

# performances

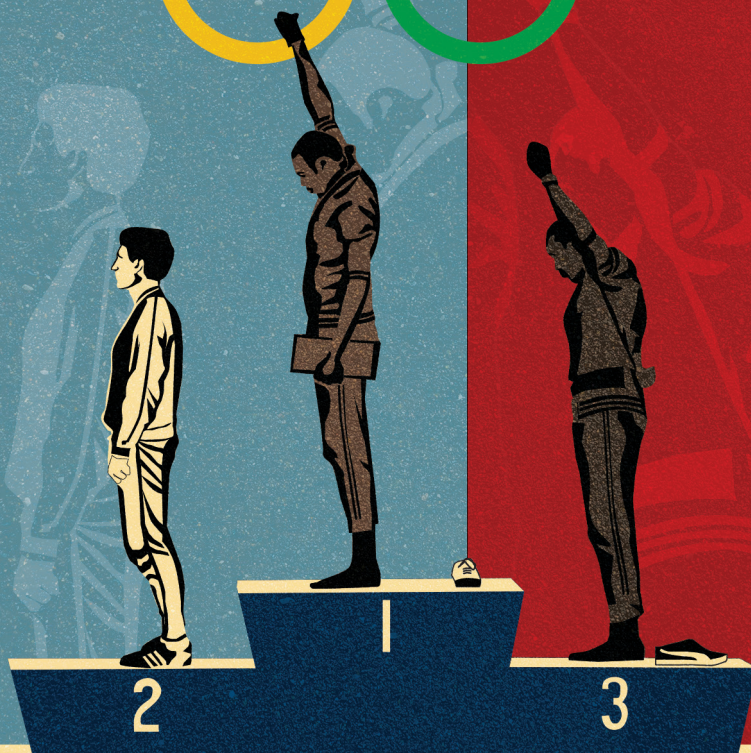
MAGAZINE

THE  LD GLOBE

MARCH – APRIL 2023

THE XIX<sup>TH</sup>

THE NINETEENTH





*Welcome to The Old Globe and this production of The XIXth. 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.



## 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 scanning the QR code or at [www.TheOldGlobe.org/Roadmap](http://www.TheOldGlobe.org/Roadmap).

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

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†Executive Committee member

\*Past Chair

\*In memoriam

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Nathan Englander	Melinda Lopez and Joel Perez	Heather Raffo	Whitney White
Fiasco Theatre	Donja R. Love	Steve Rosen and	Craig Wright
Keelay Gipson	Mona Mansour	Gordon Greenberg	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.

William Anton	Ralph Funicello	John McLain	David F. Segal
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
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Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
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George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta*	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

\*In memoriam

FROM BARRY

Over the past half dozen years or so, the Globe has produced a boxing play, a tennis play, and a baseball play. It's no wonder: sports are inherently dramatic. There's conflict, there's tension and release. There are heroes and villains. There are narratives and, most theatrical of all, there are metaphors. On the field or in the ring or on the court, moments unfold that are not only riveting in themselves, but that also point to bigger themes about our world and our lives and how they work.

That's true of tonight's play, *The XIXth*. Inspired by the true story of Tommie Smith and John Carlos and their medal-winning sprint in the 1968 Olympics, the play is interested in some very large ideas. Its broadest resonances are about the ways the personal and the political overlap, and the ways institutional interests can restrain individual ones. But more specifically it's about race and power and political protest and freedom of speech. Smith and Carlos would have gone down in sports history for their athletic achievements alone, but when they raised their fists they stepped into an entirely new arena, and the power of their statement is still being felt. To remember them at this moment in our country's life strikes me as vital, instructive, and inspirational.

Kemp Powers, who wrote tonight's play, has explored the Black American experience before, also by imagining the private moments of iconic public figures. In his play *One Night in Miami...* and the subsequent film of it, Kemp brings together Cassius Clay, Jim Brown, Sam Cooke, and Malcolm X and demonstrates an incisive understanding of the foibles and vulnerabilities of very famous individuals. Smith and Carlos may not be as well-known as the characters in that Miami hotel room, but Kemp imagines their inner struggles and secret doubts with equal precision and empathy. His method is to

distill gigantic historic and social and political forces down to their essences, and then to drop them into someplace intimate, not epic. His gaze is on the friendship of these two men, and by looking there first, rather than starting with the national scale of what they did, Kemp allows us to comprehend a worldwide upheaval in bracingly accessible terms. He makes us feel how a corrosive historical force at an overwhelming scale—racism and bigotry on a global platform—tears at individuals and their most precious relationships. This is what theatre does better than any other form. It's remarkable to watch.

