

performances

MAGAZINE

THE  LD GLOBE

JULY – SEPTEMBER 2023





CLARE MCGURRY

*Welcome to The Old Globe and this production of *The Merry Wives of Windsor*. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

OUR MISSION

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

OUR VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

LAND ACKNOWLEDGMENT

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

SOCIAL JUSTICE ROADMAP

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

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[†]Executive Committee member

^{*}Past Chair

^{*}In memoriam

RESIDENT ARTISTS

Patricia McGregor	David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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COMMISSIONED ARTISTS

Chad Beckim	José Cruz Gonzáles	Laura Marks	Tori Sampson
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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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Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
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Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
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

There's an origin story attached to *The Merry Wives of Windsor* that I quite enjoy, even though I know it's very likely mere legend. Queen Elizabeth I, we're told, ventured to the Globe Theatre to see Shakespeare's *Henry IV, Part I*, the play in which Sir John Falstaff is introduced, and, delighted by that character (if not by the play's plot full of unhappy monarchs and bloody civil war), ordered Shakespeare to write a comedy in which Falstaff fell in love. Oh, and she gave him two weeks to do it.

That Queen Elizabeth had the instincts of a dramatist, or maybe a theatrical impresario, is one lovely feature of this fantasy. But even more interesting is how she intuited that an artist could boldly extract an element from a drama and plop it surprisingly into the very different context of a comedy. "Write me a play about Falstaff in love" isn't too far off from "Film me a movie about Oskar Schindler joining the circus." It's off-center, provocative, and pretty much bonkers. But Shakespeare being Shakespeare, he made this farfetched notion work.

The play does two really wonderful things. First, it spins Shakespeare's most farcical tale. *The Comedy of Errors* and *The Taming of the Shrew* incorporate elements of farce, but in neither is the form as sustained as it is here. A range of farcical tropes rolls out: hare-brained schemes, "hair-breadth 'scapes," crazy disguises, sudden reversals, happy endings, and a liberal dose of slapstick. Shakespeare further fuels the engine of farce by jamming together in one elaborate plot a vast array of outsized characters. Falstaff is literally oversized, to be sure, but Dr. Caius and the other suitors for Anne Page are more metaphorical-ly over the top. The collisions between their comic personas drive the play, and the faster Shakespeare hurls them toward each other, the brighter the comic sparks fly.

Second, the play takes on something that really resonates for us moderns: the byzantine dynamics of life in the suburbs. The play's Windsor is a provincial town loosely tied to London, which was then, as it

is now, a megalopolis. Shakespeare's London, population 600,000, was the largest city that had ever existed in human society, and it had only recently grown to that size. The experience of living in a place like it was new. Everyone was there: English, Scottish, Welsh, Irish. French, Italian, Spanish. Scandinavian, Russian. North African, Turkish, Arabic. Christian, Muslim, Jewish. This cosmopolitanism was dislocating for Shakespeare and his age, and as such it elicited reactions ranging all the way from bemusement to fear. But for us in 21st-century America, it's just how we live.

That's why director James Vásquez's idea for tonight's production is so clever. He takes the combination of the play's farcical nature and its diverse and familiar-to-us milieu, and heightens it by bringing it to our very own Southern California—or, even more inventively, to a very specific Southern California that we know from TV. James perceptively spies the spirit of "I Love Lucy" in *Merry Wives*. Lucy and Ethel plotting to pull one over on Ricky and Fred, only for them to seek comic vengeance with wild schemes of their own: this is a pretty close parallel to the hilarious anarchy that roils the marriages of the Pages and Fords. There've been 1950s *Merry Wives* before, but none that I know of have channeled the expansive energy of our very special Golden State at what was in many ways its golden age, and achieved the level of invention, panache, and sheer silliness that James and company achieve here.

We need some good laughs right now. I'm proud that the Globe and the amazing artists here can work in partnership with our good friend Shakespeare to provide more than a few.

Thanks for coming. Enjoy the show.



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

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

THE MERRY WIVES OF WINDSOR

BY
WILLIAM SHAKESPEARE

Diggle
SCENIC DESIGN

Lex Liang
COSTUME DESIGN

Mextly Couzin
LIGHTING DESIGN

Melanie Chen Cole
SOUND DESIGN

Ursula Meyer
VOICE AND TEXT COACH

Tara Rubin
Casting/Claire Burke,
CSA
CASTING

Chandra R.M.
Anthenill
PRODUCTION STAGE
MANAGER

DIRECTED BY
JAMES VÁSQUEZ

July 30 – September 3, 2023

Lowell Davies Festival Theatre

CAST
(in alphabetical order)

FENTON Jose Balistrieri†
BOBBIE Luana Fontes†
MRS. QUICKLY Jenn Harris*
ANNE PAGE Camilla Hsieh†
PISTOL Madeline Grace Jones†
ENSEMBLE Sarah Joyce†
SHALLOW Becca Lustgarten†
FALSTAFF Tom McGowan*
SIR HUGH EVANS Matt McGrath*
FORD Dion Mucciacito*
DR. CAIUS Jesse J. Perez*
MRS. FORD Angela Pierce*
ROBIN Carter Piggee†
MRS. PAGE Ruibo Qian*
SLENDER Jeffrey Rashad†
NYM Bernadette Sefic†
JOHN Vandous Stripling II†
SIMPLE Emma Svitil†
BARDOLPH Jude Tibeau†
RUGBY Michael Underhill†
HOSTESS Maggie Walters†
PAGE Cornell Womack*

UNDERSTUDIESfor Page – Jose Balistrieri†; for Nym, Rugby – Luana Fontes†;
for Anne Page – Madeline Grace Jones†; for Shallow, Mrs. Page, John, Simple – Sarah Joyce†; for
Mrs. Ford – Camilla Hsieh†; for Hostess – Becca Lustgarten†; for Fenton, Bardolph –
Carter Piggee†; for Ford – Jeffrey Rashad†; for Mrs. Quickly – Bernadette Sefic†; for Pistol, Robin,
Slender – Vandous Stripling II†; for Bobbie – Emma Svitil†; for Falstaff – Jude Tibeau†;
for Sir Hugh Evans, Dr. Caius – Michael Underhill†

