

performances

MAGAZINE

THE  LD GLOBE

FEBRUARY – MARCH 2024

The AGE OF INNOCENCE





CLAIRE MULLOCH

Welcome to The Old Globe and this production of The Age of Innocence. 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 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.

THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at www.TheOldGlobe.org/Beyond.

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Silvija Devine	Sandra Redman			
Barry Edelstein	Sue Sanderson [†]			

[†]Executive Committee member

^{*}Past Chair

^{*}In memoriam

RESIDENT ARTISTS

David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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COMMISSIONED ARTISTS

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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*
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

The Old Globe's season of Pulitzer Prize winners kicks off with *The Age of Innocence*, based on Edith Wharton's novel that won the prize in 1921. In the Sheryl and Harvey White Theatre next door is the 2023 winner of the Pulitzer for Drama, *English*, and here on the Donald and Darlene Shiley Stage this spring will be the 2022 winner for Drama, *Fat Ham*. Since its founding in 1935, The Old Globe has been a theatre that has venerated writers. Perhaps that's unsurprising given that we're a Shakespeare company. The caliber of Shakespeare's writing continues to inspire the playwrights who cross our threshold to work toward the highest expression of theatre art.

The Age of Innocence has proven remarkably durable since its 1920 publication. It's never been out of print. There've been three film adaptations, the first one silent and the most recent made by one of the giants of contemporary cinema, Martin Scorsese. There've been three stage adaptations, too; the Globe's is number four. And Wharton's imagined 1870s New York City has in a very real sense come to define how we imagine that period in our country's history. The hit TV series "The Gilded Age" owes a huge debt to the novel. That show's creator, Julian Fellowes, claims it was his exposure to Edith Wharton in his 30s that made him turn to writing. "Her dialogue was so immediate," Fellowes says, "her understanding of emotional predicaments was so vital. She observes but she does not judge." He calls her prose style "a miracle."

Karen Zacarias would agree, I think. Globe audiences know this increasingly influential American playwright from her scathingly hilarious *Native Gardens* some seasons ago, and from last season's just-plain-hilarious *Destiny of Desire*. We commissioned her to write a new play for our biggest stage, and she came back to us with Edith Wharton. The two writers make a great match. Wharton is renowned not only for her astute psychological insight but also for her command of structure, pace, and tone. Like her, Zacarias also demonstrates remarkable control of her medium. There's nothing out of place in her work, nothing extraneous. Every detail in her language and stagecraft keeps the story tight, the momentum building, and the story central. And like Wharton, Zacarias knows how to write about heartbreak, about the exquisite and unbearable ache that overwhelms when love goes unrequited, or unconsummated, or gets blocked by some irrational and immovable force.

This ache is Wharton's subject. She's interested in the customs and mores of America's aristocracy, to be sure, and marriage and money are fascinations. But what powers her writing is her anger at the severe restrictions and repressions that make scandal the main preoccupation of all her New Yorkers, and its avoidance the primary motivator of their every single social interaction. The innocence in her title is ironic; it's a put-on, a lid on a boiling pot of emotion and desire. When it cracks under the strain, what it's been holding back explodes outward with violence and pain. The love triangle among Newland Archer, Countess Olenska, and May Welland has all the appearances of a 19th-century melodrama, but in Wharton's hands, it's something else entirely: an indictment of a society in which class, status, and duty suffocate the simple and pure truth of the heart.

Zacarias focuses keenly on this essential facet of Wharton's novel, and amplifies another of its themes: the agency of women in the patriarchal world of New York's Gilded Age. Through artful shifts of emphasis and even through the careful construction of her adaptation, Zacarias subtly moves the women to its center. Other takes on the novel focus mainly on Archer's story; this stage version is keenly interested in Ellen, May, and even, in a fascinating sense, Edith Wharton herself. This is a brilliant move by Zacarias, an act almost of resuscitation that to me makes this one of the most exciting literary adaptations I've read in years, and a work I'm proud to have on the Globe's stage.

I'm grateful to Chay Yew, the visionary director who's become a good friend of the Globe since he was here with last season's *Dishwasher Dreams*, for his careful shepherding of Zacarias's play and his truly profound and elegant physical production. I'm also grateful to a really top-shelf group of actors and designers for bringing their hearts to this work. And I must acknowledge the Globe's own Danielle Mages Amato and Sonia Desai, our magnificent literary department, for their generous and generative insights that have nurtured this project for nearly four years from its inception to its opening night. They've done something major here, and I'm grateful.

