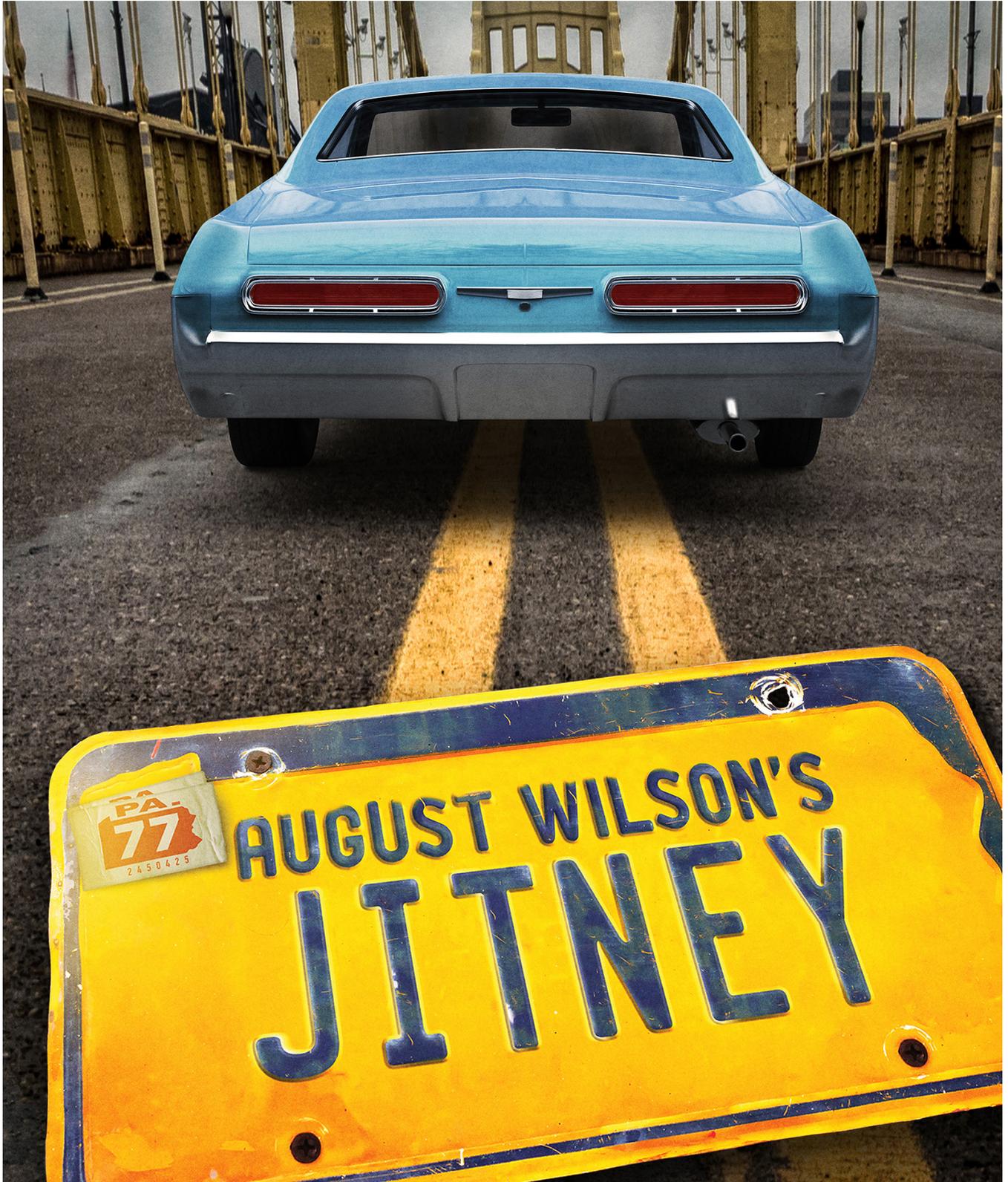


performances

THE  LD GLOBE

JANUARY 2020





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*.

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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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*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.

**Please tell your local and state representatives that theatre matters to you.
If you support public funding for the arts, as the majority of Americans does*, contact them today.**

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

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

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www.sandiegocounty.gov/content/sdc/general/bos.html

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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.

Artistic Angels (\$200,000 and higher annually)



TERRY ATKINSON AND KATHY TAYLOR



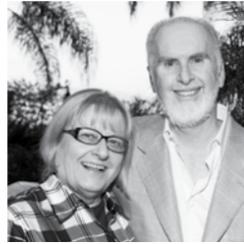
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†Charter Sponsor since 1995
*In memoriam

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

1933-2019

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."

*Richard Easton as Prospero in The Tempest, 1991.
Photo by Ken Howard.*

JONATHAN MCMURTRY

1937-2019

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.

Jonathan McMurtry as Launce in The Two Gentlemen of Verona, 2007. Photo by Craig Schwartz.





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—both on and offstage—that the Globe and its wonderful artists, staff, 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! Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people. Learn more about the impact of your gift at www.TheOldGlobe.org/Donate.

Thank you for coming to The Old Globe—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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^{*}In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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.

William Anton
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^{*}In memoriam

FROM BARRY

August Wilson occupies a prominent place in the pantheon of American drama. The Pittsburgh Cycle, his monumental 10-play series that anatomizes the 20th-century African-American experience decade by decade, is a breathtaking achievement, and an unparalleled one: each of the 10 plays enjoyed successful runs on Broadway, a feat few playwrights in our theatre's history can boast. The Pittsburgh plays are classics. Tackling big American ideas like family, home, work, race, and history, they continue to be produced on great stages in this country and beyond, and their influence informs generations of American playwrights across lines of color, ethnicity, and gender.

