

performances  
MAGAZINE

THE  LD GLOBE

MAY - JUNE 2022

# Mala





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

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

The Old Globe has embarked on a series of steps to intensify and accelerate necessary change at all levels of our institution. Learn more about this work, including our Social Justice Roadmap, 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

RESIDENT ARTISTS

Patricia McGregor	David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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Ngozi Anyanwu	Jessica Hilt	Johanna McKeon	Tori Sampson
Chad Beckim	Dea Hurston	Jonathon Mello	Delicia Turner Sonnenberg
Inda Craig-Galvan	Justin Levine	Tony Meneses	Miki Vale
Thelma Virata de Castro	Melinda Lopez	Liza Jessie Peterson	James Vásquez
Justin Emeka	Donja R. Love	Mansa Ra	Whitney White
Nathan Englander	Mona Mansour	Heather Raffo	Craig Wright
Fiasco Theatre	Laura Marks	Steve Rosen and	Karen Zacarias
José Cruz Gonzáles	Patricia McGregor	Gordon Greenberg	

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*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
Wayland Capwell*	Mark Harelik	Ellis Rabb*	Conrad Susa*
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

When my father, of blessed memory, fell ill in his eighth decade, a new and emotionally charged sense dawned in me: I was entering the period of middle age when I must learn to navigate the complexities that arise as parents enter the late chapters of their lives. Caring for mothers and fathers who cared for us is a gift and a blessing, but it can also be very, very hard. That's the subject of tonight's play, *Mala*.

Melinda Lopez brings a deep sensitivity to this theme, drawing on her own experience with both of her parents as they confronted the health challenges and emotional upheavals of advanced age. It's a remarkable piece. With the commitment to truth that's the hallmark of a major artist, Melinda tells the story as it happened, with an openness and candor that I find bracing and even healing. She conjures the characters surrounding her parents with concision and wit, and her presentation of her mother—a walking, talking force majeure—is a wonder to behold. She leaps off the page with a fury and a certain human majesty, and she is caustically and wondrously funny.

But her voice, which so defines the achievement of Melinda's writing, is much more nuanced than her dark jokes suggest. There's love and warmth in abundance in this play, but what I think makes it special is that Melinda is a realist. She pulls no punches, refusing to soften the indignities of disease and the anger it can trigger, not only in the person enduring it, but in their caregiver as well. The play's insight that human decline is a group affair strikes me as original and valuable, and it generates great empathy. Melinda's writing, so specific to her experience and so rooted in a concrete time and place, nonetheless makes me think about my own life and my own responses as my parents grew older, and that's the achievement of a genuine and truthful work of art.

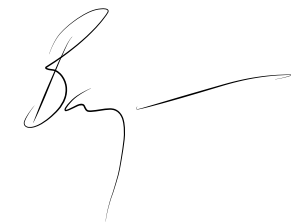
The Globe is fortunate that Melinda Lopez is here to perform her play, which she did to acclaim on-stage in Boston, and then, during the pandemic, on television there. She's a gifted actor, with a rich

command physically, emotionally, and vocally. I've also come to know her as a provocative thinker about theatre and what this art can be in our lives as we move forward after an extremely challenging period. It's a thrill to welcome her into this theatre's artistic family.

Throughout her career Melinda has explored her Cuban roots and her perspective on her own Latinx culture. That's another reason we're so proud to produce *Mala*. The Globe has redoubled its commitment to EDIA in our work—equity, diversity, inclusion, and access—as we've heeded clarion calls for all American institutions to examine their relationships to social justice as they serve their pluralistic communities. We've pledged to increase Spanish-language programming on our stages, and an important and exciting step in that work is that on selected nights, *Mala* will be performed in Spanish. We know that so many of our neighbors are looking forward to hearing their language and seeing their culture represented center stage in San Diego's flagship arts institution, and we are grateful for their support and very proud to welcome them. We'll be announcing more work like this in the time ahead.

*Mala* gets a beautiful and accomplished production from David Dower, another Bostonian, who, like Melinda, is central to why that great city is one of America's theatrical centers. We're proud to have him here, and grateful to the wonderful creative team he's assembled. Their lovely work is an exemplar of the Globe's values and an expression of the many ways in which our theatre emerges from a two-year crisis stronger and more vital than ever.