Production Stage Manager Chandra R.M. Anthenill*
Assistant Stage Manager Sam Allen*

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

PRODUCTION STAFF

Associate Director Noelle Marion
Assistant Scenic Design KIMKIM (Juhee Kim)
Assistant Costume Design Natalie Barshow
Associate Lighting Design Joel Britt
Assistant Lighting Design Pablo Diego Anton
Assistant Sound Design Caleb Foley
Stage Management Swing Kendra Stockton*
Stage Management Apprentice Jayda Alvarez
Stage Management Apprentice Bruno Diaz Miranda

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

PLAYFUL, PASSIONATE, AND GRAND

Director James Vásquez talks about staging *The Merry Wives of Windsor* at The Old Globe, the musicality of Shakespeare, and what the 1950s have to say about the play's themes.

Interview by Sonia Desai and Danielle Mages Amato



What is most exciting for you about tackling *The Merry Wives of Windsor*?

What both excites and scares me, to be perfectly honest, is the Shakespeare of it all! I trained in Shakespeare with Barry Edelstein at Juilliard many years ago, but I haven't had many opportunities to direct Shakespeare. I've gotten to do world premieres, and I've gotten to do big musicals. So the musicality and the size of this play feel right in my wheelhouse, and it's very exciting to be doing Shakespeare at this grand scale here at the Globe.

So are you approaching this play like you would approach a musical?

I tend to find musicality and a dance in everything I do. Even a straight play, a drama with no music at all, eventually begins to find its rhythm and its own music. Everything to me has a little bit of a musical underscore. Shakespeare's language lends itself so beautifully to the rhythms of song and dance, and the characters have a real boldness to them. There's not one subtle thing about these characters, and I love that. It gives us permission to dangle off the edge of the cliff, to take chances, and, of course, to sing and dance.

What's the story at the heart of the play that you're most interested in trying to tell?

There's both a grandness and a silliness to this story, which feels perfect for right now. It's an epic, playful journey about learning to laugh at ourselves again. It's about taking chances and putting yourself out there, even when it might be a little embarrassing. I think that's what a lot of these characters are doing. They're so passionate about what they believe in that they're willing to step forward, be silly, and be laughed at a little bit.

There's an apocryphal tale that the whole reason this play exists is because Queen Elizabeth wanted to see a play about Falstaff in love. So I wonder, what is it about Falstaff as a character that makes people want to see more of him?

Well, he's fearless, for one. He's doing everything we wish we could do, but that we thankfully have the smarts not to do. Falstaff is one of those characters you love to hate: he's overly boisterous, but he's got a

real charisma about him. In our world he's a bit of a traveling salesman, who goes from town to town and swindles people until he finally gets caught in this little town. In the finale he ends up being poked and prodded and punished, for lack of a better word, by this entire small-town community. At the end, he's shamed—but he's not kicked out of town; he's immediately invited to dinner, so that everyone can laugh and move on.

Would you talk a bit about the community in this play? It's set in a small English town, which we don't see often in Shakespeare's plays. And it's the women in this community who really force Falstaff to face the things he's done.

Yeah, I think the women in Shakespeare don't often get celebrated as much as they should. We're setting this production in an era—America in the 1950s and 1960s—when women were stepping forward culturally into their own power. So it's been fun to lean into the ways in which the women in the play are making demands about how they deserve to be treated, how they deserve to be acknowledged. Obviously their actions in tricking Falstaff come from a place of fun, but also from a place of saying, "See me. See the place I deserve in this system."

As you mentioned, you're setting the play in a 1950s sitcom-inspired American suburb. I'm curious what that setting has illuminated for you about the play, or what the play has illuminated about that setting.

I think the 1950s were a time with very rigid gender roles, which led to very rigid family structures—at least as they were portrayed on television. You had a husband who worked, a wife who didn't, 2.5 children, a dog, a picket fence, a perfect lawn, etc. It's a great backdrop against which to push the limits and chip away at those expectations as the play goes along.

How did that time period shape the design?

One of the big inspirations for our production is sitcoms from, and set in, the 1950s, so we looked at "Leave It to Beaver," we looked at "Happy Days." We had a lot of fun with research. I spent a good two weeks on Amazon Prime and Hulu just watching all these old sitcoms and pulling out the iconic elements they had in common. And with shows like "I Love Lucy," Lucille Ball and Desi Arnaz invented the three-camera style of sitcom filming, where everything was shot live in front of the cameras. As you go back and watch those episodes, you can hear coughs from the audience. You can see where they made mistakes but kept going. They played those episodes like mini theatre pieces. The shows had such a natural theatricality to them, and there was something larger than life about all the characters, which fits this world perfectly.

And there were so many iconic locations in those shows, which we wanted to convert to locations in the play. For example, could The Garter, the pub in *The Merry Wives of Windsor*, become a 1950s diner with roller-skating waiters? Could those gyms and rec centers, which were such a huge thing in the 1950s, become where Dr. Caius and Hugh Evans meet? Absolutely. And then with costumes, we pulled from some recognizable characters: the nosy next-door neighbor Gladys Kravitz, the Fonz, the mother in "Bewitched."

One of the most special things about the play is the friendship between Mrs. Page and Mrs. Ford. How have you been thinking about that relationship and the way it shapes the play?

Like I said, we really took a lot of inspiration from "I Love Lucy," and especially from that iconic duo of Lucy and Ethel. They always defied traditional roles, they didn't stay in the box where they were put. It's been so fun to celebrate the relationship of these two women who lift each other up, encourage each other, break the rules, and then laugh about all of it. I think we could all use that kind of laugh right now! ■

BRINGING THE
1950s
 TO THE
21ST CENTURY

The scenic designer and costume designer of *The Merry Wives of Windsor* discuss the fun of designing the show with a distinct aesthetic style.