The Old Globe is proud of a long association with Wilson. Three of his plays—*Joe Turner's Come and Gone*, *The Piano Lesson*, and *Two Trains Running*—made their world premieres here as Wilson and his creative partners developed them at a consortium of regional theatres while en route to Broadway. It's therefore a special honor to welcome this extraordinary production of *Jitney*, which won the 2017 Tony Award for Best Revival of a Play, back to the very same stage that proudly calls itself one of this towering writer's homes.

Jitney, which in the chronology of the 10 Pittsburgh plays is eighth, dealing as it does with the 1970s, was nonetheless the first written in the cycle. Wilson continued working on it as it was produced and then revived in the '80s and '90s; in its final form it shows all the hallmarks of this writer's distinctive and original dramaturgy. Indeed, Wilson said *Jitney* was the play in which he found his voice.

The play's story is simple. Every day a group of men gathers at Becker's garage to drive jitneys: unlicensed cabs that serve the black neighborhoods that the city's official, white-owned cab companies ignore. As the drivers wait for fares, they gossip, tell jokes and stories, play checkers, laugh, commiserate... and worry that the forces of "urban renewal" upending cities across the country will come to Pittsburgh and sweep away the garage and the lives it sustains. Wilson arranges the characters who surround Becker into a vivid collage, a sort of matrix of interconnected relationships whose ebb and flow give rise to the play's action. Themes take form indirectly as they emerge from rich passages of argument and harangue. Incident erupts out of

calm, and cataclysm out of love. Always, considerable humor leavens an undercurrent of anxiety. The play's structure is of a remarkable, musical sort that bends the old rules of drama toward a huge question that was Wilson's motivating force: How can the truth and beauty and vibrancy of the black experience find organic expression on the American stage?

For Wilson, the answer to that enormous question has a lot to do with talk. *Jitney* is a play chockful of talking, of gabbing, of yakking and jiving, of kibitzing and blarneying and ballbusting, of jazzlike riffs and of sage, spiritual expositions. The sound this talk makes is unlike any in our theatre, and it's a joy to hear. Actors love speaking it, and the company gathered for this production exhibits a kind of mastery of language that rivals any great classical ensemble I've ever experienced. It's no wonder: they are being led by a titan. Ruben Santiago-Hudson, who is beyond doubt the greatest living interpreter of August Wilson, both as actor and director, does something more than simply assay Wilson's work. He orchestrates Wilson, he conducts him, he channels him. In his production of *Jitney*, Santiago-Hudson demonstrates a level of aesthetic command and sophistication that places him at the pinnacle of American stagecraft. It is a real joy to have his work in this theatre.

We welcome the artists of *Jitney* to a stage we know will feel familiar to them, for in the air of this house echoes the language of the greatest writers who've ever practiced this form. Wilson is one. His play vibrates with the specific lyricism of black America, and the universal energy of eternal American themes: fathers and sons, the dignity of a day's work, the need for family, the quest for home. I'm so grateful to have August Wilson back at the Globe, where he belongs.

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
MANAGING DIRECTOR

Eric Falkenstein

Ron Simons

John Legend Mike Jackson Get Lifted Suzanne Grant
Ania Czekaj Beth Dewoody Wendy Hunter

IN ASSOCIATION WITH
Manhattan Theatre Club

Lynne Meadow
ARTISTIC DIRECTOR

Barry Grove
EXECUTIVE PRODUCER

PRESENT

AUGUST WILSON'S JITNEY

DIRECTED BY

RUBEN SANTIAGO-HUDSON

David Gallo
SCENIC DESIGN

Toni-Leslie James
COSTUME DESIGN

Jane Cox
LIGHTING DESIGN

**Darron L. West
and Charles Coes**
SOUND DESIGN

Bill Sims Jr.
ORIGINAL MUSIC

Matthew Armentrout
HAIR AND WIG DESIGN

Thomas Schall
FIGHT DIRECTION

Kamra A. Jacobs
PRODUCTION STAGE
MANAGER

Mandisa Reed
ASSISTANT STAGE MANAGER

**Caparellotis Casting
and Nancy Piccione**
BROADWAY CASTING

Laura Stanczyk
ADDITIONAL CASTING

Casey McDermott
COMPANY MANAGER

SenovA Inc.
PRODUCTION SUPERVISOR

GENERAL MANAGER

MAXIMUM ENTERTAINMENT PRODUCTIONS

Original Broadway production produced by Manhattan Theatre Club at the Samuel J. Friedman Theatre

IN ASSOCIATION WITH
Eric Falkenstein Ron Simons John Legend/
Mike Jackson Ken Wirth

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
January 18 – February 23, 2020

CAST (in alphabetical order)

BOOSTER Francois Battiste
SHEALY..... Harvy Blanks
YOUNGBLOOD..... Amari Cheatom
FIELDING Anthony Chisholm
PHILMORE Brian D. Coats
BECKER Steven Anthony Jones
RENA Nija Okoro
DOUB Keith Randolph Smith
TURNBO Ray Anthony Thomas

UNDERSTUDIES for Booster, Youngblood – James T. Alfred; for Philmore, Becker, Doub, Turnbo – A. Russell Andrews; for Shealy, Fielding – Brian D. Coats; for Rena – Patrese D. McClain

Fight Captain..... James T. Alfred

SETTING

A gypsy cab station in the Hill District of Pittsburgh, early fall, 1977.

There will be one 15-minute intermission.