I'm grateful to Kemp for entrusting his play to the Globe for its world premiere, and for recognizing that this theatre is deeply interested in writing like this, writing that's brave and bold in its confrontation of complex and controversial ideas, and that enlightens and entertains in equal measure. I'm grateful too that Kemp's colleague and my friend Carl Cofield is here to direct the production. Carl is a major figure in our national field, and his heart and talent are all-encompassing. It's an honor to welcome both of these artists here for their Globe debuts. They've gathered a team of designers and actors who are all at the highest level of artistry, and together they are making what I know will be a very memorable contribution to the Globe and its work.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.  
Any feedback on tonight's show or any of the Globe's work?  
Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# THE SIXTH

BY  
KEMP POWERS

Riw Rakkulchon  
SCENIC DESIGN

Mika Eubanks  
COSTUME DESIGN

Allen Lee Hughes  
LIGHTING DESIGN

David R. Molina  
ORIGINAL MUSIC  
AND SOUND DESIGN

Caparelliotis Casting  
CASTING

Marie Jahelka  
PRODUCTION STAGE  
MANAGER

DIRECTED BY  
CARL COFIELD

Donald and Darlene Shiley Stage  
Old Globe Theatre  
Conrad Prebys Theatre Center

March 17 – April 23, 2023

CAST  
(in alphabetical order)

PETE ..... Patrick Marron Ball\*  
NEVILLE ..... Christian Coulson\*  
JESSE OWENS..... Michael Early\*  
JOHN CARLOS (LOS) .....Biko Eisen-Martin\*  
TOMMIE .....Korey Jackson\*  
DORA.....Kimberly Scott\*  
AVERY .....Nick Wyman\*

UNDERSTUDIES .....for Avery – Manny Fernandes, for Dora – Sarah Joyce†,  
for John Carlos (Los) – Jeffrey Rashad†, for Tommie – Vandous Stripling II†,  
for Jesse Owens – Jude Tibeau†, for Pete, Neville – Michael Underhill†

Production Stage Manager ..... Marie Jahelka\*  
Assistant Stage Manager ..... Kendra Stockton\*

SETTING  
Several locations leading up to, during, and after the 19th Olympiad,  
held in Mexico City, Mexico.

*This production contains one act with no intermission.*

PRODUCTION STAFF

Movement Coordinator .....Javier Velasco  
Dialect Coach ..... Jane Fujita  
Assistant Director ..... Kanika Asavari Vaish  
Assistant Scenic Design ..... Eileen McCann  
Associate Costume Design ..... Charlotte Devaux  
Assistant Lighting Design .....Shelby Thach  
Assistant Lighting Design ..... Stephanie Lasater  
Script Assistant .....Mojo Vance  
Stage Management Swing ..... Anjee Nero\*  
Stage Management Apprentice ..... Lindsey Harford

\*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 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.

# WHY BLACK AMERICAN ATHLETES RAISED THEIR FISTS AT THE 1968 OLYMPICS

By Nadra Kareem Little

Wearing beads and scarves to oppose lynchings and black socks with no shoes to highlight poverty, African American sprinters Tommie Smith and John Carlos took to the podium during the October 16, 1968 Olympic medal ceremony in Mexico City to receive their respective gold and bronze medals in the 200-meter race. But it was a single accessory—a black glove—and an accompanying gesture—a raised fist during the American national anthem—that sparked an uproar. From that moment, the two athletes would be vilified, threatened, and, in some circles, celebrated.

Using the Olympic medal ceremony to show solidarity with oppressed Black people worldwide impacted both the professional and the personal lives of Smith and Carlos for years afterward. Widely deemed a “Black Power salute,” the men’s gesture at the podium was by no means a random act. Instead, historians say, it was a direct outgrowth of the political climate in the late 1960s.



Both the Rev. Martin Luther King, Jr. and U.S. Sen. Robert F. Kennedy had been assassinated in 1968. Civil unrest, spurred by King’s killing and racial injustice, spread throughout multiple cities. Vietnam War protests on and off college campuses also spread nationally. The violence police unleashed on these protesters, notably at the 1968 Democratic National Convention in Chicago, made international headlines.

Although King had consistently preached a message of nonviolence before his death, his assassination and widespread police brutality led younger activists to determine that a militant political approach would better serve them.

“Within this rise of Black power, we see athletes making very necessary connections in terms of things that they faced within sports and also things that they faced in society writ large, and also understanding that athletes had a platform that they could put to use...,” says Amy Bass, professor of sport studies at Manhattanville College and author of *Not the Triumph but the Struggle: The 1968 Olympics and the Making of the Black Athlete*. “The spotlight that they had is a rare spotlight for Black men in 1968. So being able to commit a peaceful meaningful global protest, my goodness, that’s a one-in-a-million chance.”

Students at San Jose State University, Smith and Carlos were keenly aware of the political issues of the day and the oppression that marginalized groups faced. San Jose State sociology professor Harry Edwards founded the Olympic Project for Human Rights, which included Smith and Carlos as leaders. The project focused on the welfare of Black people globally and advocated for Black athletes. Specifically, they fought for the hiring of Black coaches and the barring of South Africa and (what is now) Zimbabwe from the Olympics for practicing apartheid.