Lex Liang
 Costume Designer

When James Vásquez, our director, first came to me with this project, he had a very clear idea of how he wanted to present our production of *The Merry Wives of Windsor*, and he had a very tight concept that was easy to jump onto. His concept of setting Windsor in 1950s sitcom Southern California works brilliantly, and it opened up all sorts of opportunities to find inspiration. From “I Love Lucy” to “Happy Days,” and from Marlon Brando to Archie, I drew inspiration from several iconic midcentury shows and archetypes, and audiences will certainly recognize some classic TV icons and characters that inspired the aesthetics of our costumes.

Costumes are key to audience members accessing and understanding characters. Before an actor even speaks, we have to have a clear picture of who they are, where they come from, and, most importantly for this particular play, what their social status is. Because *The Merry Wives of Windsor* has so much unsaid backstory and so many intertwining subplots, it’s really important that the characters are clear and recognizable—there are so many shenanigans happening in the show that it’s easy to lose track of who is doing what. By creating tight palettes and silhouettes that subconsciously allow us to recognize and establish each character, we’re able to help the audiences along (particularly those who aren’t familiar with the show) by doing some of that background work for them.



Diggle
 Scenic Designer

Our design conversations began with honing in on the type of 1950s Americana we wanted to portray. We realized we wanted this design to feel *American Graffiti* but set in Southern California. So for us it’s Middle America but with an edge. California is forward thinking and progressive, and that was clear even in their design at that time in contrast to Milwaukee’s “Happy Days.”

From that we started to investigate 1950s Californian architecture, and that brought us the iconic Googie architecture that was geared to meet the needs of car culture and the possible demands of the future. Think upswept roofs, large sheet glass windows, freeform shapes, fancy fonts, and domes.

Our Windsor community is set in the 1950s as they prepare for their annual Halloween festival. This community epitomizes that sweet, picture-perfect, white picket fence little town, but under that veil is a town of gossipers, drunks, lovers, jealous tempers, and scheming. So: reality.

The set is focused on creating a porous design where you get this sense that you never know who is around the corner, behind the door, or through the window eavesdropping on your conversations.

As things unfold, the audience will see how imperfect this community actually is and realize the lives we curate through design, aesthetic, and fashion are only a mask or a costume, and the person on the inside is messy, full of emotions, and just a real human being filled with passion.





JOSE BALISTRERI
(Fenton) (he/him) The Old Globe/USD Shiley M.F.A. Program student. The Old Globe: *Twelfth Night*, *Native Gardens*, *Henry 6* reading; understudy for *Under a Baseball Sky*, *El Borracho*,

Dial M for Murder. Shiley M.F.A. Program: *12 Ophelias*, *Mother Courage*, *Measure for Measure*. Other credits: *Blue Period* (OnStage Playhouse), *Bad Hom-bres/Good Wives* (San Diego Rep), *Cloud Tectonics* (New Village Arts). Education: B.A. from University of California, Santa Cruz, graduate of MiraCosta College.



LUANA FONTES
(Bobbie) The Old Globe: *Twelfth Night*. The Old Globe/USD Shiley M.F.A. Program: first-year candidate; *Measure for Measure*. International: *Für Elise* (DEART), *Os Deuses do Olimpo* (Teatro de Cultura Popular), *Quando a Vela Apaga* (Pinacoteca de Natal), *Carne do Mundo* (Clowns of Shakespeare). Education: B.A. in Law from Universidade Federal do Rio Grande do Norte, American Conservatory Theatre. @luanafontes on Instagram.



JENN HARRIS
(Mrs. Quickly) The Old Globe: *Hurricane Diane*, *The Women*, *In Your Arms*. Off Broadway: *Silence!* *The Musical*, *Modern Orthodox* (Lucille Lortel, Theatre World Awards), *All in the Timing*, *The Understudy*. Regional: Christopher Durang's world premiere of *Turning Off the Morning News*, *Blithe Spirit*, *Hairspray*, *Cat on a Hot Tin Roof*. Film: *Untitled Jeffrey Wright Film*, *Gayby*, *Fits and Starts*. Television: "High Maintenance," "Difficult People," "Search Party," "30 Rock." Other: her web series "New York Is Dead" premiered at the Tribeca Film Festival; "Island Queen", a short film she co-directed and produced, starred Jesse Tyler Ferguson and Rachel Dratch; her film *She's Clean* is currently on the film festival circuit. jennharris.me.



CAMILLA HSIEH
(Anne Page) The Old Globe: *Twelfth Night*, *Exotic Deadly: Or the MSG Play* understudy, *A Midsummer Night's Dream*, *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A.

Program: *Lady Macbeth* in *Macbeth*, *Katrin* in *Mother Courage*, *Hotspur* in *Henry IV, Part I*, *Juliet* in *Measure for Measure*. Regional: *Melissa* in *Princess Ida* (Lamplighters Music Theatre), *Wendla* in *Spring Awakening* (The Left-Hand Theatre Co.), *Emma* in *Stupid F**king Bird* (UC Berkeley). Education: University of California, Berkeley. camillaleonard.com, @miss.camilla on Instagram.



MADELINE GRACE JONES
(Pistol) (hers/them) The Old Globe: *Twelfth Night*. The Old Globe/USD Shiley M.F.A. Program (Group 36): *Gertrude* in *12 Ophelias*, *Lucio* in *Measure for Measure*. Recent: "Legends of the Hidden Temple." Education: B.F.A. in Acting, minor in Rhetoric, Religion, and MT from Drake University. Regional: *Sofia* in *The Color Purple*, *The Wiz* in *The Wiz*, *Margaret* in *Much Ado About Nothing*, *West Side Story*, *Godspell*, *Maggie* in *Working*, 2019 Company Assistant Artistic Director (Hope Rep Theatre), leading actress (Bright Star Touring Theatre), 2019–2020 associate member company, *Head Over Heels*, *Ain't Misbehavin'*, *Memphis* (Playhouse on the Square). Other: founder, artistic director of Grace Productions, LLC. madelinejones.net, aesthetic_thespian on Instagram.