PRODUCTION STAFF

Production Supervisor James E. Cleveland
Production Manager..... Ron Grimshaw
Associate Production Manager Anna Engelsman
Associate General Manager Casey McDermott
Associate Director Awoye Timpo
Associate Scenic Design..... Viveca Gardiner
Associate Costume Design Michael Magaraci
Resident Associate Costume Design for The Old Globe Charlotte Devaux
Associate Lighting Design..... Tess James, Solomon Weisbard
Lighting Design Associate..... Itohan Edoloyi
Assistant Sound Design..... Stephen Dee
Production Carpenter Daniel Whiting
Production Electrician..... Rachael Shair
Production Audio..... Stephen Dee
Production Properties..... Eric Reynolds
Production Assistant Jessica R. Aguilar
Casting Assistant Sarah Cooney

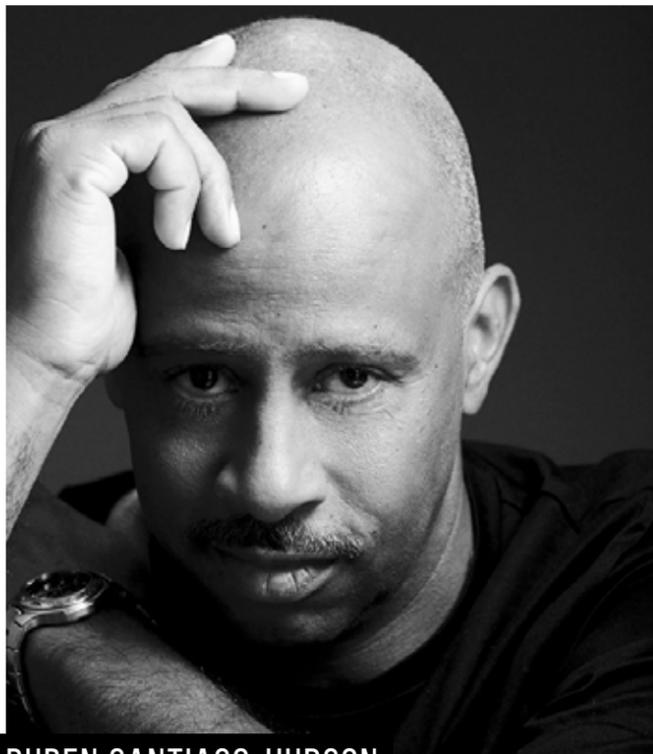
The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo 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.

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



RUBEN SANTIAGO-HUDSON

“YOU LOOK UP ONE DAY AND ALL YOU GOT LEFT IS WHAT YOU AIN’T SPENT. EVERY DAY COST YOU SOMETHING AND YOU DON’T ALL THE TIME REALIZE IT.”

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 folk—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?

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. ■

“Ruben Santiago-Hudson Takes ‘Jitney’ on the Road,” by Kelundra Smith, originally appeared at www.AmericanTheatre.org on September 17, 2019. Used with permission from Theatre Communications Group.

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*, *Xanadu*, *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 BroadwayBox.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*.

1

Photo by Ann Beyersdorfer.

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 world is, so we were willing to go through a lot to make it happen.



2

I view the set as a gigantic living collage largely influenced by Romare Bearden collages. Romare would take photographs of big ole '70s automobiles and paste them right into his paintings. So we pasted these automobiles right into the middle of our painting.

Photo by Ann Beyersdorfer.

3

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.



4

Photo by Ann Beyersdorfer.

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.



5

Photo by Ann Beyersdorfer.



The backdrop literally has photos August took in it. The backdrop is an actual collage. I stood at my drawing table with paper and scissors and glued all that stuff down and painted on top with a savage intensity. It's also a combination of all sorts of Pittsburgh photographers and pictures I've taken over the years, so there's a lot of love in that drop. They built this enormous stadium [Civic Arena] that separated the Hill District from the rest of Pittsburgh

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.

6

(from left) Harvey Blanks and Amari Cheatom. Photo by Joan Marcus.

Let's talk about that monster of a sofa. Here's the thing for me as a designer: really this play is about a telephone, a sofa, and a door. You need a phone, a place to sit around, and a place to come and go from. Finding the right sofa for this production was murder; what happens is you find a sofa you love but the wrong sofa goes into rehearsal, and you get nervous. They get used to the rehearsal sofa. What's important about this sofa was that you could sit on the arms, and that was important to Ruben [Santiago-Hudson]—they are constantly in motion and at rest.

So, I had another sofa I absolutely loved, but we couldn't make it work sitting on the arms, so this thing was the rehearsal piece. It was bright red and horrible—I just hated it. Scott Laule, the prop guy, said, "Dude, I'm going to paint it and you're gonna love it." I said, "You're out of your mind." But now that thing is perfect. It went from the bane of my existence to the most lovely thing on the stage.



**FRANCOIS BATTISTE**

(Booster) is known for his roles on Broadway in *Bronx Bombers* (Circle in the Square); *Magic/Bird* (Long Acre); and *Prelude to a Kiss* (Roundabout). His London credits include: *One Night in Miami* (Donmar Warehouse), which received the 2016 Olivier nomination for Best Play. Francois' select Off-Broadway credits include: *Paradise Blue* (Signature Theatre); OBIE award-winner *The Good Negro*, *Head of Passes* and *Detroit '67* (Public Theatre); *The Merchant of Venice* starring Al Pacino and *The Winter's Tale* with Ruben Santiago-Hudson (Delacorte Theater); and *10 Things to Do Before I Die* (Second Stage). Regionally, he has worked with Sundance; NY Stage & Film; Williamstown; Chicago Shakespeare; and The Goodman. His television and film credits include: ABC's *Ten Days in the Valley* and *The Family*; HBO's *The Normal Heart*; CBS's *Person of Interest* and *The Good Wife*; *Are We There Yet?* on TBS; *Men in Black III*; and *A Long Walk*. Francois was a John Houseman Prize recipient at The Juilliard School and attended Oxford's British American Drama Academy. He also earned his B.S. at Illinois State University.

**HARVY BLANKS**

(Shealy) was seen on Broadway in August Wilson's *Jitney*. His regional credits include *King Hedley II* (New Jersey); *Familiar* (Seattle); *Moscow* (Williamstown); *The Mountaintop* (Portland); *Fire on the Mountain* (Mountain View); *Familiar* (Yale Rep); and *Jitney* (Redbank). He has performed in all 10 plays in August Wilson's Century Cycle and won the Drama Desk Award for the Off-Broadway production of *Table Top*.