## STUDENT MASSACRE IN MEXICO CITY INFLUENCES ATHLETES

In addition to better treatment for people of African descent worldwide, Smith and Carlos were gravely concerned over an event that happened 10 days before the Summer Games began. On October 2, 1968, Mexican military troops and police officers shot into a crowd of unarmed student protesters, killing as many as 300 youth (official estimates of the number of dead remains uncertain). This incident, along with their existing concerns about human rights, influenced the pair to make a political statement at the Olympics.

After winning the gold and the bronze medals in the 200-meter race (a white Australian athlete named Peter Norman won the silver), the duo stepped up to the podium wearing their symbolic beads, scarves, socks, and gloved fists. Carlos used a black T-shirt to conceal the “USA” on his uniform to “reflect the shame I felt that my country was traveling at a snail’s pace toward something that should be obvious to all people of good will,” he explained later in his book, *The John Carlos Story: The Sports Moment That Changed the World*. Both men also wore Olympic Project for Human Rights badges, as did Norman, who’d asked how he could support their cause.

Sharing just one pair of gloves—Smith wore a glove on his right hand, and Carlos wore one on his left—the Black Olympians raised their fists as “The Star-Spangled Banner” began.

“The stadium became eerily quiet,” Carlos recalled in his memoir. “...There’s something awful about hearing 50,000 people go silent, like being in the eye of a hurricane.” He remembered that some spectators booed them, while others shouted the national anthem at them in defiance. “They screamed it to the point where it seemed less a national anthem than a barbaric call to arms,” he wrote.

## SMITH AND CARLOS FACE REPERCUSSIONS

For their peaceful protest, Smith and Carlos were suspended from the U.S. Olympic team and forced out of the Olympic Village. Death threats awaited them when they made it back to the United States. Their political statement cost them greatly, according to Douglas Hartmann, author of *Race, Culture, and the Revolt of the Black Athlete: The 1968 Olympic Protests and Their Aftermath*.

“The vast majority of Americans saw them as traitors, as villains, or, at least, as un-American, unpatriotic,” Hartmann says. For Smith, who was in the ROTC at the time, “That was the end of his military aspirations. Both experienced major personal challenges. Their marriages fell apart. Carlos had difficulty getting employment for many years.”

The pair briefly became NFL stars, with Smith playing three seasons for the Cincinnati Bengals, and Carlos playing one year for the Philadelphia Eagles and another for the Canadian Football League. Carlos went on to become a community liaison for the 1984 Los Angeles Summer Olympics.

Both men also worked in educational settings. In 1972, Smith coached track at Oberlin College, an academic institution long known for being racially progressive. After Oberlin, Smith taught sociology and coached cross-country and track at Santa Monica College near Los Angeles. And Carlos took a job as a guidance counselor at Palm Springs High School in Southern California.

In the decades that passed, Smith took care not to describe the gesture he and Carlos made as a Black Power salute. Rather, Smith said the act “stood for the community and power in Black America,” Hartmann says. “He didn’t want to be seen as a radical. He was far more of a kind of traditional American individualist.”

In 2008, 40 years after they raised their fists during their Olympic medal ceremony, Smith and Carlos were honored with the Arthur Ashe Award for Courage. Eight years later, then-President Barack Obama recognized them during a White House ceremony.

Their gesture is considered one of the most political in the history of the modern Olympic Games. But Smith remarked in the HBO documentary *Fists of Freedom: The Story of the '68 Summer Games* that the act did not symbolize a hatred for the U.S. flag but an acknowledgement of it.

For his part, Smith has described the raised fists as “a cry for freedom and for human rights,” adding, “We had to be seen because we couldn’t be heard.” ■

*This article originally appeared on [www.history.com](http://www.history.com), May 25, 2021. Reprinted with permission.*

(opposite) Martin Luther King, Jr. delivers his “I Have a Dream” speech at the Lincoln Memorial, 1963.  
(above, from left) Tommie Smith, John Carlos, and Peter Norman at the 1968 Olympics.



# A LOCAL PERSPECTIVE

Tonie Campbell, a San Diego resident and an Olympic track-and-field legend, discusses the events of the XIXth Olympics, his own Olympic journey, and the continued history of sports activism.