SARAH JOYCE
(Ensemble) The Old Globe: *Twelfth Night*, understudy for Kemp Powers's *The XIXth*. Second-year Old Globe/USD Shiley M.F.A. candidate. Off Broadway: *Normalcy* (Playwrights Horizons), *Brothers from the Bottom* (Urban Stages), *Flowers...* (Abingdon Theatre), *Love's Labour's Lost*, *The Tempest* in rep (Hip to Hip), *Sir Patient Fancy* (Wild Project). Film: *Sasha Pasternak's Dream of Me*. Web series: "Dependence" (CrizlassieTV), "Roaring Twenties" (Paul Gale Comedy). Education: Stella Adler Studio. sarahjoyce.biz, @butcansheart.



BECCA LUSTGARTEN
(Shallow) The Old Globe: *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: *Mother Courage and Her Children*, *Macbeth* (with Play On Shakespeare), *Henry IV, Part I*, *The Skin of Our Teeth*. Regional: *One Man, Two Guvnors*, *Tartuffe* (Berkeley Repertory Theatre, South Coast Repertory),

Death of a Salesman (South Coast Repertory), *Three Sisters*, *Small World* (Williamstown Theatre Festival), *Joseph and the Amazing Technicolor Dreamcoat* (Hangar Theatre). Film: *To Us*, *Mia's Candy*, *Otumokpo*. Education: B.F.A. from Boston University. @beccalust on Instagram.



TOM MCGOWAN
(Falstaff) The Old Globe: *Twelfth Night*, *Rounding Third*, *Moonlight and Magnolias*. Broadway: *Kiss Me, Kate*, *She Loves Me*, *Casa Valentina*, *Wicked*, *Chicago*, *Ivanov*, *La Bête* (Tony Award nomination). Off Broadway: *Judgment Day*, *The Food Chain* (Obie Award), *The Winter's Tale*, *Coriolanus*. West End: *Wicked*. Television: *Kenny* on "Frasier" (SAG Ensemble Award), *Bernie* on "Everybody Loves Raymond," *Uncle Jax* on "The Good Fight," "American Auto," "Veep," "Modern Family," "Curb Your Enthusiasm," "CSI." Film: *Freeheld*, *The Birdcage* (SAG Ensemble Award), *Heavyweights*, *Ghost World*, *Bad Santa*, *As Good as It Gets*, *Bean*, *Family Man*, *Sleepless in Seattle*. Education: B.F.A. from Hofstra University, M.F.A. from Yale School of Drama.



MATT MCGRATH
(Sir Hugh Evans) The Old Globe: *The Rocky Horror Show*. Broadway: *Girl from the North Country*, *Boys in the Band*, *Cabaret*, *A Streetcar Named Desire*. Off Broadway: *Jerry Springer: The Opera*, *Lonely Planet*, *The Legend of Georgia McBride*, *Steve*, *Verite*, *Hedwig and the Angry Inch*. Other theatre: Robert Wilson's *The Black Rider* in LA, San Francisco, London, Sydney. Film: *The Chaperone*, *Full Grown Men*, *Boys Don't Cry*, *The Notorious Bettie Page*, *The Anniversary Party*, *The Broken Hearts Club*, *The Impostors*. Television: *The Undoing*, "Pose," "Modern Family," "Law & Order: Criminal Intent," *Cruel Doubt*. Award: Lucille Lortel.



DION MUCCIACITO
(Ford) Theatre: *The Cherry Orchard* (Lake Lucille Chekhov Project), *The Winter's Tale*, (Theatre for a New Audience), *Romeo and Juliet*, *Age of Iron* (Classic Stage Company), *Golden Boy* (Lincoln Center), *His Girl Friday* (La Jolla Playhouse), *Napoli!* (American Conservatory Theater), *Apple Cove* (Women's Project), *The House of the Spirits*

(Denver Center), *The Sins of Sor Juana* (Goodman), *Finn* (Mabou Mines). Film/television: *Brawl in Cell Block 99*, *Locating Silver Lake*, *Black Site Delta*, "The Player," *Day 39*, "Criminal Minds," "The Following," "Elementary," "Law & Order." Education: graduate of The Juilliard School. dionmucciaccito.com, @odysseus33.



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



ANGELA PIERCE
(Mrs. Ford) Thrilled to be returning to The Old Globe. Television and film: "Manifest," "The Blacklist," "NCIS: New Orleans," "Love Life," "The Deuce," "Blue Bloods," "Criminal Minds," "Law & Order: SVU," "Law & Order: Criminal Intent," "30 Rock," "Private Practice," *Delinquent*, *You Don't Know Jack*. On and Off Broadway: Lincoln Center Theater, Manhattan Theatre Club, Roundabout, Circle in the Square, The Public, The Flea, The Mint, Irish Rep. Other theatre: along with several Tony-winning regional theatres. Honors: Obie Award winner, Boston Film Festival, Seattle Times, Arizona Theatre Award Best Lead Actress, Connecticut Critics Circle, Drama Desk. Board Member: The Acting Company. Co-Host/Co-Creator: "Someone's Thunder" podcast: @someonesthunderpodcast, someonesthunder.com, angelakpierce.com.

**CARTER PIGGEE**

(Robin) (he/him) The Old Globe: *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew*. The Old Globe/USD Shiley MFA Program: *12 Ophelias*, *Mother Courage*, *Measure for Measure*.

Regional: *Abigail's Party*, *Dry Powder* (Backyard Renaissance), *One in Two* (Diversionary Theatre), *Miss Bennet: Christmas at Pemberley* (New Village Arts), *Ironbound* (MOXIE). Education: B.A. in Theatre Performance from San Diego State University (spring 2017). @cjcentric on Instagram.