**AMARI CHEATOM**

(Youngblood) Theater credits include: *Skeleton Crew* (The Old Globe); *Detroit '67* (Baltimore Center Stage); *The Temple Bombing* (Alliance Theatre); *Fetch Clay Make Man* (True Colors Theatre Co.); *Dutch Masters* (LAByrnth Theatre Company); *On The Levee* (Lincoln Center); *The Book of Grace* (The Public Theatre); and *Zooman and the Sign* (Signature Theatre). A graduate of the Juilliard School Drama Division. The Freddie Hendricks Youth Ensemble of Atlanta. Film credits include: *Roman J. Israel, Esq.*; *Detroit*, *Crown Heights*; *Moths and Butterflies*; *The Alchemist Cookbook*; *Django Unchained*; *Newlyweeds*; *Night Catches Us* and *Knucklehead*. Television credits include *Numbers* (CBS), *Chase* (USA), *Detroit 1-8-7* (ABC) and *Georgetown* (ABC).

**ANTHONY CHISHOLM**

(Fielding) can currently be seen recurring in the Hulu series, *Wu-Tang: An American Saga*. He is a Tony Award nominee for his portrayal of Elder Joseph Barlow in August Wilson's *Radio Golf*. His other Broadway credits include August Wilson's *Two Trains Running* and *Gem of the Ocean*. Off-Broadway credits include August Wilson's *Jitney*, for which he received the Drama Desk and Obie Awards for his portrayal of Fielding, *The Happiest Song Plays Last* at Second Stage Theatre and roles with the NY Shakespeare Festival/Public Theater, among others. Overseas: the hit Vietnam play *Tracers* at London's Royal Court Theatre, Sydney, Australia's Seymour Center and Melbourne's Universal; and August Wilson's *Jitney* at The National

Theatre in London (Olivier Award, Best New Play). He is also the recipient of the NAACP Theatre Award, the AUDELCO Award, the Ovation Award and the I.R.N.E. Award. His film work includes *Going In Style*, *Chirag*, *My Bakery in Brooklyn* and *Beloved*, among others. Select television credits include *Random Acts of Flyness*, *High Maintenance*, *Shades of Blue*, *Detroit 1-8-7*, *Law & Order: SVU* and the role of Burr Redding on HBO's *Oz*.

**BRIAN D. COATS**

(Philmore, u/s Shealy, Fielding) Broadway: (MTC/National Tour) *Jitney*. Off-Broadway includes: *The Brothers Paranormal* (Pan Asian Repertory Theatre), *Travisville* (Ensemble Studio Theatre), *La Ruta* (Working Theater), *The Bacchae*, *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 Royale* (Cleveland Play House), *The Nest* (Denver Center Theatre), Ralph Ellison's *Invisible Man* (Huntington Theater, Studio Theatre DC), *King Hedley II*, *Seven Guitars*, *Ma Rainey's Black Bottom* (Two River Theater), *Fences*, *A Raisin in the Sun* (Geva Theater), *Distant Fires* (People's Light and Theater), *Clybourne Park* (Caldwell Theatre), *The Wedding Gift*, *pen/man/ship* (Contemporary American Theatre Fest), *Count* (PlayMakers Rep). TV includes: "Law & Order," "Law & Order: SVU," "JAG," "Blue Bloods," "The Sopranos," "Boardwalk Empire," "Luke Cage," and "The Blacklist."

**STEVEN ANTHONY JONES**

(Becker) was the artistic director of the Lorraine Hansberry Theatre. He has worked professionally on stage, on television and in film for 46 years. He has performed in the works of August Wilson, (Charles) Fuller, Fugard, Stoppard, Gotonda, Becket, Pinter, Moliere, Shakespeare, Chekhov 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 Drama. He performed, taught and directed at the American Conservatory Theater for 22 years as a member of the core acting company. Mr. Jones received his early theater training at Karamu House in his hometown of Cleveland, Ohio.

**NIJA OKORO**

(Rena) Theater 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 *Zoey's Perfect Wedding* (Denver Center); *An Octoroon* (Chautauqua Theatre Center); *Blueprints to Freedom* (La Jolla Playhouse); *The Mountaintop* (Cape May Stage); *Bossa Nova* (Sundance Theatre Lab); and *Echo In Silence* (McCarter Theatre). TV: *The Deuce*, *Animal Kingdom*, *Startup*, *Insecure*, *Monday Mornings*, *Hail Mary*, *Southland*, *Medium* and *ER*. Upcoming film: *Red River*, *A Doll's House* (starring Sir Ben Kingsley) and *Gilpin*. Training: The Juilliard School. Dedicated to Malvenia.

**KEITH RANDOLPH SMITH**

(Doub) Broadway: *Jitney*; *American Psycho*; *Come Back Little Sheba*; *Salome*; *King Hedley II*; *Fences*; *The Piano Lesson*. Off-Broadway: *Paradise Blue*; *Lockdown*; *Tamburlaine*; *Holiday Heart*; *The First Breeze of Summer*; *Jitney*; *The Revolving Cycles Truly and Steadily Roll'd*; *Intimacy*. Regional; *A Human Being of a Sort*; *How to Catch Creation*; *Our Town*; *Romeo and Juliet*; *Antony and Cleopatra*; *Midsummer Night's Dream*; *The Tempest*; *Three Sisters*; *Ivanov*; *The Seagull*; *In Walks Ed*; *Water by the Spoonful*; *Sunset Baby*; *The Absolute Brightness of Leonard Pelkey*. 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*; *Backstreet Justice*; *The Warrior Class*; *Dead Dogs Lie*; *Fallout*.