Interview by Danielle Mages Amato and Sonia Desai

## When these events happened in 1968, how did you hear about them for the first time?

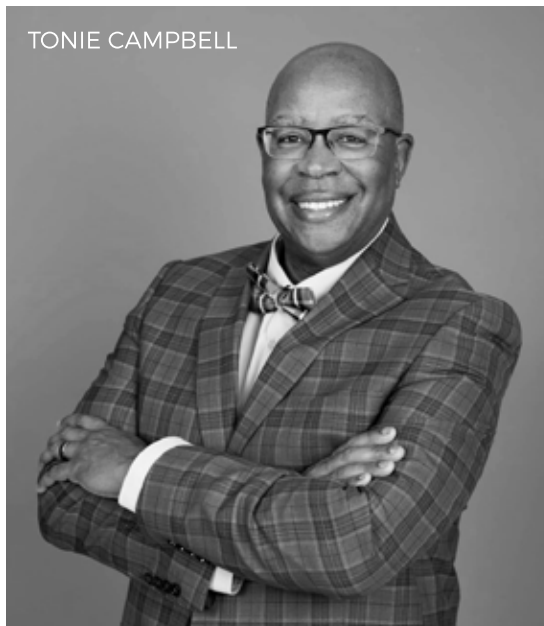
I was eight years old when all this happened, but that moment was a huge event. Back in the 1960s, you had one TV in the household and everybody gathered around it. If you really look back on what was going on in that decade, the 1960s, you put it in context, and 50 years later it totally makes sense what they did. You're talking about the assassinations, the political unrest, the Vietnam War. But then on the other side, you had an explosion of culture and music and things like that.

One of the most memorable things in my life was also one of the most terrifying moments in my life: as a five year old, seeing the Watts Riots and seeing Watts burning. So at an early age, five years old, I was exposed to racism and political unrest and protest. And these kinds of things were discussed in my family, in my household.

## What about your own history with the intersection of sports and political protest? You would have competed in the 1980 Olympics if the U.S. hadn't boycotted it.

Well, when I made my first Olympic team, the 1980 team, I was 19 years old. I was the fourth-youngest track-and-field athlete on the team, I was very immature and not very worldly. But at the end of 110 meters of a brick-colored tartan track, I grew up in a moment, in an instant, because I realized, right then and there, that if you put "U.S.A." across your chest, that politics and sports are distinctly intertwined.

I had an interview the night before the finals, and they asked me, "How do you feel about the boycott?" And I was like, "I support my president. If sacrificing my going to the Olympics will save one life, then it is well worth it." Of course, I'm saying that from a 19-year-old's perspective thinking I'm not going to make the Olympic team. So that's why I say, in that moment when I crossed the finish line, the reality set in that "Oh my God, I'm on the Olympic team." And I'm not going to be able to go. It was very hard to see that taken away from me at a young age. But at that moment, I realized that sports and politics are intimately entwined with each other, and they always will be.



TONIE CAMPBELL

## What do you think has changed for athletes in terms of sports and politics since 1968?

Not much, not much. They still are censored in terms of what they can and cannot say. There's still a fight about an athlete's right to free speech and right to protest. And, when there is a big event coming they warn athletes about political protest because, as we know, there is constant political upheaval around the world, and we as a society are getting more vocal. The advent of Twitter and Instagram and things like that is making the world much smaller, and we can see what is happening to our brothers across the sea and here at home. So athletes are becoming more aware. They are seeing that they have a platform and that they have a voice and that they can reach more people.

## So now that you're Coach Campbell and you're responsible for the coming up of young athletes, do you see them as a more political generation?

I do. And I also think that they, the younger athletes, think this is the first time this has ever happened in history. And we just go, "No, let me give you some background of somebody that this has happened to and how they resolved it."

## For the athletes you are coaching now, the younger generation, do they look up to Tommie and John? Do they see them as inspirational?

Those who are politically minded, yes. Unfortunately with the majority of them, I have a picture of them right over my door, and they don't know who they are. They go, "I think I've seen that picture before," and I tell them to sit down, and that's when I give them a history lesson. Especially my athletes of color, I want them to understand they are fortunate because these opportunities they're asking for didn't exist years ago. And that's one of the reasons I have all these pictures in my office, of all the sports, because it's not just about track and field. The kids need to realize the road was laid by many people before them through the sacrifices they made. ■

*Tonie Campbell was born in Los Angeles and began running track in the 10th grade. Among his many accomplishments, he later competed in the 1984 Olympic Games in Los Angeles, and then in the 1988 Games in Seoul, South Korea, where he won the bronze medal in the 110-meter hurdles. He now resides in San Diego and is a sports consultant, motivational speaker, and head track-and-field coach at Southwestern Community College in Chula Vista.*



Tonie Campbell (far left) finishes third in the 110-meter hurdles final at the 1988 Olympics.



(from left) Qualifying hurdlers Tonie Campbell, Greg Foster, Roger Kingdom, and Milan Stewart at the 1984 Olympic trials in Los Angeles, California.



**PATRICK MARRON BALL** (Pete) (he/him/his) Education: recent graduate of Yale School of Drama. Theatre credits: *The Collection*, *The Lover* (Shakespeare Theatre Company), *All My Sons* (Rep of St. Louis), *Shining City* (Barrington Stage), *Sex with Strangers* (TheaterWorks, Theatre Aspen), *Cat on a Hot Tin Roof*, *Passion of Theresa Rae King*, *The Illusion*, *Dial M for Murder* (Triad Stage), Tanika Gupta's *Doll's House*, *Red Speedo*, *We Are Proud to Present*, *Elon Musk and the Plan to Blow Up Mars: The Musical* (Yale Cabaret). Television/video games: "Law & Order," *Red Dead Redemption*, "Cram." Honors: Ron Van Lieu Scholar (2018).