**RUIBO QIAN**

(Mrs. Page) The Old Globe: *Dial M for Murder*, *Water by the Spoonful*. Off Broadway: *Golden Shield* (MTC), *F***ing A* (Signature Theatre), *Bull in a China Shop* (LCT3), *Henry IV, Part I* (Pearl Theatre).

Regional: *Becky Nurse of Salem* (Berkeley Rep), *The Great Leap* (American Conservatory Theater), *The Nether* (San Francisco Playhouse), *Tiger Style!* (Alliance Theatre, Huntington Theatre). Television/film: "Black Mirror," *Manchester by the Sea*, "Our Flag Means Death," "Servant," "The Sinner," "Evil," "New Amsterdam," "Living with Yourself," "Broad City," "The Good Fight," "High Maintenance," "Orange Is the New Black," "Mozart in the Jungle," "Jessica Jones." Education: M.F.A. from New York University Graduate Acting, B.F.A. from Boston University's College of Fine Arts. ruiboqian.com.

**JEFFREY RASHAD**

(Slender) Off Broadway: *A Christmas Carol in Harlem* (Classical Theatre of Harlem). San Diego: *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew* (The Old Globe).

Regional: *Choir Boy* (DCPA), *Treasure Island* (MSMT). Film: *First Date* (JazziDreamer Ent.), *Time to Leave* (Before the Crown Productions), *Generational Curses* (Fly in Rice Media/Black Hours). Education: B.F.A. in Musical Theatre from Howard University, Current: The Old Globe/USD Shiley M.F.A. Program candidate. jrashadpugh@gmail.com, @jeffjjeff on Instagram.

**BERNADETTE SEFIC**

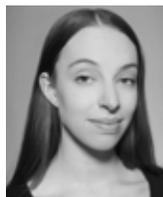
(Nym) (they/them) The Old Globe: *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: *Mother Courage*, *Measure for Measure*, *Henry IV, Part I*, *The Skin of Our Teeth*, *Macbeth*.

Regional: *Bite Size* (Denver Center), *Everybody* (Catamounts), *Twelfth Night*, *Measure for Measure* (Theatreworks), *Elizabeth I* (Goddess Here), *Tempest*, *Midsummer Night's Dream*, *Romeo and Juliet*, *Twelfth Pint* (Wit's Shakesbeer), *Ladybits* (Local Theater), *Celebration*, *Florida* (square product theatre), *Matt & Ben*, *Fefu and Her Friends* (Broads Theatre), *Macbeth*, *Wish You Were Her/e*, *Provisioning* (The Wit). Comedy: Second City Conservatory, The Crowd Chicago, Chaos Bloom. Education: B.F.A. from University of Colorado Boulder. bernadettesefic.com, @bernadettejolie on Instagram.

**VANDOUS STRIPLING II**

(John) The Old Globe: *Twelfth Night*. The Old Globe and University of San Diego Shiley Graduate Theatre Program: current student; *Measure for Measure*.

Regional theatre: *Pass Over* (Second Thought Theatre), *What to Send Up When It Goes Down* (Stage West), *Berta Berta* (Jubilee Theatre), *FLY*, *Court-Martial at Fort Devens* (African American Repertory Theater). @vandousstriplingii on Instagram.

**EMMA SVTIL**

(Simple) The Old Globe/USD Shiley M.F.A. Program: *12 Ophelias*, *Mother Courage*, *Measure for Measure*. The Old Globe: *Twelfth Night*, *Ebenezer Scrooge's BIG San Diego Christmas Show* (understudy), *The Notebooks of Leonardo da Vinci* (understudy).

Collegiate: *Macbeth*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, *Ubu Rock*, *Head Over Heels*, *Pippin*, *An Experiment* (NYU). Education: B.F.A. in Drama from NYU Tisch/New Studio on Broadway (2022).

**JUDE TIBEAU**

(Bardolph) Off Broadway: *Dead Dog Park* (59E59). Regional: *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew* (The Old Globe), *Brother*

Toad (KC Rep), *Road Weeps...* (Perseverance), *Ruined* (Arena Stage), *Twelfth Night* (Shakespeare Theatre). Television: "Elementary," "Happy!" Education: B.F.A. in Musical Theatre from Howard University. @mrbeau24 on Instagram.

**MICHAEL UNDERHILL**

(Rugby) The Old Globe/USD Shiley M.F.A. Program: *Measure for Measure*, *Mother Courage*, *12 Ophelias*. The Old Globe: *Twelfth Night* (understudy), *The Notebooks of Leonardo da Vinci* (understudy),

The XIXth (understudy), *Ebenezer Scrooge's BIG San Diego Christmas Show* (understudy). Regional: *Witch* (Elliot Norton nomination for Best Actor), *Man in the Ring*, *Rosencrantz and Guildenstern Are Dead* (Huntington), *Much Ado About Nothing*, *The Tempest*, *Cymbeline*, *Richard III* (Commonwealth Shakespeare), *Romeo and Juliet*, *Macbeth* (CSC2), *A Midsummer Night's Dream* (Gamm Theatre), *King John* (Praxis Stage), *Necessary Monsters* (SpeakEasy Stage), *Back the Night* (BPT). Education: Northeastern University. michaeljunderhill.com.

**MAGGIE WALTERS**

(Hostess) The Old Globe: *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Trouble in Mind*. myShakespeare: Helena in *A Midsummer Night's Dream*. Juilliard: *Cinderella* in

Into the Woods, Bolingbroke in *Richard II*, Masha in *Three Sisters*, Rita Hayworth in *Rita También Rita*. Marina in *Pericles*, *Queens Boulevard*, *Julius Caesar*, *Top Girls*, *Our Lady of 121st Street*, others. Honors: British American Drama Academy award. Education: Juilliard Drama. maggiewalters.wixsite.com/maggiewalters.