**RAY ANTHONY THOMAS**

(Turnbo) is thrilled to return to this production. His Broadway credits include *Jitney*, *The Crucible* and *Race*. Ray has created roles in two Pulitzer Prize-winning plays: *Water 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 Moscow* (Off-Broadway); *Two Trains Running* (Cincy/Milwaukee); *The Year to Come* (La Jolla); and *Artney Jackson* (Williamstown). Other credits include: *Fences* and *Jitney* for August Wilson's Century Cycle with NPR Radio. Recent film and TV credits include *Isn't It Romantic* and *High Maintenance* (HBO).

**JAMES T. ALFRED**

(u/s Booster, Youngblood) is excited to join this production of *Jitney*. Off-Broadway credits: *Pipeline*-u/s (Lincoln Center); *Blood* (NBT); *This Land* (Vineyard Theatre). *All's Well That Ends Well* (Public Theatre). Select regional theater credits: *Head of Passes*-world premiere; *Hushabye* (Steppenwolf Theatre); *Ma Rainey's Black Bottom*, *Mountaintop* (Guthrie Theatre, ATC); *Jitney* (Penumbra, KC Rep, ATC); *Two Trains Running*, *Detroit '67*, *A Brown Tale* (Penumbra Theatre); *Fences* (Denver Center, IRT, ATC, Milwaukee Rep); *End Game* (Baltimore Center Stage). Television credits: *Empire*, *Chicago P.D.*, *Blacklist*, *BlindSpot*, *FBI*, *BOSS* and *Prison Break*.

**A. RUSSELL ANDREWS**

(u/s Philmore, Becker, Doub, Turnbo) Founding member of award winning StageWalkers Productions. Russell won 2 NAACP Theatre Awards and 2 LA Ovation Awards for work as actor/producer with Wilson's *Jitney* and *Ma Rainey's Black Bottom*, where he won his first Best Actor NAACP. After developing both 'Mister' in the world premiere of *King Hedley II* at Pittsburgh's New Hazlett Theatre and 'Youngblood' in the inaugural production of *Jitney* at Pittsburgh's Public Theatre, he reprised his role of 'Youngblood' in the *Jitney* cast that won the 2002 Olivier Award for Best New Play at London's Royal National Theatre. Film/TV credits include Vice Principal Gaines on HBO's *INSECURE* and Principal Avery in HBO's upcoming *STERLING*.

**PATRESE D. MCCLAIN**

(u/s Rena) is delighted to be joining the *Jitney* family. Originally from Chicago, she has worked with many theater companies in her hometown and in regional theaters all over the country. Select regional theater credits include: *Pipeline* and *Skeleton Crew* at Actors Theatre; *Short Shakes R&J* at Chicago Shakespeare Theater; *The Mountaintop* and *Skeleton Crew* at People's Light and Theatre Company; *White Guy on the Bus* at Northlight Theatre; *for colored girls...*, *Spunk*, *Tartuffe* and *The Misanthrope* at Court Theatre; *Two Trains Running* at Geva Theatre Center; *No Child...* and *Pericles* at The St. Louis Black Rep. Recent film credits include: BET's *Friend Request*, *Workingman*, *Widows* directed by Steve McQueen, and *Captive State* directed by Rupert Wyatt. Television credits include: *Chicago Med*, *Chicago Fire* (NBC); *Sirens* (USA); and *Detroit 1-8-7* (ABC). Awards include: Barrymore Award Winner for Outstanding Leading Actress, St. Louis Circle Theatre Award Winner for Best Solo Performance, two-time Joseph Jefferson Nominee for Outstanding Supporting Actress. Training: BFA Howard University, MFA Pennsylvania State University. Website: www.patresedmcclain.com.

AUGUST WILSON

(Playwright) August Wilson's plays include *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson* (Pulitzer Prize winner), *Seven Guitars*, *Fences* (Pulitzer Prize winner, Tony Award winner), *Two Trains Running*, *Jitney* (Olivier Award winner), *King Hedley II* and *Radio Golf*. In 2003, he made his stage debut in his one-man show, *How I Learned What I Learned*. He received an Emmy Award nomination for his screenplay *The Piano Lesson*. Other works include *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming* and the musical satire *Black Bart and the Sacred Hills*. Other awards include eight New York Drama Critics Circle Awards, Rockefeller and Guggenheim Fellowships in Playwriting, a Whiting Writers Award, 2003 Heinz Award, 1999 National Humanities Medal and induction into the Theater Hall of Fame.

RUBEN SANTIAGO-HUDSON

(Director) is honored to continue this journey with August Wilson's *Jitney* whose recent Broadway production garnered several awards for Outstanding Revival including the Tony Award, Drama Desk Award, Outer Critics Circle Award, Drama League, and the NY Drama Critics Circle Awards, along with six Tony nominations. Ruben'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*, *Cabin in the Sky*, *The Happiest Song 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 as featured actor for his performance in August Wilson's *Seven Guitars*. He made his Broadway acting debut alongside Gregory Hines in *Jelly's Last Jam*. Other Broadway credits include *Stick Fly* and *Gem of the Ocean*. The multi-award-winning director/writer/actor wrote, 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 honors including Emmy, 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 *Memphis*, *First Date*, *The Drowsy Chaperone* (Tony Award for Best Scenic Design), *The Mountaintop*, *Reasons to Be Pretty*, *Xanadu*, *Company* and *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 two of which each garnered him Tony nominations. Other awards: Drama Desk, Lucille Lortel, Ovation, Obie, L.A. Drama Critics, Outer Critics Circle and NAACP. davidgallo.com