**CHRISTIAN COULSON** (Neville) Theatre: *Constellations* (The Old Globe), *Richard II* (Pennsylvania Shakes), *The Changeling* (Red Bull), *Travesties* (McCarter), *Everything You Touch* (Rattlestick), *A Picture of Autumn* (Mint), *Ghosts* (The Gate, London), *Journey's End* (West End), more. Television: "The Equalizer," "High Fidelity," "Blue Bloods," "Nashville," "Mozart in the Jungle," "Nurse Jackie," "The Good Wife," *The Last King*, *Forsythe Saga*, "Little Britain," *Love in a Cold Climate*, more. Film: *Bite Me*, *Love Is Strange*, *Harry Potter and the Chamber of Secrets*, *The Hours*, more. Audiobooks: *Carmageddon*, *The Winter Soldier*, *In Memoriam*, *The Stars We Share*, *Fireborne*, *Gentleman's Guide to Vice and Virtue*, more. Directing: numerous shows with Cole Escola; Off Broadway: *Dying City* (as associate director), *The Effect* (as assistant director), *Man from Nebraska* (as assistant director); more. Based in NYC.



**MICHAEL EARLY** (Jesse Owens) Off Broadway: *Satchmo at the Waldorf* (Westside Theatre), *The Three Musketeers*, *A Midsummer Night's Dream*, *Henry V*, *Trojan Women*, *Mother Courage*, *Dream on Monkey Mountain* (Classical Theatre of Harlem), *A Movie Star Has to Star in Black and White* (Signature), *Woyzeck* (Public). Regional: *Much Ado About Nothing*, *Cymbeline* (Hudson Valley Shakespeare), *Our Town* (Triad Stage), *Hedda Gabler* (Studio Theatre), *Katherine's Colored Lieutenant* (Geva), *The Comedy of Errors*, *Ohio State Murders* (Yale Rep), *Oedipus the King*, *Macbeth* (Hartford Stage), *A Midsummer*

*Night's Dream*, *Ohio State Murders* (Great Lakes). Television: "Godfather of Harlem," "Forever," "Royal Pains," "Damages," "Law & Order," "Law & Order: SVU," "Early Edition." Education: M.F.A. from Yale School of Drama.



**BIKO EISEN-MARTIN** (John Carlos (Los)) (he/him) Off Broadway: MCC, The Public, Rattlestick Playwrights Theater, Ensemble Studio Theatre, 59E59. Regional: Hudson Valley Shakespeare Festival, Actors Theatre of Louisville, Long Wharf Theatre Company, Studio Theatre, Folger, Crossroads Theatre Company, Arden Theatre Company, Syracuse Stage, Cleveland Play House, Contemporary American Theater Festival, Denver Center Theatre Company, Gulfshore Playhouse, Olney Theatre Center, Marin Theatre Company, Chautauqua, Pioneer Theatre Company, Colorado Shakespeare Festival, TheaterWorks, Campo Santo. Film/television: *Buck* (Sundance), "East New York" (CBS), "Dietland" (AMC), "Modern Love" (Amazon), "Power Book II: Ghost" (Starz), "Blue Bloods" (CBS), *Testament* (Via Brooklyn). Education: B.A./M.A.T. from Brown University, M.F.A. from National Theatre Conservatory. bikoeisenmartin.com, @saybiko.



**KOREY JACKSON** (Tommie) Off Broadway: *The Hot Wing King* (Signature), *Wild with Happy* (Public), *Far from Heaven* (Playwrights Horizons), *Sex of the Baby* (Access). Regional: *Wine in the Wilderness*, *School for Wives* (Two River Theater), *Macbeth* (Berkeley Rep). Film/television: *5 Flights Up*, "Godfather of Harlem," "House of Cards," "The Blacklist," "Daredevil," "Homeland," more. Honors: Leonore Annenberg Artist Fellow. Education: M.F.A. from NYU's Tisch School of the Arts Graduate Acting program.



**KIMBERLY SCOTT** (Dora) The Old Globe: *Joe Turner's Come and Gone*, *Restoration Comedy*, *Voir Dire*. International: *Gospel at Colonus* (Mabou Mines, Moscow Art Theatre). Broadway: *Joe Turner's Come and Gone* (Tony, Drama Desk nominations). Regional: *Her Portmanteau* (ACT Strand), *A Raisin in the Sun* (Huntington), *Familiar* (Yale Rep), *Sweat* (Arena Stage), *Head of Passes* (Berkeley Rep), *American*

*Night* (Kirk Douglas), *Ruined*, *The Liquid Plain*, *Henry IV, Parts I and II*, *Henry V* (OSF). Television: "Bob Hearts Abishola." Film: *Respect*, *The Abyss*, *Flatliners*, *Love and Other Drugs*, *Guess Who*, *K-PAX*, *Sam I Am*, *The Client*, *Batman Forever*, *Batman & Robin*. Education: M.F.A. from Yale School of Drama.