**CORNELL WOMACK**

(Page) The Old Globe: *Twelfth Night*, *The Winter's Tale*, *Hamlet*, *Romeo and Juliet*, *As You Like It*, *The Tempest*. Broadway: *On Golden Pond*, *Talk Radio*. Off Broadway: *Yellowman*, *Thunder Knocking*

at the Door, *The Merchant of Venice*, *The Odyssey*. Television/film: "Barry," "The Shrink Next Door," "Rescue Me," "Better Call Saul," "Flaked, Suits," "The Newsroom," "The Fosters," "Body of Proof," "Criminal Minds," "Medium," "Boston Legal," "CSI: Miami," "Law and Order: SVU," *Transformers: Revenge of the Fallen*, *State of Play*, *The Happening*.

Narration: "Money Court," "Corrupt Crimes," "Motive to Murder," "Gangster: America's Most Evil," "Hangar 1: The UFO Files." cornellwomack.com, @cornellwomack1 on Instagram.

JAMES VÁSQUEZ

(Director) The Old Globe: Resident Artist; *Under a Baseball Sky*, *Hair*, *American Mariachi* (world premiere), *Hurricane Diane*, *Tiny Beautiful Things*, *Rich Girl* (West Coast premieres), *The Rocky Horror Show*, *Dr. Seuss's How the Grinch Stole Christmas!*

Regional: *Cabaret* (Goodspeed Musicals), *Damn Yankees* (Marriott Theatre), *American Mariachi* (Denver Center Theatre Co.), *In the Heights* (Dallas Theater Center, Moonlight Stage Productions), *Dr. Seuss's The Lorax* (associate director, Children's Theatre Co.), *West Side Story*, *Cats* (SD Musical Theatre), *Pageant*, *Hedwig...* (Cygnet Theatre Co.), *Next Fall*, *Pippin* (Diversionary Theatre). Education: The Juilliard School, Drama Division. jamesvasquez.com.

DIGGLE

(Scenic Design) (he/him/his) Proud Gay Mexican designer with Indigenous Mexica (Aztec) roots. Selected credits: *The Harder They Come* (Public Theater), *Cowboy Bob* (Alley Theatre, NAMT), *Hair*, *Dracula: A Feminist Revenge Fantasy*, *Really* (Portland Center Stage), *Gruesome Playground Injuries* (St. Louis Rep), *Fires in the Mirror* (Baltimore Center Stage, Long Wharf Theatre),

Shakespeare: Call and Response (Public's Mobile Unit), *The Conversationalists* (Bushwick Starr), *Decky Does a Bronco* (Royal Family Productions), *Red Emma and the Mad Monk* (Tank, ANT Fest), *Electra*, *Fade* (DTC). diggledesigns.com.

LEX LIANG

(Costume Design) The Old Globe: debut. Off Broadway: more than 50 productions; Judy Gold's *Yes, I Can Say That!* directed by BD Wong (Primary Stages), *Penelope, or How the Odyssey Was Really Written*, *Antigone*, *9 Circles*, *The Bacchae*.

Selected regional: Actors Theatre of Louisville, Alliance Theatre, Asolo Rep, Cleveland Play House, Cincinnati Playhouse, Dallas Theater Center, Denver Center, Geva, Guthrie, La Jolla Playhouse, Long Wharf, Paper Mill Playhouse, Pasadena Playhouse, Portland Center Stage, Syracuse Stage, Woolly Mammoth. Other: founder/owner of LDC Design Associates, an experiential event design and production company in New York City. Recent projects: A&E, Absolut, Operation Smile, Invesco, Tony Awards Gala, New York Fashion Week, New

York City Wine & Food Festival, William Hill Winery. lexliang.com, [@lex924](https://www.instagram.com/lex924) on Instagram.

MEXTLY COUZIN

(Lighting Design) Mexican lighting designer based in New York and Los Angeles. The Old Globe: *El Borracho*, *As You Like It*, *Romeo and Juliet* (assistant lighting designer). Broadway: *Camelot*, *Birthday Candles* (associate lighting designer). Off Broadway/New York: *Straight Line Crazy* (The Shed), *Peerless* (Primary Stages), *53% Of* (Second Stage), *Tambo and Bones* (Playwrights Horizons), *Which Way to the Stage?* (MCC). Regional: Opera Parallèle, The Kennedy Center, Repertory Theatre of St. Louis, Oregon Shakespeare Festival, La Jolla Playhouse, San Diego Symphony, Malashock Dance. Education: M.F.A. from UC San Diego (2020). mextlycouzin.com.

MELANIE CHEN COLE

(Sound Design) (she/her) The Old Globe: *Twelfth Night*, *A Midsummer Night's Dream*, *Noura*, *Tiny Beautiful Things*, *The Imaginary Invalid*. Regional theatre: Alabama Shakespeare Festival, Alley Theatre, Alliance Theatre, Cincinnati Playhouse in the Park, Cleveland Playhouse, Dallas Theater Center, Denver Center, Geffen Playhouse, Goodman Theatre, Huntington Theatre, Indiana Rep, La Jolla Playhouse, Milwaukee Rep, Northern Stage, PlayMakers Rep, South Coast Rep, Studio Theatre, Utah Shakespeare Festival. Education: M.F.A. in Theatre and Dance from UC San Diego. melaniesound.com, [@melaniechencole](https://www.instagram.com/melaniechencole).

URSULA MEYER

(Voice and Text Coach) The Old Globe: *Twelfth Night*, *The Taming of the Shrew*, *Othello*, *Love's Labor's Lost*, *Much Ado About Nothing*, *Twelfth Night*, *The Comedy of Errors*, more. Other: Head of the M.F.A. Acting program at UC San Diego, Chair of the Mentorship Committee for Voice and Speech Trainers Association, over 35 years of teaching voice and coaching Shakespeare, TEDx's "Shakespeare Plays with Words." Education: graduated with distinction from Royal Central School of Speech and Drama, designated Linklater teacher. Professional credits: La Jolla Playhouse, South Coast Rep, Yale Rep, Guthrie, Shakespeare Theatre Company, 16 seasons with Oregon Shakespeare Festival. Awards: UCSD Distinguished Teaching Award, Anti-Racist Changemaker Fellow.

