardo, and
Ioana Alfonso in *Bob Fosse's Dancin'*.
Photo by Julieta Cervantes.

See how our work ——— lives beyond the stage.



Gill Sotu at Juneteenth
Celebration AXIS event.
Photo by Beto Soto.

Beyond the stage is where our work begins.

When a fire burned The Old Globe to the ground in 1978, it sparked something else: a passion in our city. Children donated money from their paper routes. Strangers held fundraisers. And together, we rebuilt.

That spark still lights our way today. It drives us to do more than put on shows. It inspires us to enrich our community beyond our four walls.

One world-class production at a time, we entertain San Diegans and fuel the local economy. We tell stories that spark new perspectives, and we train the artists who will stage them. We represent cultures and listen to voices that reflect our vibrant and diverse city.

And we don't just act. We interact. We create theatre in places where it's seldom seen: community centers, shelters, correctional facilities, and beyond, making theatre accessible to all. We serve the public through theatre.

Our programming touches lives and lifts spirits—so that we might all find joy, beauty, and vulnerability within ourselves, each other, and the world around us.

We make theatre matter, to more people and in more places.

Join us in *theatre that lives beyond the stage.*



theoldglobe.org/beyond



INTERVIEW BY ADENA VARNER



At The Old Globe, we carefully craft pathways to lifelong engagement opportunities for members of our community so that they feel connected to all that is happening at our theatre. One of the ways we engage is by facilitating theatre-based community workshops, and this season we are hosting a series connected to our summer production of *Henry 6*. The director, our very own Barry Edelstein, had a brilliant vision to radically include community members in a way that would revolutionize the discussion of Shakespeare being for all people.

Arts Engagement Programs Associate Soroya Rowley is now at the helm of bringing these experiences to the community with the H6 Epic Workshop Series.

Could you tell us about the play and why the Globe is producing it?

These plays are the only ones in Shakespeare's canon that the Globe has not yet produced. So this is an important milestone for us. They were also Shakespeare's first. You can see him testing out ideas that he would use in later works. For example, Queen Margaret was a source of inspiration for other famous characters, like Lady Macbeth, and like the Queen of Hearts in *Alice in Wonderland* and Cersei Lannister in *Game of Thrones*. In fact, the War of the Roses is the main inspiration for the entire *Game of Thrones* series. If you are a fan of that series, like me, you may see connections between it and *Henry 6*.

What is the H6 Epic Workshop Series?

Because the production is so massive, we knew it would literally take a village to produce. And we wanted to

design an experience for members of our community to more deeply engage with all aspects of the show. So over the last two years we set out to collaborate with community partners across San Diego with the H6 Epic Workshop Series and its three phases.

Can you describe these three phases?

In *Playing Henry*, we did a deep dive into 10 of the plays' most prominent characters, and compared what historians say about each person to Shakespeare's take. At the end of each session, participants wrote their own short pieces inspired by the characters and the themes they represent in the play. Then we collected those writings and wove them with some of Shakespeare's text to create a special one-night-only staged reading event in December 2022.

In *Making Henry*, members of our design team are working with community participants to create key elements of the show, including projections, sound effects, set, props, and costumes.

And in *Performing Henry*, participants will join the cast of *Henry 6* for walk-on roles, filled by over 200 different community members throughout the run of the show. Each performance will showcase different folks from San Diego.

How can folks learn more and get involved?

To get information about upcoming events, sign up for our email newsletter!

Arts Engagement Programs Associate Soroya Rowley and Teaching Artist Eric Weiman reading script prompts from an H6 workshop in 2022. Photo by Stephanie Ochoa.

ARTS ENGAGEMENT EVENTS

Join The Old Globe's Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities.



AXIS event *Happy Birthday, Mr. Shakespeare!*, 2023.
Photo by Rich Soublett II.



Globe Learning workshop *Puppet Lab with Tara Ricasa*, 2023.
Photo by Rich Soublett II.

MARCH

H6 Epic Workshops Series

March 24: AXIS: *Poetry in Movement**

*Plus, crowd filming for our upcoming production of *Henry 6!*

APRIL

April 20: AXIS: *Happy Birthday, Mr. Shakespeare!*

MAY

May 4: Globe Learning Youth: *Headshots and Hiring*

JUNE

June 15: AXIS: *Juneteenth Celebration*

Begins June 17: Pam Farr Summer Shakespeare Studio

JULY

July 13: AXIS: *Globe PRIDE*

Begins July 15: Camp Studio



Visit
TheOldGlobe.org/Arts-Engagement
to learn more or scan the QR code
to sign up for our email newsletter
and make sure check the box for
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the latest news.