Thanks for coming. Enjoy the show.



Any feedback on tonight's show or any of the Globe's work? Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# MALA

BY

## MELINDA LOPEZ

Alexander V. Nichols  
SCENIC DESIGN

Faith A. James  
COSTUME DESIGN

Jason Lynch  
LIGHTING DESIGN

Arshan Gailus  
ORIGINAL MUSIC AND  
SOUND DESIGN

Caparelliottis Casting  
CASTING

Jynelly Rosario  
PRODUCTION STAGE  
MANAGER

DIRECTED BY

## DAVID DOWER

*Mala* is presented by special arrangement with Dramatists Play Service, Inc., New York.

The world premiere of *Mala* was originally produced by ArtsEmerson, Boston, Massachusetts.

*Mala* is a recipient of a 2022 Social Impact Theatre Grant from  
The Sheri and Les Biller Family Foundation.

Spanish translation licensed by Audible.

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

May 7 – June 12, 2022

### CAST

MALA .....Melinda Lopez

MALA (UNDERSTUDY AND SPANISH PERFORMANCES).....Yadira Correa

Production Stage Manager .....Jynelly Rosario

*There will be no intermission.*

### PRODUCTION STAFF

Assistant Scenic Design ..... Eileen McCann

Production Assistant ..... Karla Garcia

Stage Management Swing ..... Jess Slocum

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

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

## A NOTE FROM PLAYWRIGHT

Melinda Lopez

I don't usually perform my own work: I write plays, and other people act in them. But I am also a performer, and when I wrote *Mala*, it seemed this was a story I might tell. I am so honored to bring it to you.

The first parts of *Mala* were notes I wrote to myself on my iPhone during the Boston winter of 2015, a historically epic winter for New England that was also epic in more personal ways for my family. I wrote when I was overwhelmed in a waiting room or on hold during a critical phone call. I'd jot down a note because it seemed important at the time to remember everything as clearly as possible. I have a pretty bad memory, and I suspected that as soon as "things went back to normal," I would forget everything. So the cell phone helped. I discovered the notes a few years later: true to form, I had forgotten writing them, although the time they chronicled was crystal clear.

People who make things take chaos and impose order: a pile of wood becomes a table, fabric scraps become a quilt, flour and butter become a cake. We all want the thing we make to be useful and beautiful. I'm a writer, and experiences are the raw materials I use to make things. I wanted to take the chaos from the time I spent caring for my mother and make something useful and beautiful. I want to take you on a journey that is human and scary and shameful and funny—in the way that the truth is funny, that families are funny, that honesty is funny, and that even sometimes sad things are funny. A laugh can help us talk about things we never talk about. And talking with people you love about life and death is a very useful and beautiful thing.

At this moment, we're still waiting for things to go "back to normal." Our phones have become our closest companions, in a time when human companionship has become dangerous and life seems more fragile than ever. I wonder what notes you are writing. I wonder what stories we will tell each other about the last few years. I wonder what useful and beautiful things will come from this moment. ■



Melinda Lopez in *Mala*. Photos by Paul Morotta.



# KILLING ME SOFTLY

By *Mala* director David Dower

The quiet weeping. The convulsive laughter. The surge of sympathy for a character, suddenly turned to empathy when you realize it's your story they are telling.

I love the theatre. Art is one of the distinguishing capacities of the human—both to make it and to be reached by it. The capacity for surprise. And in the theatre there is a doubling of its power. The art is live, in the room with you, and your presence and your response affect it. And there you are, in a darkened room with strangers—neighbors who are also affected by it, also impacting it, also swept into it. You are in communion for the length of the performance. The live arts breathe the same air as the audience.

As the director of *Mala*, I've been thinking about the special power of the theatre across multiple productions with Melinda Lopez.

Charles Fox and Norman Gimbel wrote a song that Roberta Flack made famous in 1973. In 1997 a new version launched the career of Lauryn Hill with her hip-hop group The Fugees. "Killing Me Softly" was about the experience of being in the audience when a live performance started to tell the story of its narrator.