TONI-LESLIE JAMES

(Costume Design) Broadway: *Come From Away* (2017); *Amazing Grace*; *Lucky Guy*; *The Scottsboro Boys*; *Finian's Rainbow*; *Chita Rivera: The Dancer's Life*; *Ma Rainey's Black Bottom*; *King Hedley II*; *One Mo' Time*; *The Wild Party*; *Marie Christine*; *Footloose*; *The Tempest*; *Twilight: Los Angeles, 1992*; *Angels in America: Millennium Approaches*; *Perestroika*; *Chronicle of a Death Foretold*; and *Jelly's Last Jam*. Awards: Tony nomination, three Drama Desk nominations, six Lucille Lortel nominations, Hewes Design Award, Irene Sharaff Young Masters 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 *Seven Guitars* at Signature Theatre. Broadway: *The Color Purple*; *Machinal*; *All the Way*; *Come Back, Little Sheba*; and *Picnic*. Recent projects include *Amélie* at Berkeley Repertory Theatre; *Othello* at NYTW; *Hamlet* at the Barbican; *Roe* at OSF; *The Flick* at the National Theatre, London; and *Passion, Peer Gynt* and *Allegro* at Classic Stage Company. Jane is a member of the Monica Bill Barnes Dance Company, has a long collaboration with the Oregon Shakespeare Festival and is the director of the theater program at Princeton University.

DARRON L WEST

(Sound Design) Previously at the Friedman: *The American Plan*, *To Be or Not to Be*, *The Royal Family*, *Top Girls* and *Time Stands Still*. He is a Tony and Obie Award-winning sound designer whose work for theater and dance has been heard in more than 500 productions nationally and internationally, on Broadway and off. His accolades for sound design also include the Bay Area Theatre Critics Circle, Lucille Lortel and AUDELCO awards. He is a two-time Henry Hewes Design Award winner and a proud recipient of the Princess Grace Award statue.

CHARLES COES

(Sound Design) is a New Jersey-based sound designer. Off-Broadway, he's designed: *Tales of the Washer King* (Playwright's Realm); *Servant of Two Masters* (TFANA among others); *Robber Bridegroom* (Roundabout); *For Peter Pan on Her 70th Birthday* (Playwrights); and *Natural Shocks* (WP Theater). He teaches at the Yale School of Drama and has worked as an associate on many Broadway shows including *Peter and the Starcatcher*; *Great Comet of 1812*; and *To Kill a Mockingbird*. He's won the Craig Noel Award (San Diego) and the Footlights Award (Milwaukee) for sound design.

BILL SIMS JR.

(Original Music) is an internationally respected "Master of the Blues." He is a 2012 Grammy nominee for *And Still I Rise* and an Obie Award winner for *Lackawanna Blues*. Recent theater credits: *Ma Rainey's Black Bottom* (Two River), *The Piano Lesson* (Hartford Stage and Signature Theatre), August Wilson's *Two Trains Running* and *Jitney* (Two River). Mr. Sims was the subject of the documentary *An American Love Story* (PBS), for which he composed many of the songs for the soundtrack. Other film credits: *Lackawanna Blues*, *New York Stories*, *Miss Ruby's House*, *American Gangster* and *Cadillac Records*. Training: Ohio State University. heritagebluesorchestra.com

MATTHEW ARMENTROUT

(Hair and Wig Design) Matthew Armentrout's Broadway design credits include *Bernhardt/Hamlet*. Other design credits include *Merrily We Roll Along* (Roundabout), *Anna May Wong—The Actress Who Died a Thousand Deaths* (Mabou Mines), *Paradise Square* (Berkeley Repertory Theatre), *Othello* (Shakespeare in the Park), *London Rocks* (Busch Gardens Williamsburg) and *A Christmas Carol* (Busch Gardens Williamsburg).

THOMAS SCHALL

(Fight Direction) has worked on more than 60 Broadway shows, including *The Front Page*, *The Crucible*, *Blackbird*, *The Color Purple*, *Waitress*, *The King and I*, *War Horse*, *This Is Our Youth*, *Of Mice and Men*, *Romeo and Juliet*, *Lucky Guy*, *Death of a Salesman*, *Venus in Fur*, and *A View from the Bridge*. He has worked extensively at Lincoln Center (*Disgraced*, *Blood and Gifts*), the Public Theater (*Hamlet*, *King Lear*, *Mother Courage*, *Father Comes Home from the Wars*), MTC (*Ruined*, *Murder Ballad*), NY Theatre Workshop (*Red Speedo*, *Othello*) and the Met Opera (*Le Nozze di Figaro*, *Il Trovatore*).

AWOYE TIMPO

(Associate Director) Off-Broadway: *In Old Age* (New York Theatre Workshop), *Good Grief* (Vineyard Theatre), *The Revolving Cycles Truly* and *Steadily Roll'd* (Playwrights Realm), *The Homecoming Queen* (Atlantic Theater), *Carnaval* (National Black Theatre), *Ndebele Funeral* (59E59, South African tour, Edinburgh Festival), *Sister Son/ji* (Billie Holiday Theater), *In the Continuum* (Juilliard). Regional: *Paradise Blue* (Long Wharf Theatre), *Skeleton Crew* (Chester Theater). Producer: CLASSIX, a reading series exploring classic plays by Black playwrights. Other: ABC/Disney, Cherry Lane, Fire This Time, Ma-Yi, New Black Fest, New Dramatists, NOW Africa, PEN World Voices, Royal Shakespeare Company, Lincoln Center Directors Lab, Soho Rep Writer/Director Lab, WNYC.

CAPARELLIOTIS CASTING

(Broadway Casting) Select Broadway: *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*, *Fences*. Select theaters: Signature, Atlantic, Ars Nova, The Old Globe, McCarter, Goodman, Berkeley Rep, Seattle Rep, Arena Stage. Current TV: *New Amsterdam* (NBC).