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 AGE OF INNOCENCE

BY
EDITH WHARTON

ADAPTED BY
KAREN ZACARÍAS

Arnulfo Maldonado
SCENIC DESIGN

Susan E. Mickey
COSTUME DESIGN

Lee Fiskness
LIGHTING DESIGN

Darron L. West
SOUND DESIGN

Ursula Meyer
VOICE AND DIALECT COACH

Caparelliottis Casting and
Kelly Gillespie, CSA
CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY
CHAY YEW

The Age of Innocence was originally commissioned by The Old Globe.

February 8 – March 10, 2024

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

CAST
(in alphabetical order)

NEWLAND ARCHER..... Callum Adams*
ELLEN Shereen Ahmed*
BEAUFORT Barzin Akhavan*
MAY Delphi Borich*
MRS. WELLAND, MEDORA MANSON Mahira Kakkar*
NARRATOR Eva Kaminsky*
MRS. ARCHER, REGINA BEAUFORT Rami Margron*
JANEY ARCHER, OPERA SINGER, NASTASIA Sophia Oberg
GRANNY MINGOTT, MRS. VAN DER LUYDEN Socorro Santiago*
SILLERTON JACKSON, MR. LETTERBLAIR,
MR. VAN DER LUYDEN Mike Sears*
DALLAS Michael Underhill†

UNDERSTUDIESfor Mrs. Welland, Medora Mason, Mrs. Archer,
Regina Beaufort – Luana Fontes†; for Janey Archer, Opera Singer, Nastasia,
Dallas – Chris Hathaway†; for Narrator – Madeline Grace Jones†; for Beaufort,
Sillerton Jackson, Mr. Letterblair, Mr. van der Luyden – Erick Lindsey†;
for May – Angelynn Pawaan†; for Newland Archer – Akoni Steinmann†;
for Ellen, Granny Mingott, Mrs. van der Luyden – Emma Svitil†

Production Stage Manager Jess Slocum*
Assistant Stage Manager Kendra Stockton*

SETTING
New York City. Now and then.

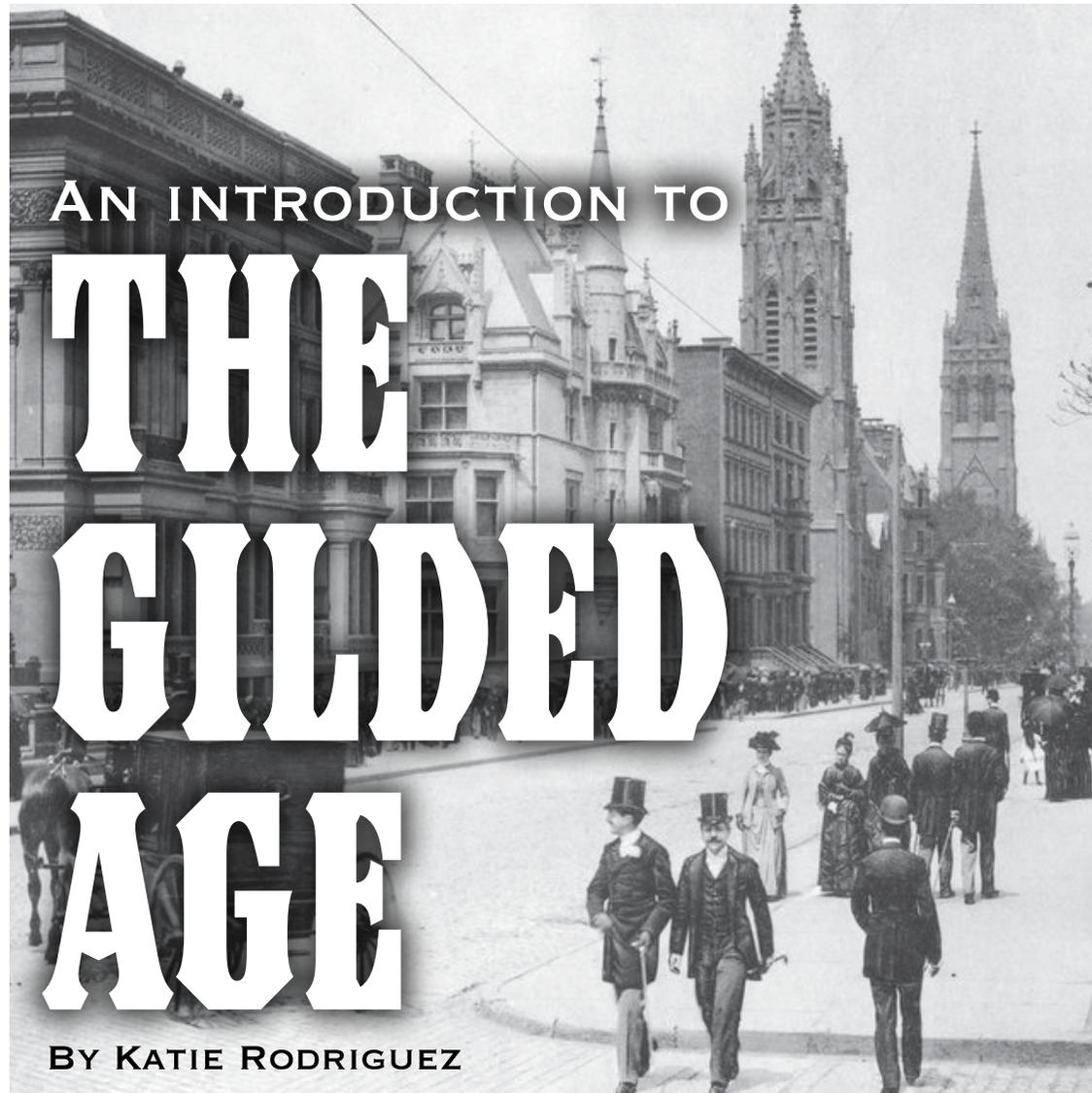
This production contains two acts with one 15-minute intermission.