**NICK WYMAN** (Avery) Broadway: *Network*, *Catch Me If You Can*, *Sly Fox*, *Les Misérables*, *Phantom of the Opera*, *My Fair Lady*, 10 other shows. Off Broadway: *Help*, *Desperate Measures*, *The Misanthrope*, *Breaking Legs*, more. Regional: LBJ in *All the Way* (Asolo Rep), *The Second Mrs. Wilson* (Long Wharf), Truscott in *Loot* (Hartford Stage), Orsino in *Twelfth Night* (Guthrie), more. Film/television: *Die Hard with a Vengeance*, *Maid in Manhattan*, *Planes, Trains & Automobiles*, "Veep," "Boardwalk Empire," "One Life to Live," more. Other: National President of Actors' Equity for five years. Author: *Climbing Rejection Mountain: An Actor's Path to Success, Stability, and Self-Esteem* (Applause Books). Education: B.A. from Harvard College (Harvard National Scholar, National Merit Scholar). nickwyman.com.

**KEMP POWERS** (Playwright) London: *One Night in Miami...* (Donmar Warehouse; Olivier nom). Regional: *Little Black Shadows* (South Coast Rep), *Christa McAuliffe's Eyes Were Blue* (CTG Digital Stage), *One Night in Miami...* (Rogue Machine Theatre, Baltimore Center Stage, Denver Center; Ted Schmitt Award, Ovation nom). Film/television: *One Night in Miami...* (Oscar nom), *Soul* (Golden Globe, NAACP Image Award), "Star Trek: Discovery." Upcoming: Director of *Spider-Man: Across the Spider-verse*.

**CARL COFIELD** (Director) Chair of Graduate Acting at NYU, Associate Artistic Director of Classical Theatre of Harlem since 2018. CTH directing credits: *Twelfth Night*, *Seize the King*, *The Bacchae*, *Antigone*, *Macbeth*, *The Tempest*, *Dutchman*. Other directing: the world premiere of Kemp Powers's *One Night in Miami...* (Rogue Machine Theatre in Los Angeles, later iterations at Miami New Drama, Denver Center); productions at Oregon Shakespeare Festival, McCarter Theatre, Yale Repertory. Other positions: faculty at Yale School of Drama, Columbia School of the Arts, Manhattan School

of Music, The New School. Education: M.F.A. in Directing from Columbia University.

**RIW RAKKULCHON** (Scenic Design) (pronounced Ree-you; he/they) Set a costume designer, animator, chef from Bangkok, Thailand. Theatre: Yale Repertory Theatre, Syracuse Stage, The Old Globe, Drury Lane Theatre, Asolo Rep, Portland Stage, The Acting Company, 59E59, Edinburgh Fringe, Primary Stages, Hartford Stage, The Public Theater, amongst others. Board member: WithAll, a not-for-profit organization fighting to end eating disorders. Member: United Scenic Artists 829. @riwrdesign on Instagram.

**MIKA EUBANKS** (Costume Design) Currently located in New York, hailing from Maryland. Education: M.F.A. in Costume Design from Yale School of Drama. Theatre design credits: *Feeding Beatrice* (Repertory Theatre of St. Louis), *Fires in the Mirror* (Baltimore Center Stage, Long Wharf Theatre), *King Lear* starring Andre De Shields (Shakespeare Festival St. Louis), *Grand Horizons* (Asolo Repertory Theatre), *Seize the King* (Classical Theatre of Harlem), *Lessons in Survival: 1971* (Vineyard Theatre), *Twelfth Night* (Yale Repertory Theatre; Connecticut Critics Circle Award for Outstanding Costume Design). Film: short film *Candace*, Hulu miniseries *Initiative 29*.

**ALLEN LEE HUGHES** (Lighting Design) Broadway: *Topdog/Underdog*, *Ohio State Murders*, *A Soldier's Play*, *Who's Afraid of Virginia Woolf?*, *Clybourne Park*, *Having Our Say*, *Mule Bone*, *Once on This Island*, *K2*, *Strange Interlude*, *Accidental Death of an Anarchist*, *Quilters*. Regional theatre: ACT, Arena Stage, Seattle Rep, Goodman Theatre, Guthrie Theater, Mark Taper Forum, Roundabout Theatre Company, Playwrights Horizons. Honors: four Tony nominations, an Outer Critics Circle Award, USITT Distinguished Achievement Award, Merritt Award for Excellence in Design and Collaboration, two Helen Hayes Awards. Other: The Fellows Program at Arena Stage bears his name.