*"I heard he sang a good song, I heard he had a style,  
And so I came to see him, to listen for a while..."*

I have witnessed dozens of performances of this play since we premiered it in Boston. In each case, the audience has come to listen for a while. They'd heard something of Melinda, or the subject matter, or they were subscribers to the theatre that was presenting the production. Their decision was as uncomplicated as the narrator in the song. But things shift as they listen.

*"Strumming my pain with his fingers,  
Singing my life with his words,  
Killing me softly with his song,  
Telling my whole life with his words,  
Killing me softly..."*

At some point in every performance, the quality of listening in the room shifts as audience member after audience member realizes Melinda is telling their life. And at each show, audiences are moved to tell their own story, whether to Melinda or the person sitting next to them or the usher or the artistic director. Or they sit quietly in their seat and tell it to themselves.

With *Mala*, Melinda's taking aim at the human capacity to be ordinary. She's opened her heart and her private grief to share her experience in communion with strangers out of a deep faith in us, in art, and in the power of empathy to call us to our higher selves.

There will be laughter. There will be tears. There will be beauty. There will be grace. And, in these divided days, there will be a story told by a stranger that weaves together with your story and with the stories of those around you, knitting us back together as a community, as a city, as "we the people." Still searching for a more perfect union. But awake to our shared humanity. ■

# the guest house

MALA'S CODA

**coda (noun) co-da \ 'kō-də**

**: an ending part of a piece of music or a work of literature or drama that is separate from the earlier parts**

**: something that ends and completes something else**

On the final page of Melinda Lopez's manuscript for *Mala* is the following note to the production: "The coda doesn't have to be anything. Or maybe it's a projection in the dark. Or just an idea in the mind of Mala." It is followed by Rumi's beautiful poem "The Guest House."

We include it here because many of you may not be able to see it or read it at the theatre and we feel certain she's right that it is related to the experience of the play. We toyed with a variety of ways to include it inside the experience and all felt heavy-handed. (On the first page of the manuscript, Melinda writes, "Everything needs a light touch. Super, super light.") So we have often projected the poem after Melinda's final bow, or shared it in the program, as we do here.

Read the poem and contemplate it a bit. You'll see how right Melinda was about it belonging with the journey of Mala. ■



## THE GUEST HOUSE

This being human is a guest house.  
Every morning a new arrival.

A joy, a depression, a meanness,  
some momentary awareness comes  
As an unexpected visitor.

Welcome and entertain them all!  
Even if they're a crowd of sorrows,  
who violently sweep your house  
empty of its furniture,  
still treat each guest honorably.  
He may be clearing you out  
for some new delight.

The dark thought, the shame, the malice,  
meet them at the door laughing,  
and invite them in.

Be grateful for whoever comes,  
because each has been sent  
as a guide from beyond.

—Rumi



### MELINDA LOPEZ

(Performer and Playwright) As performer: *Mala* (ArtsEmerson, Guthrie Theater, Huntington Theatre Company, Audible, PBS), *Rosencrantz and Guildenstern Are Dead*, *Our Town*, *Persephone*, *Rose Tattoo*, *A Month in the Country* (Huntington), *Grand Concourse*, *Appropriate*, *The Motherf\*\*ker with the Hat*, *Theatre District*, *Anna in the Tropics* (SpeakEasy Stage), *Many Colors Make the Thunder King* (Guthrie Theater), *Romeo and Juliet* (Portland Stage), *Taming of the Shrew*, *Twelfth Night* (Shakespeare & Company). As playwright: *Mala*, adaptation of *Yerma*, *Back the Night*, *Becoming Cuba*, *Orchids to Octopi*, *Sonia Flew*, audio series *Dream Boston*, Zoom play *Black Beans Project*. Residencies: Sundance Institute Theatre Lab, Lark Play Development Center, New York Theatre Workshop. Awards: IRNE Award, Elliot Norton Prize for Sustained Excellence, October 29, 2016 declared Melinda Lopez Day in the City of Boston. Other: Artist-in-Residence at Huntington Theatre Company, professor at Northeastern University.