TARA RUBIN CASTING

(Casting) The Old Globe: *Twelfth Night*, *Dancin'*,

Scrooge, *Despereaux*, *Gods of Comedy*, *Life After*, *Heart of Rock & Roll*, *Much Ado*, *Tempest*, *Guys and Dolls*, *Othello*, *Two Gentlemen*, *Dog and Pony*, *Room with a View*, others. Selected Broadway: *Back to the Future*, *Here Lies Love*, *Bad Cinderella*, *Dancin'*, *KPOP*, *Mr. Saturday Night*, *Six*, *Ain't Too Proud*, *Band's Visit*, *Sunset Boulevard*, *Dear Evan Hansen*, *Cats*, *Falsettos*, *School of Rock*, *Aladdin*, *Billy Elliot*, *Shrek*, *Spamalot*, *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *Phantom of the Opera*. Selected Off Broadway: *Sing Street*, *Trevor*, *Between the Lines*, *Gloria: A Life*. Film: *Here Today*.

CHANDRA R.M. ANTHENILL

(Production Stage Manager) (she/her/hers) The Old Globe: *Exotic Deadly*, *A Midsummer Night's Dream*, *Trouble in Mind*, *Krapp's Last Tape*, *What You Are*, *Tiny Beautiful Things*, Globe for All (2017–2022), *Dr. Seuss's The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, *The Comedy of Errors*. Regional: *The Garden*, 2020 POP Tour, *Junk* (La Jolla Playhouse), *Fun Home*, *Beachtown*, *Roz and Ray*, *Into the Beautiful North*, *Outside Mullingar*, *The Oldest Boy*, *Oedipus El Rey*, *Honky* (San Diego Rep), *El Huracán*, *Mud Row*, *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cygnet), *Pippin* (Diversionsary).

SAM ALLEN

(Assistant Stage Manager) (he/him/his) The Old Globe: debut. Regional: *Animals Out of Paper*, *Flowers of Hawaii* (Chautauqua Theater Company), *#SLACabaret* (Salt Lake Acting Company), *Cherry Wine in Paper Cups* (Sackerson Theatre), *Ain't Misbehavin'* (West Valley Performing Arts), *The Audacity*, *Where Are You From?*, *Flora Meets a Bee*, *P.G. ANON*, (Plan-B Theatre), *Prometheus Bound*, *Women of Trachis* (Classical Greek Theatre Festival). Education: B.F.A. in Stage Management and Directing (Westminster College), M.F.A. in Stage Management from University of California, Irvine.

KENDRA STOCKTON

(Stage Management Swing) The Old Globe: *The XIXth*, *Come Fall in Love*, *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, *The Gods of Comedy*, *Familiar*, *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* (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* (Diversionsary Theatre), *miXtape* (Lamb's Players Theatre), *White Christmas* (San Diego Musical Theatre).



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the

world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves

as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park

Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009–2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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

CASTING

Tara Rubin Casting
Tara Rubin CSA;

Merri Sugarman, CSA; Claire Burke, CSA;
Peter Van Dam, CSA; Felicia Rudolph, CSA;
Xavier Rubiano, CSA; Kevin Metzger-Timson, CSA;
Louis DiPaolo; Spencer Gualdoni;
Olivia Paige West; Frankie Ramirez

Becca Lustgarten, Jeffrey Rashad, Vandous Stripling II, Jude Tibeau, and Michael Underhill appear in this production courtesy of Actors' Equity Association.

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.

Diggle, Scenic Design
www.diggledesigns.com

Lex Liang, Costume Design
www.lexliang.com, @lex924

Mextly Couzin, Lighting Design
www.mextlycouzin.com

Melanie Chen Cole, Sound Design
www.melaniesound.com, @melaniechencole

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

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed
Tuesday – Sunday: 12:00 noon – last curtain
PHONE (619) 23-GLOBE (234-5623)
FAX (619) 231-6752
EMAIL Tickets@TheOldGlobe.org or
Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.
PHONE (619) 231-1941

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, in the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children under five years of age will not be admitted to performances. (Children age three and up are admitted to *Dr. Seuss's How the Grinch Stole Christmas!*)

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or our Public Safety team as soon as possible. If we are unable to locate your item, we will happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment. As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

ART
ACROSS
BORDERS

By Valeria Vega, Arts Engagement Programs
Associate and Teaching Artist



Valeria Vega in Tijuana Hace Teatro and New Feet Productions's *The Frontera Project*. Photo by Christina Byrne.

Yes, we all love being able to come back and forth, but we also acknowledge that for others it's an impossibility. At one moment in my life, I used to live in San Diego for six years and still crossed weekly to Tijuana to visit my family and friends, and now that I am back home because I needed it, I still cross almost every day to San Diego to go to work and to visit my siblings. Some days I wake up in Tijuana and sleep in San Diego, and some other days I wake up in San Diego and sleep in Tijuana... As you all know, there are people coming to Tijuana from all over the world, they come to either pursue a dream or just to survive. I am able to come back and forth almost every day of my life since I was born... That is my life and I really do wish that someday, everyone is able to do that as well.

This is an excerpt from my monologue I wrote for *The Frontera Project* (produced by Tijuana Hace Teatro and New Feet Production and seen recently in performances at The Old Globe). It's a play that has been traveling in various states across the United States since fall 2021. With this play we tell the story of our borderlands, of us as trans-border humans, and the dynamics that go way beyond these two great cities as neighbors. Yes, we live on the busiest border in the world, California being one of the most prominent states in the United States, and Baja California being that for Mexico, with reports of people coming back and forth of approximately 120,000 passenger vehicles, 63,000 pedestrians, and 6,000 trucks every day.