NANCY PICCIONE

(Broadway Casting) Broadway credits include *Choir Boy*, *Jitney*, *Heisenberg*, *The Father*, *Venus in Fur*, *Wit*, *Time Stands Still*, *Top Girls*, *Shining City*, *The Assembled Parties*, *Outside Mullingar*, *Casa Valentina* and *Constellations*. She cast the original productions of *Proof* and *The Tale of the Allergist's Wife* Off-Broadway and on

Broadway as well as their national tours. Off-Broadway credits include *Sugar in Our Wounds*, *Cost of Living*, *Linda*, *Incognito*, *The Explorers Club*, *Choir Boy*, *The Whipping Man*, *Ruined*, *Equivocation* and *The World of Extreme Happiness*. Prior to working at Manhattan Theatre Club, she was a member of the casting staff at the New York Shakespeare Festival for 10 years, where she worked on Shakespeare in the Park and numerous productions at the Public Theatre. She cast the American actors for the first two seasons of The Bridge Project, produced by BAM and the Old Vic London. She is a graduate of the Yale School of Drama and a member of the Casting Society of America.

LAURA STANCZYK

(Additional Casting) Broadway, Off-Broadway and tours: Encores! Off Center, *Side Show*, *After Midnight*, *A Night With Janis Joplin*, *Follies*, *Lombardi*, *Ragtime*, *Impressionism*, *Seafarer*, *Radio Golf*, *Coram Boy*, *Translations*, *Dirty Dancing*, *Glorious Ones*, *Noura*, *Little Rock*, *Fetch Clay*, *Brother Sister Plays*. Multiple seasons for Kennedy Center, Shakespeare Theatre, Hartford Stage, McCarter, etc.

KAMRA 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 *Squirrels*. Education: MFA, UC San Diego.

MANHATTAN THEATRE CLUB

(Original Broadway Production), under the dynamic leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, MTC has become one of the country's most prominent theatre companies. Productions at its Broadway and Off-Broadway venues have garnered numerous awards, including 27 Tony Awards® and 7 Pulitzer Prizes. MTC premieres include August Wilson's *Jitney* and *The Piano Lesson*, *Ink*, *Choir Boy*, *Wit*, *Vietgone*, *Venus in Fur*, *Ruined*, *Rabbit Hole*, *Doubt*, *Proof*, *Love! Valour! Compassion!*, *Crimes of the Heart* and *Ain't Misbehavin'*. manhattantheatreclub.com.

MAXIMUM ENTERTAINMENT PRODUCTIONS

(General Manager) is a producing, developing and management company founded by Avram Freedberg, Mary Beth Dale and Eva Price; and is joined by Managing Director/General Manager Carl Flanigan. Select Broadway, Off-Broadway and Touring credits include *What the Constitution Means to Me* (National Tour); *Cruel Intentions: The '90s Musical*; *Small Mouth Sounds*; *Frankie Valli and the Four Seasons on Broadway!*; *The Hip Hop Nutcracker*; *The Lion*; *Verso*; *Black Light*; *Born for This* (LA and Boston); *50 Shades! The Musical*; *Ivy + Bean The Musical*; *Voca People*; and *Colin Quinn: Long Story Short*. www.maximumcompany.com

SENOVVA

(Production Supervisor) is built on the vast experience and personal relationships of our producers, managers, designers and

technical specialists; Senovva focuses on solution driven services in Theater, Broadcast, and Architecture throughout the world. Current Theatrical projects include: *Freestyle Love Supreme*, *The Sound Inside*, *American Moor*, Cirque du Soleil — *Twas the Night Before...*, *Audible @ Minetta Lane*, *Jersey Boys*, *Only Human*, *Mrs. Doubtfire*.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed over 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*, the world premiere of *The Wanderers*, the American premiere of *Life After*, and *Romeo and Juliet*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. Last January he oversaw the Globe's inaugural Classical Directing Fellowship program, and in 2018 he 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 2018, 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

(Managing Director) joined The Old Globe as Managing Director in October 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; a member of 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, New Jersey's McCarter Theatre Center (2009–2017); Managing Director of Milwaukee Repertory Theater (1998–2009); and Managing Director of Geva Theatre Center in Rochester, New York (1992–1998). He also had 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 a board member of 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 was the Founding President of Theatre Wisconsin, a statewide association of not-for-profit

professional theatres. He has been a panelist, panel chair, and on-site reporter for the National Endowment for the Arts theatre program. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons*, *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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.



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 are represented by United Scenic Artists Local USA-829 of the IATSE.



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

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This production was rehearsed at
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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 Gallo (Scenic Design)

Toni-Leslie James (Costume Design)

Jane Cox (Lighting Design)

Darron L West and Charles Coes (Sound Design)

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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?

JOSE HURTADO: Nothing really until eighth grade, when I took a school trip and saw *The Phantom of the Opera* in New York City. A switch in my brain flipped with that chandelier dropping and organ music, and I was hooked! So I started a theatre class when I got to San Ysidro High School, and got really involved in my school's program.

EP: How did you hear about the Pam Farr Summer Shakespeare Studio?

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 this 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 county 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: Being able to do Shakespeare again! Wow... I never said that out loud before! I've had a lot of firsts 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 impacted 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 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. 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 ecstatic to be a part of the creative team. I loved working with you, devouring the text, and working with Elvina Adams to come up with choreography. I got experience leading warm-ups. But more importantly, when we had creative problem-solving discussions, I was included and my voice was genuinely heard. Since I think I want to be more of a director than an actor, the internship allowed me to work on that craft and find ways to articulate my own style. Being an intern confirmed for me that I want to do collaborative work in my life. Seeing the transformation in some of the students, from barely making eye contact to performing their hearts out on the Globe's stage, was truly rewarding. And I had some sort of impact. That's where the magic lies for 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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Areta MacKelvie · Master Electrician, White
Sarah Gonzalez, Michelle Luongo · Follow Spot Operators, Globe
Michelle Aguilar, Valeria Aviña, Jasmyn Birdsong, Perla Bshara, Jerry Crum, Sarah Gonzalez, Jasmin Guidner, Natalie Honn, Stephanie Lasater, Michelle Luongo, Amber Montoya, Kevin Orlof, Michael Rathbun, Victor Reveles, Ginnie Rinehart, Samuel Rodriguez, Robert Thoman · Electricians

