The Merry Wives of Windsor
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–Cochimí language family. The Kumeyaay have stewarded through generations the lands and waterways of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP
The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.
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 dramaturg, or maybe a theatrical impresario, is one lovely feature of this fantasy. But even more interesting is how she intuitively 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-brush ‘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 the engine of farce by jamming together in one elaborate plot a vast array of outsized characters. Falstaff is

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, more inventively, to a very specific Southern California that we know from TV. James perceptively spies the spirit of “I Love Lucy” in The Merry Wives. Lucy and Ethel plotting to pull one over on Ricky and Fred, only for them to seek comedic vengeance with wild schemes of their own: this is a pretty close parallel to the hilarious anarchy that rolls the marriages of the Pages and Fords. There’s 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 partners with our good friend Shakespeare to provide more than a few.

Thanks for coming. Enjoy the show.
THE MERRY WIVES OF WINDSOR

BY

WILLIAM SHAKESPEARE

July 30 – September 3, 2023

Lowell Davies Festival Theatre
The Merry Wives of Windsor

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 pull 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!
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.


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 Repertoire), 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, Otumakpo. Education: B.F.A. from Boston University. @beccalust on Instagram.


CARTER PIGGEE

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 MFA 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 Night (Wit’s Shakespeare), Ladybirds (Local Theater), Celebration, Florida (square product theatre), Matt & Ben, Fefu and Her Friends (Broadway Theatre), Macbeth, Wish You Were Here, Provisioning (The Wit). Comedy: Second City Conservatory, The Crowd Chicago, Chaos Bloom. Education: B.F.A. from University of Colorado Boulder. bernadettesefic.com, @bernadettetjoile on Instagram.

RUIBO QIAN

JEFFREY RASHAD

EMMA SVITL

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. @mbreau24 on Instagram.

MICHAEL UNDERHILL

MAGGIE WALTERS

CORNELL WOACK

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 Theatre Center Co.), In the Heights (Dallas Theatre 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
(Scene 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), Grosse Pointe Park, and Her Friends (BPT). Education: The Juilliard School, Drama Division.

LEX LIANG
York City Wine & Food Festival, William Hill Winery, lexiang.com, sxex924 on Instagram.


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, Colón (UCCS) Distinguished Teaching Award, Anti-Racist Changemaker Fellow.


BARRY EDELSTEIN (Eina 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 Theatre (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.

The Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 723.
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, @melanichencole

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.

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!) Although we understand parking is often at a premium, 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 safe for our environment. As you exit the theatre, feel free to leave your gently used program on the program stand and recycle bins in the lobby or on our plaza.

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

ATTENDANCE

The Old Globe Theatre and adjacent to the Lowell Davies Festival Theatre.

ARTISTS

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

Mextly Couzin, Lighting Design
www.mextlycouzin.com

Diggle, Scenic Design
www.diggledesigns.com

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

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.

TICKET SERVICES HOURS

Monday: Closed
Tuesday – Sunday: 12:00 noon – 7:00 p.m.

PHONE (619) 231-1941

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

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.

MEXTLY COZIN, LIGHTING DESIGN

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.

LATECOMERS

A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

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.

MEXTLY COZIN, LIGHTING DESIGN

White Theatre, and adjacent to the Lowell Davies Festival Theatre.

patron Information

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.

YOUNG CHILDREN

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LATECOMERS

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FTTB

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LATECOMERS

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FTTB

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.
**UPCOMING EVENTS**

**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 reimagined 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!**

**How The Grinch Stole Christmas!**
Back by popular demand!
Spend the holidays in Who-ville with The Grinch, Max, and Cindy-Lou!
November 8 – December 31

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

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This list includes gifts received August 1, 2022 through May 1, 2023.

To make a gift in honor or in memory of a special person, please contact Dillon Hoban at (619) 684-4142 or dhoban@TheOldGlobe.org, or visit www.TheOldGlobe.org/Donate.

Yes! I would like to make a tribute gift to the Annual Fund of: $ ____________

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Please return this form to The Old Globe, P.O. Box 122171, San Diego, CA 92112. Thank you for your support!
Please join The Old Globe’s generous family of donors and help make theatre matter to more people. For more information on how to get involved with the Friends of The Old Globe or Circle Patrons, contact the Globe’s Philanthropy Department at (619) 684-4145 or cdufour@TheOldGlobe.org, or give online at www.TheOldGlobe.org/Donate. All donors receive special benefits and behind-the-scenes experiences that bring you closer to the theatre you love.

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Bridget Cantu Wear at (619) 684-4144 or bcantuwear@TheOldGlobe.org.

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OUR THANKS

EXTRAORDINARY LEADERSHIP

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

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Financial support is provided by The City of San Diego.

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Become a Corporate Partner of The Old Globe. Contact Sam Abney at (619) 684-4109 or sabney@TheOldGlobe.org.
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In order to make theatre matter in the lives of more people, The Old Globe—a not-for-profit theatre—relies on the support of our community. We thank our Circle Patrons and Friends of The Old Globe members for these generous annual fund gifts that help us deliver great theatre and life-changing arts engagement programs.

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