And in 2022, The Old Globe also crossed the border to Tijuana to further our mission through these borderlands, the mission of making theatre matter to more people and creating spaces for those who cannot reach us here at Balboa Park. We are reaching people who had never seen a play before or had never been a part of the art of theatre making or any such thing as being creative. Much of this enormous effort is thanks to our partners in Tijuana, and we couldn't have asked for better allies in this effort than the Centro Cultural Tijuana (CECUT), the only infrastructure of the Secretary of Culture outside the country's capital with access to local and national multidisciplinary artists and a department that focuses only on community work—as we do in Arts Engagement. We have reached shelters for LGBTQIA+ community members who are waiting for political asylum, and also rehabilitation centers that shelter people from across Mexico and Latin America as well as deportees. Yes, thanks to the support of a great group of humans who believe fervently in our mission, we have made this a reality and are in full strength to continue with more.

This Tijuana-born and -raised human, who crosses this border almost every day to pursue her dream, thanks you in your seat (who is for sure watching a great production) for making this possible. ■

(from left) Cultural Attaché of the Mexican Consulate in San Diego Gaspar Orozco, General Director of CECUT Vianka Robles Santana, The Old Globe Erna Finci Viterbi Artistic Director Barry Edelstein, and The Old Globe Arts Engagement Programs Associate and Teaching Artist Valeria Vega. Photo by Lucia Serrano.



The cast of *Cabaret* at Asolo Repertory Theatre. Photo by Cliff Roles.

CABARET

An Asolo Repertory Theatre Production
 Book by Joe Masteroff
 Based on the play by John Van Druten and stories by Christopher Isherwood
 Music by John Kander and lyrics by Fred Ebb
 Directed and choreographed by Josh Rhodes

Willkommen, bienvenue, welcome to *Cabaret*! It's 1931 Berlin, and inside the Kit Kat Klub, British nightclub singer Sally Bowles keeps the delirious party raging. But no amount of booze, music, and dancing can slow the ominous march of a changing Germany as it draws ever closer. Featuring an iconic score from Kander and Ebb—including "Maybe This Time," "Mein Herr," "Don't Tell Mama," and, of course, the title song—this Tony Award-winning musical is reimaged in a visionary new staging by Globe favorite Josh Rhodes (*Guys and Dolls*, *Bright Star*). BroadwayWorld calls this production, "Hands down the most cohesive, well-rounded, fully conceptualized staging of this musical that I have seen to date. My friends, this is how you do *Cabaret*."

September 1 - October 8

DISHWASHER DREAMS

West Coast premiere
 By Alaudin Ullah
 Directed by Chay Yew
 Music by Avirodh Sharma

What exactly is the American Dream? For Alaudin Ullah's Bangladesh-born parents, it means opportunity and a stable job. But to comedian Alaudin, America is the home of the New York Yankees and George Carlin. In an autobiographical solo show that the *Hartford Courant* calls "memorable and meaningful," Ullah and musician Avirodh Sharma take audiences on a journey of vivid remembrances and discoveries from 1930s Bangladesh to 1970s Spanish Harlem to present-day Hollywood. Through comedy and music, this remarkable play, directed by the acclaimed Chay Yew, recounts the immigrant experience, how this country gets made, and the dreams of those who make it.

September 16 - October 15

PLUS, UPCOMING HOLIDAY HAPPENINGS!

Now in its 26th year!

Dr. Seuss's
How The GRINCH STOLE CHRISTMAS!

Spend the holidays in Who-ville with The Grinch, Max, and Cindy-Lou!

November 8 - December 31

Back by popular demand!

EBENEZER SCROOGES BIG SAN DIEGO CHRISTMAS SHOW

The hilarious family-friendly twist on the Dickens Christmas classic returns!

November 17 - December 24

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 to learn more.

AUGUST

Saturday, August 5: Globe Learning Youth: *Audition Bootcamp with Kim Heil*

Whether it's your first or your fifteenth, audition with confidence with these tips and tricks straight from the source that will help you present your best self! For rising 9th through 12th graders.

SEPTEMBER

Saturday, September 9: Globe Learning: *Monologue Coaching with Lamar Perry*

Time to get audition-ready! Motivate your monologue, connect with your character, and polish your audition performance in this personalized monologue coaching led by special guest Lamar Perry. Ages 18 and above.

Saturday, September 16: AXIS:

Mexican Independence Day Celebration

Mexican Independence Day festivities will come to life at The Old Globe! Bring the whole family for food, cultural presentations, kids' crafts, and more, all for free on the Globe's plaza.

OCTOBER

Sunday, October 29: AXIS:

Día de Muertos/Day of the Dead Celebration

Join us for the *Día de Muertos/Day of the Dead* AXIS event as we celebrate with an exciting lineup of cultural offerings inspired by the holiday, including live music, dance performances, workshops and more!



(from top) Globe Learning *Play! Workshop* with Jesse Perez, 2020; photo by Nick Abadilla. AXIS *Mexican Independence Day Celebration*, 2022; photo by Brandon Salas. AXIS *Día de Muertos/Day of the Dead Celebration*, 2021; photo by Rich Soublet II.



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

Bobbie Ball
Sandra D. Barstow
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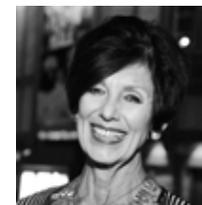
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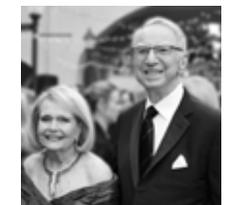
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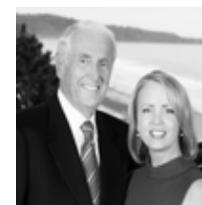
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Matt Giebe - Head Shop Carpenter, Festival
Brandon Resenbeck - Stage Carpenter/Head Rigger, Globe
Jason Chohon - Charge Carpenter, White
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Kelly Marie Collett-Sarmiento - Wardrobe Crew Chief, Globe
Jazmine Choi - Lead Wig/Hair Runner, Globe
Terrie Cassidy - Wardrobe Crew Chief, White
Ruby Hays - Wardrobe Crew, White
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Debbie Callahan - Wardrobe Crew Chief, Festival
Teresa Jove, Chanel Mahoney - Wig Run Crew, Festival
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