### YADIRA CORREA

(Understudy and Spanish Performances) The Old Globe: *Romeo and Juliet*, *As You Like It*, *The Tempest*, *Much Ado About Nothing*. Regional: *Mother Road* (San Diego Rep), 2666 (Goodman), *Comedy of Errors* (OSF), *Water by the Spoonful* (Court), *The Merchant of Venice* (TheatreSquared), *ENFRASCADA* (Renaissance Theaterworks, 16th Street Theater). Television: "New Amsterdam," "Chicago P.D.," "The Punisher," "Blindspot." Education: M.F.A. from The Old Globe and University of San Diego Shiley Graduate Theatre Program. @yadeenyc on Instagram.

### DAVID DOWER

(Director) Boston: Artistic Director of ArtsEmerson; as director: *Kiss*, *Mala*, *Mr. Joy*, *Breath and Imagination*, *Emergency*. Washington DC: Associate Artistic Director of Arena Stage; as director: *Citizen Josh*, *Andy Warhol: Good for the Jews?*; as producer Tony- and Pulitzer-winning *Next to Normal*, Tony-winning revival of *Who's Afraid of Virginia Woolf?*, Tony-winning *33 Variations*. Co-Founder: HowlRound. San Francisco: as Executive Director and Producer of Club Fugazi: *Dear San Francisco*; as director: over 20 productions at Z

Space, Magic Theatre, Berkeley Rep, ATJT, Marin Theatre Company. Founder and Artistic Director of Z Space.

### ALEXANDER V. NICHOLS

(Scenic Design) Broadway: *Hugh Jackman: Back on Broadway*, *Nice Work If You Can Get It*, *Wishful Drinking*, *Latin History for Morons*. Off Broadway: *Ernest Shackleton Loves Me* (Second Stage), *In Masks Outrageous and Austere*, *Bridge & Tunnel* (Culture Project), *In the Wake*, *Taking Over* (Public), *Through the Night* (Daryl Roth), *Los Big Names* (PRTT), *Horizon* (NYTW). Regional: Berkeley Repertory Theatre, American Conservatory Theater, Oregon Shakespeare Festival, Mark Taper Forum, La Jolla Playhouse, Arena Stage, Huntington Theatre, Guthrie Theater. Dance: San Francisco Ballet, American Ballet Theatre, Alvin Ailey, Joffrey Ballet, Hubbard St. Opera/music: San Francisco Opera, LA Philharmonic, Cleveland Orchestra, Philip Glass, Kronos Quartet. www.alexandervnichols.com.

### FAITH A. JAMES

(Costume Design) San Diego Repertory Theatre: *The Great Khan*. MOXIE: *Sapience*, *The Niceties*. Diversionary Theatre: *Azul*. New Village Arts: *Beehive - The 60s Musical*. Native Voices at the Autry: *Lying with Badgers* (puppet design). Fort Lewis College: *Chief Tenderfoot*, *Wild Horses* (puppet design). Education: M.F.A. in Design and Technology from School of Theatre, Television, and Film at San Diego State University. faicreative101@gmail.com, @faith.a.james on Instagram.

### JASON LYNCH

(Lighting Design) The Old Globe: debut. Off Broadway: *You Are Here: An Evening with Solea Pfeiffer* (Audible Theater/Minetta Lane Theatre). Regional: Alley Theatre, Alliance Theatre, American Players Theatre, Arkansas Repertory Theatre, Baltimore Center Stage, Chicago Shakespeare Theater, City Theatre, Dallas Theater Center, Denver Center for the Performing Arts, Geva Theatre Center, Goodman Theatre, Long Wharf Theatre, Oregon Shakespeare Festival, Pennsylvania Shakespeare Festival, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Steppenwolf Theatre Company, Victory Gardens Theater, among others. Honors: 2019 Michael Maggio Emerging Designer Award for emerging theatrical designers within the Chicago area. www.jasonlynch.com, @jasonlynch.design on Instagram.