SOUND

Paul Peterson · Sound Director
Jeremy Nelson · Master Sound Technician, Globe
Alex Heath · Master Sound Technician, White
RJ Givens · Master Sound Technician, Festival
Brooke Rains · Deck Audio, Globe
Jessica Jakes · Deck Audio, Festival
Kevin Atheniell, Daniel Bentz, Heidi Gaare, Jeremy Siebert · Sound Technicians

ADMINISTRATION

Alexandra Hisserich · Associate General Manager
Carolyn Budd · Assistant to the Artistic and Managing Directors

INFORMATION TECHNOLOGY

Dean Yager · Information Technology Director
Brittany Summers · Information Technology Assistant

HUMAN RESOURCES

Bruna Duarte · Human Resources Generalist

MAINTENANCE

Crescent Jakubs · Facilities Director
Johnny Kammerer · Custodial Supervisor
Violanda Corona, Kenia Garfias, Roberto Gonzalez, Bernardo Holloway, Jhovanna Liceaga, Carolina Lopez de Orellana, Jason McNabb, Victor Quiroz, Vicente Ramos, Andrew Repetskiy · Building Staff

PROFESSIONAL TRAINING

Shana Wride · Program Coordinator
Danielle Mages Amato, Amanda Banks, Brian Byrnes, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Scott Ripley, Fred Robinson, Abraham Stoll, Emmelyn Thayer, Eileen Troberman · M.F.A. Faculty
Corey Johnston, Dana McNeal, Nate Parde, Nicole Ries, Robin Roberts · M.F.A. Production Staff

ARTS ENGAGEMENT

Vietca Do, Katherine Harroff, Erika Phillips, Laura Zablit · Arts Engagement Programs Managers
Lisel Gorell-Getz, James Pillar · Master Teaching Artists
M. Nasim Abbas Sharif · Arts Engagement Operations Coordinator
Diana Cervera, Leticia De Anda, Kendrick Dial, Randall Eames, Gerardo Flores, Monique Gaffney, Jasmin Haddad, Jason Heil, Dairrick Khalil Hodges, Kimberly King, Erika Malone, Niki Martinez, Jake Millgard, Tara Ricasa, Catherine Hanna Schrock, Arielle Siler, Gill Sotu, Miki Vale, Valeria Vega, Taylor Wycoff · Teaching Artists
Sarah Lujan · AXIS Production Assistant
Rio Villa · Community Tour Coordinator

FINANCE

Cindy Hunt · Senior Accountant
Mai Nguyen · Payroll Coordinator/Accounting Assistant
Trish Guidi · Accounts Payable/Accounting Assistant
Asia Amic · Accounts Payable Assistant
Tim Cole · Receptionist

DEVELOPMENT

Kristina Keeler · Deputy Director of Development
Bridget Cantu Wear · Associate Director, Strategic Partnerships
Keely Tidrow · Associate Director, Major Gifts and Stewardship
Matthew Richter · Associate Director, Major Gifts and Research
Jyothi Doughman · Interim Events Director
Derek Legg · Donor Engagement Manager
Matthew B. Lovegood · Development Communications Manager
Janet Myott · Development Administrator
Krista Wilford · VIP Services and Ticketing Coordinator
Kaitlin Heller · Senior Grant Writer
Angelica Leyva · Grant Writer
Caren Dufour · Development Assistant

DONOR SERVICES

Anthony Hackett, Jeryllyn Hammerstrom, David Hanson, Barbara Lekes, David Owen, Stephanie Reed · Suite Concierges

MARKETING

Susan Chicoine · Public Relations Director
Ed Hofmeister · Associate Director of Marketing
Mike Hausberg · Communications Manager
Lucia Serrano · Public Relations Associate
Chanel Cook · Digital and Print Publications Designer
Eve Childs · Marketing Assistant
Carolann Malley · Distribution Staff

SUBSCRIPTION SALES

Scott Cooke · Subscription Sales Manager
Arthur Faro, Janet Kavin, Yolanda Moore, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole · Subscription Sales Representatives

TICKET SERVICES

Bob Coddington · Ticket Services Director
Marsi Bennion · Ticket Operations Manager
Cristal Salow · Group Sales Manager
Kathy Fineman, Caryn Morgan · Lead Ticket Services Representatives
Kari Archer, Amanda King, Korrin Main, Lauren Mezta, Oceana Morisoli, Victor Salazar, Dominica Savant-Bunch, Elizabeth Snell, Michelle Wiegand, Jessica Williams · Ticket Services Representatives

PATRON SERVICES

Brian Davis · Patron Services Director
Allison Dorantes, Cynthia Ochoa, Laura Rodriguez, Mary Taylor · House Managers
Angela Montague Kanish · Front of House Assistant
Jeff Sims · Pub Manager
Patrice Aguayo, Scott Fitzpatrick, Deborah Montes, Stephanie Passera, Rashad Williams · Pub Shift Supervisors
Christian Castro, Allyson Doan, Alexis Duran, Lela Hale, Curstin McAfee, Nambreza Miller · Pub Staff
Linda Bahash, Barbara Behling, Allison Dorantes, Stephanie Rakowski · Gift Shop Supervisors

SECURITY/PARKING SERVICES

Dulani Jackson · Security Manager
Joseph Williams · Security Supervisor
Shea Husted · Security Lead
Andrew Brown, Karen Cole, Joseph Lapira, Janet Larson, David Olson, Jeremy J. Quitugua, Eleuterio Ramos · Security

Jack O'Brien · Artistic Director Emeritus
Craig Noel · Founding Director