**DAVID R. MOLINA** (Original Music and Sound Design) The Old Globe: *El Borracho*. Regional: *King Lear* (STL Shakespeare Festival), *Quixote Nuevo* (Hartford Stage, Alley Theatre, Round House), *Hotter than Egypt* (DCPA), *Mojada* (Rep of St. Louis, CTG, OSF), *Two Trains Running* (Seattle Rep, Arena Stage), *Macbeth* (Next Chapter Podcasts/Play On Podcasts), La Mezcla's

*Pachuquismo* tours (Brava Theater). Resident Artist: Brava Theater, NAKA Dance Theater, Human Shakes. Awards: L.A. Ovation, Creative Capital, InterMusic SF Musical Grant Program, San Francisco Arts Commission, MAP Fund. Instrument design/multimedia art: SFMOMA, The Broad, Oakland Museum of California, McLoughlin Gallery. Music collaborations: Tau (Berlin), Emanative (U.K.), El Paso (Peru), The Pyramids. Bands: Impuritan, Ghosts and Strings, Transient. drmsound.com.

#### CAPARELLIOTIS CASTING

(Casting) The Old Globe: *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: *Ohio State Murders*, *Macbeth*, *The Minutes*, *Who's Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Meteor Shower*, *A Doll's House Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Fish in the Dark*, *Disgraced*, *Bengal Tiger at the Baghdad Zoo*. Additional theatre: MTC, Signature, Atlantic, Goodman, Vineyard. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

#### MARIE JAHELKA

(Production Stage Manager) The Old Globe: *The Taming of the Shrew*, *Shutter Sisters*, *The Underpants*, *Native Gardens*, *The Wanderers*, *Red Velvet*. Regional: *The Inheritance* (Geffen Playhouse), *Once on This Island* (Oregon Shakespeare Festival), *Put Your House in Order*, *Hollywood*, *Ether Dome* (La Jolla Playhouse), *A Chorus Line* (Moonlight Stage Productions), *The Humans*, *Aubergine*, *Evita*, *Violet* (San Diego Repertory Theatre), *The Last Five Years*, *HIR*, *Shakespeare's R&J*, *Mistakes Were Made* (Cygnet Theatre Company), *Hairspray*, *The Full Monty* (San Diego Musical Theatre). Education: B.A. in Theatre Arts from University of San Diego.

#### KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *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!* (as production assistant). 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* (Diversions Theatre), *miXtape* (Lamb's Players Theatre), *White Christmas* (San Diego Musical Theatre).

#### ANJEE NERO

(Stage Management Swing) The Old Globe (as Production Stage Manager): *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *The Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *The Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre Company, Berkeley Repertory Theatre), *Kiss Me, Kate* (Hartford Stage), *Venice* (Center Theatre Group, Kansas City Repertory Theatre), *Antigone* (SITI Company).



#### 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 Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. 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.



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The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

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Caparelliotis Casting  
David Caparelliotis, CSA  
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.

Riw Rakkulchon, Scenic Design  
@riwrdesign

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# IN THEIR OWN WORDS



JAMES PILLAR



RANDALL EAMES

Arts Engagement Programs Associates James Pillar and Randall Eames discuss The Old Globe's youth programs and the impact of transformative programs for creative youth in our community.

**James Pillar:** What I love about working with youth and dissecting Shakespeare's text with them is hearing their stories and seeing them connect with the characters in their own way. In our high school Summer Shakespeare Studio last summer we did a version of *Henry V*, and what came up for a lot of students was questions of leadership and responsibility. And the students began to debate among themselves about times when they had to make difficult choices and realized the weight of that leadership.

**Randall Eames:** I think the process is often even more interesting than the final product. The past couple years we've written new musicals in our summer programming in City Heights. We work with middle schoolers to write a libretto based on prompts that the students answer. I remember one day our playwright came in with a prompt of "What was a moment that changed your point of view in life?" The students ended up sharing these really personal experiences, and they connected with each other. In this case theatre making was a cathartic, transformative opportunity for these students to feel seen authentically and to express themselves.

**JP:** I really want to acknowledge all the richness that happens in the rehearsal room. Last summer, seeing this disparate group of high schoolers come together on this Shakespeare play, and really taking ownership of the story and how it was going to be shaped, I watched the students take on the complexity of the text, and it is always so amazing because they're so fearless.

**RE:** And some of them are just exploring the idea of theatre for the first time, and as the teaching artist, you literally watch them become more confident over time.

**JP:** There's something amazing that the theatre does in opening up that safe space and neutralizing it for people to come from anywhere and bring their own authentic selves to it. We had a student and it was her first time with Shakespeare. Daunting stuff, that language, and the beauty and complexity of it, and this particular student worked so hard to get it right. There was a moment in the performance where she got her round of applause for her speech, and you saw her shoulders kind of go back up and back like, "I did that!" I love those moments.