**ARSHAN GAILUS**

(Original Music and Sound Design) *Mala*: Original composer and sound designer for world premiere at ArtsEmerson (also at Guthrie Theater, Huntington Theatre Company). Selected credits: world premiere of *Mr. Parent, Hold These Truths* (Lyric Stage Company of Boston), *Lobby Hero, The Royale* (Capital Repertory Theatre), world premiere of *House of Joy* (California Shakespeare Theater), *Twelfth Night, As You Like It, The Tempest* (Shakespeare & Company), *Kiss* (ArtsEmerson). Other: productions for Huntington Theatre Company, Contemporary American Theater Festival, Commonwealth Shakespeare Company, Actors' Shakespeare Project, Company One, more. Education: B.S. in Music from MIT, candidate for M.F.A. in Interdisciplinary Arts at Goddard College. [www.arshangailus.com](http://www.arshangailus.com).

**CAPARELLIOTIS CASTING**

(Casting) The Old Globe: *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: *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, McCarter, Goodman, Berkeley Rep. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

**JYNELLY ROSARIO**

(Production Stage Manager) Tours: *Oklahoma!* (Broadway National Tour). Off Broadway: *Killing Time, Posting Letters to the Moon, Square Go* (59E59 Theaters). Regional: *Dirty Rotten Scoundrels, I Hate Hamlet* (Maltz Jupiter Theatre), *In the Heights* (Puerto Rico), *Anything Goes in Concert* (New London Barn Playhouse), *Hand to God* (Florida Studio Theatre), *Passionata* (Martha's Vineyard Playhouse). [www.jynellyrosario.com](http://www.jynellyrosario.com), @jynellyrosario on Instagram.

**BARRY EDELSTEIN**

(Erna Finzi 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*, 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.



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-826, IATSE.

**PATRON INFORMATION**

For more information about ticket policies and patron services, please visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

**LET'S ALL DO OUR PART!**

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

**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.

Alexander V. Nichols (Scenic Design)  
[www.alexandervnichols.com](http://www.alexandervnichols.com)

Faith A. James (Costume Design)  
@faith.a.james

Jason Lynch (Lighting Design)  
[www.jasonlynch.com](http://www.jasonlynch.com)  
@jasonlynch.design

Arshan Gailus (Original Music and Sound Design)  
[www.arshangailus.com](http://www.arshangailus.com)

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

**CASTING**

CAPARELLIOTIS CASTING  
David Caparelliottis, CSA  
Joseph Gery

# MAKING THEATRE MATTER

## TO MORE PEOPLE:

*Binational Edition*

BY LAURA ZEE

In March 2020, the San Ysidro border crossing closed to nonessential travel. This could have left some binational community members unable to access Globe programs. However, arts engagement programming moved entirely online at the same time. Building artistic, digital programs reduced the relevance of physical borders during a time in history that highlighted the relevance of globe-wide connections.

Now, for the first time ever, The Old Globe's arts engagement programs are launching in Tijuana in 2022. The international collaborations that sprang up in the digital programming era will continue, starting with two Detrás del Telón theatre design workshop series and the spring Globe for All Tour of *Mala*. First-time partnerships include Tijuana Hace Teatro, a company offering arts programs, performances, and devised community-based theatre, and Centro Cultural Tijuana, a huge cultural hub of free and low-cost programs and presentations of performing and fine arts.

The digital versions of arts engagement programs such as Spanish-language design workshop Detrás del Telón, community gathering Breaking Bread, and Mad Libs-inspired collaboration Word Up! were specifically shaped to welcome our neighbors 20 minutes south in Tijuana as collaborators and participants, along with our neighbors stretched across North County, East County, South Bay, and more. The engagement and impact of these programs demonstrated a strong readiness and benefit for community members on both sides of the border to engage with each other through the arts. Now, as programming moves back in person, we continue developing binational partnerships to hold physical space for our Tijuana neighbors, reflecting the digital space that proved so



significant in our mission to make theatre matter to more people.

At the helm of this new development is Valeria Vega, a Tijuana-based, binational, multifaceted theatre artist. Since Valeria joined the Teaching Artist team in 2018, she has crossed the border daily to provide creative experiences and opportunities to community members across San Diego. She advocated for the value of binational programming and laid the groundwork for it, and now leads the exploration of how engagement across the border can support the values and mission of The Old Globe and build partnerships and procedures.

"Every time I crossed the border, I imagined I was bringing these two great cities together, and every back and forth made that feeling stronger," said Vega. "Now that the giant leap is done, we must continue running and keep uniting humanity through theatre."