The Old Globe is deeply grateful to the many patrons who have made plans to leave a legacy to the theatre they cherish. These gifts ensure that The Old Globe will continue to flourish in the years ahead. Thank you.

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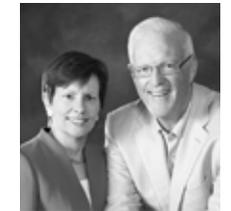
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The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.

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

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Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.

Barry Edelstein

Erna Finci Viterbi Artistic Director

ARTISTIC

Kim Heil · Artistic Producer and Head of Casting
Aleksej Aarsaether · Associate Producer
Rebecca Myers · Interim Associate Producer

ARTS ENGAGEMENT

Adena Varner · Director of Arts Engagement
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Viecta Do · Access Programs Manager
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Tim Cole · Receptionist

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Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Jennifer Watts · Associate Company Manager
Kevin Sakrekkoff · Production Office Coordinator

TECHNICAL

Joe Powell · Technical Director
Karlee Peregó, Lucas Skoug · Assistant Technical Directors
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, LDF
Brandon Resenbeck · Stage Carpenter/Head Rigger, OGT
Jason Chohan · Charge Carpenter, SHW

Timothy J. Shields

Audrey S. Geisel Managing Director

Chris Bridges, Keri Ciesielski, Danny Clark, Evan Gove, Sloan Holly, David Johnson, Michael Lovett, Michael Przybylek, Heather Rawolle, Albert Rubidoux, James Seiveno, Blake Shoemaker, William Slaybaugh, Jazen Sveum · Carpenters
W. Adam Bernard · Lead Scenic Artist
Sami Leon, Marie Mateo, Hannah Murdoch, Archi Razes · Scenic Artists

COSTUMES

Stacy Sutton · Costume Director
Charlotte Devaux Shields · Resident Design Associate
Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Shopper
Natalie Barshow, Regan McKay · Design Assistants
Erin Cass, Kathie Taylor · Drapers
Allison McCann, Abigail Zielke · Assistant Cutters
Nunzia Pecoraro, Heather Premo · Stitches
Kristin Womble · Craft Supervisor/Dyer/Painter
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento, Raven Winter · Wardrobe Crew Leads, OGT
Jazmine Choi · Lead Wig/Hair Runner, OGT
Sunny Haines · Wig/Hair Runner, OGT
Maggie Allen, Stephanie Castro · Wardrobe Crew, OGT
Rue Jarrett · Wardrobe Swing, OGT
Ruby Hays · Wardrobe Crew Lead, SHW
Terrie Cassidy · Wardrobe Crew, SHW
Chanel Mahoney · Wardrobe Swing, SHW

PROPERTIES

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Kayleb Kirby, Carolina Lopez · Assistant Properties Directors
Jeff Rockey · Supervising Lead Properties Artisan
Kevin Hoffman · Lead Properties Artisan
Ryan Grant, Trish Rutter · Properties Artisans
Isabel Simoes de Carvalho · Properties Assistant and Warehouse Supervisor
James Ramirez · Properties Head, OGT
Richard Rossi · Stage and Properties Head, SHW
Val Philyav · Properties Head, LDF
Kevin Orlof · Properties Run Crew Swing
Cain Hauge, Kendall Northrop · Properties Run Crew

LIGHTING

Stevie Agnew · Lighting Director
Stephanie Lasater · Assistant Lighting Director
Deanna Trethewey · Lighting Assistant
Ryan Osborn · Head Electrician, OGT
Jessica Dean · Head Electrician, SHW
Ashley McFall · Head Electrician, LDF
Brycen Deters, Sandra Navarro, Aaron Pavlica, Evan Rayder, Helen Strickland, Robert Thoman, Aiko Whitmore · Electricians

SOUND

Erin Paige-Bhamrah · Sound Director
Evan Eason · Assistant Sound Director
Jennifer Lopez · Head Sound Technician, OGT
Matt Lescault-Wood · Head Sound Technician, SHW
Argyle Stone · Deck Audio, OGT
Camille Houze · Deck Audio, LDF
Marilynn Do · Audio Swing
Aaron DeMuth, Anthony Hernandez, Tanner Osborne · Sound Technicians

PROFESSIONAL TRAINING

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Nicole Ries · Program Coordinator
Danielle Mages Amato, Ray Chambers, Gerhard Gessner, Ka'imani Kuoha, Scott Ripley, Jersten Serais, Emmelyn Thayer, Eileen Troberman, James Vasquez · M.F.A. Faculty
Jacob Bruce, Corey Johnston, Dana McNeal, Nate Parde, Nicole Ries, Robin Sanford Roberts · M.F.A. Production Staff
Jack O'Brien · Artistic Director Emeritus
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OGT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre;
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