I often feel like theatre is perceived as something that "other people are doing." Like there's this group of people who know all about this thing and they're all doing it. It's very exclusive.

**RE:** And it seems like this is a moment to chip away at that. It's the perfect opportunity to start at the new—the *next*—generation with theatre programs for youth and supporting arts education in our schools.

**JP:** Yes! To help facilitate a new generation of theatre makers and hopefully spark them to make the theatre they want, the theatre they don't see anywhere else. ■



School in the Park, 2019.

**James Pillar** graduated from Dartington College of Arts (U.K.) with an honors degree in theatre. He has worked throughout San Diego as a Teaching Artist for The Old Globe, and currently co-leads Reflecting Shakespeare, a program that navigates incarcerated populations through a course of investigating, personalizing, and performing Shakespeare's text.

**Randall Eames** is a multi-hyphenate teaching artist and has been with The Old Globe since 2018. He is currently an Arts Engagement Programs Associate and Teaching Artist for School in the Park and Creative Youth Studio. He holds an M.F.A. in musical theatre from San Diego State University.



Pam Farr Summer Shakespeare Studio, 2019. All photos by Rich Soublett II.



Dina Sok in *Passengers* at American Conservatory Theater, coming to The Old Globe this July. Photo by Kevin Berne.

**EXOTIC DEADLY:  
OR THE MSG PLAY**  
By Keiko Green  
Directed by Jesca Prudencio

April 8 – May 7

It's 1999, and Ami is an awkward Asian American high schooler whose world comes crashing down with a terrible discovery: her family is responsible for manufacturing MSG, the mysterious ingredient getting all the kids hooked! Meanwhile, a cool new girl arrives from Japan, and she's not playing by the rules. In Keiko Green's world-premiere play, Ami vows to redeem her family name and save the world from MSG. This whimsical, time-traveling adventure, directed by the celebrated Jesca Prudencio, is a riotous and hilarious romp through wild teenaged crushes, family legacies, and the magical properties of instant ramen!

**DESTINY OF DESIRE**  
By Karen Zacarias  
Directed by Ruben Santiago-Hudson

May 19 – June 25

The joys, tribulations, and plot twists of epic love are bursting onstage in this brilliantly funny homage to the telenovela by Karen Zacarias (*Native Gardens*). On a stormy night in Bellarica, Mexico, two babies are born—one into a life of outlandish wealth, and one into a life of poverty. When the newborns are swapped by a ruthless ex-beauty queen, the stage is set for two outrageous misfortunes to grow into an extraordinary destiny. Directed by Tony Award winner Ruben Santiago-Hudson (*August Wilson's Jitney*) and filled with vibrant choreography and live music, *Destiny of Desire* explores the emotional rollercoaster and social commentary that make the telenovela the most popular form of storytelling on the planet.

**Our 2023 Season features four world-premiere plays, uproarious comedies, dance and acrobatics, music, and two of Shakespeare's best.**  
Learn more at [www.TheOldGlobe.org](http://www.TheOldGlobe.org)!

## ARTS ENGAGEMENT EVENTS

Join The Old Globe's Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit [www.TheOldGlobe.org/Arts-Engagement](http://www.TheOldGlobe.org/Arts-Engagement) to learn more.

### MARCH

March 25: AXIS: *Imagine Theatre Presents: Playback Theatre*

### APRIL

April 22: AXIS: *Happy Birthday, Mr. Shakespeare!*

### MAY

May 13: Globe Learning: *New Youth Workshop: Headshots and Hiring*

### JUNE

June 17: AXIS: *Juneteenth Celebration*

June 24: Globe Learning: *Storytelling with Puppets* with Tara Ricasa



*Happy Birthday, Mr. Shakespeare!* AXIS event, 2022. Photo by Beto Soto.

Dates and details subject to change.

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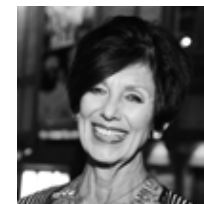
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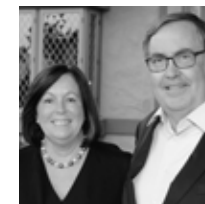
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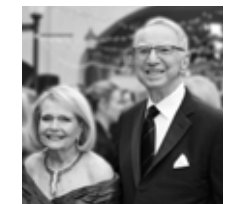
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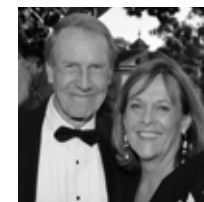
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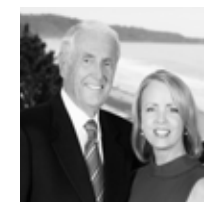
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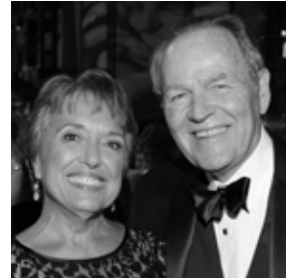
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