Stay tuned for more information about developing partnerships and opportunities to support this work. ■

Photo by Beto Soto.

## SUMMER AT THE GLOBE

### THE TAMING OF THE SHREW

By William Shakespeare  
Directed by Shana Cooper

Featuring two of the sexiest figures in all of world theatre, Shakespeare's masterful comedic take on the battle of the sexes turns everything we think about love, marriage, and gender on its head.

June 5 – July 10

### FREESTYLE LOVE SUPREME

Conceived by Anthony Veneziale  
Created by Thomas Kail, Lin-Manuel Miranda,  
and Anthony Veneziale  
Directed by Thomas Kail

Before *Hamilton*, before *In the Heights*, there was *Freestyle Love Supreme*. Now—direct from Broadway—the original hip-hop musical improv phenomenon is coming to San Diego!

June 21 – July 10

### ON BECKETT

Conceived and performed by Bill Irwin

In this intimate 90-minute evening, Bill Irwin explores a performer's relationship to Samuel Beckett, mining the physical and verbal skills acquired in his years as a master clown and Tony Award-winning actor.

July 14–17

### DIAL M FOR MURDER

By Frederick Knott  
Adapted by Jeffrey Hatcher  
Directed by Stafford Arima

An edge-of-your-seat, world-premiere adaptation of the celebrated murder mystery that inspired Hitchcock's masterpiece.

July 21 – August 21

### A MIDSUMMER NIGHT'S DREAM

By William Shakespeare  
Directed by Patricia McGregor

Filled with magic, humor, music, and spectacle, Shakespeare's most joyful and popular comedy unfolds in an enchanted forest where anything can, and does, happen!

July 31 – September 4

Learn more at [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

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.

#### MAY

**May 21: Creative Youth Studio: Clowning Workshop with Eric Weiman**

A series of professional development opportunities for youth to advance their creative and professional careers.

**May 28: Word Up!**

A free, fun, and festive Mad Libs-inspired collaboration between audience and artist.

#### JUNE

**June 4: Globe Learning: Clowning in the Classroom with Skyler Sullivan**

Professional development opportunities for local theatre makers and educators.

**June 18: AXIS/coLAB: Juneteenth Celebration**

Sixth annual celebration, in collaboration with the George L. Stevens Senior Center, showcasing performance pieces inspired by the holiday.

#### JULY

**July 16: AXIS: Globe PRIDE**  
Our annual free AXIS event featuring performances and surprises!



Happy Birthday, Mr. Shakespeare! AXIS event, 2018. Photo by Rich Soublet II.

Dates and details subject to change.



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SEPTEMBER 24

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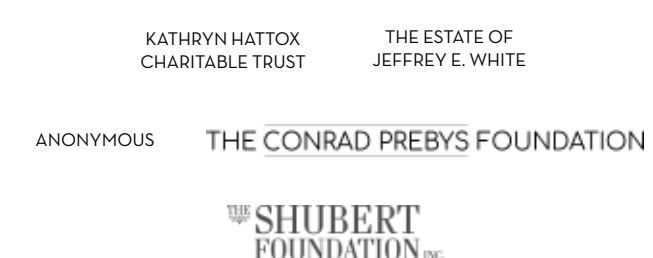
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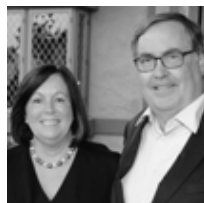
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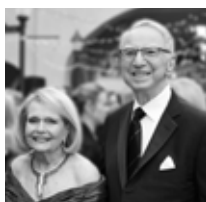
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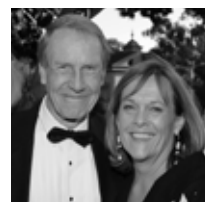
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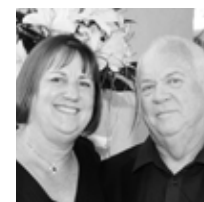
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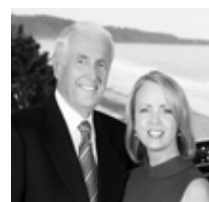
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Photo for Diane and John\* Berol: Robert Sean Leonard, *King Richard II*, 2017. Photo by Jim Cox.

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