PRODUCTION STAFF

Movement Coordinator Javier Velasco
Assistant Director Hannah Meade
Associate Scenic Design Joe Burt
Assistant Scenic Design Audrey Casteris
Associate Costume Design Amanda Gladu
Resident Associate Costume Design Charlotte Devaux
Assistant Lighting Design Hannah Beerfas
Script Assistant Andrea Fernández
Stage Management Swing Anjee Nero*
Stage Management Apprentice Denise Lopez

*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.



AN INTRODUCTION TO

THE GILDED AGE

BY KATIE RODRIGUEZ

The term “Gilded Age” comes from Mark Twain and Charles Dudley Warner’s 1873 satirical novel *The Gilded Age: A Tale of Today*, which caricatured the rampant greed, gross materialism, and political corruption of the day. The story held a mirror up to the reality of the era: a thin, shiny veneer masking serious social unrest. The Gilded Age was an era of American history defined by dichotomy: abject poverty in the face of extreme economic growth, political machines versus populist movements, monopoly kingpins staving off burgeoning labor unions, and the opulence of new world high society amid the harsh reality of the newly immigrated.

Though historians do not agree on an exact start and end date, the Gilded Age commonly refers to the latter three decades of the 1800s. During this time, industry in the post-Civil War United States witnessed a meteoric boom, with rapid expansion led by entrepreneurial pioneers eager to actualize the promise of the self-made American.

Steel, oil, petroleum, tobacco, textiles, banks, and railroads grew extensively, with titans such as John D. Rockefeller, Cornelius Vanderbilt, J.P. Morgan, and Andrew Carnegie making their fortunes and immortalizing their legacies. To some, they were captains of industry, championing the American Dream, pushing the economy into exciting new territories, and solidifying the U.S.’s footing as a financial and industrial powerhouse. To others, they were robber barons, growing rich off the backs of immigrant laborers, prioritizing capital income over ethical business practices, and disregarding their consumers and their competition in a pursuit of success by any means necessary.

In response to this unprecedented capital gain, the wealthy American upper class began to participate in “conspicuous consumption,” the lifestyle coined by economist and sociologist Thorstein Veblen in which consumers intentionally buy goods of higher quality or in excessive quantity to flaunt their status to both their peers and the lower classes. Castle-like estate homes, elaborate wardrobes, lavish parties, and exotic foods were all symbols of success sought by the new-moneyed industrialists to establish their place in society. It was also used to compete with the lavish “old money” dynasties, whose wealth and hierarchy dated back to the days of the American Revolution or even to European fortunes, and who were hesitant to accept the new wave of overnight millionaires into their social stratum.

The role of women in society also saw a significant shift during the Gilded Age. Becoming the champion of a charitable cause provided a new social realm in which women could have a more visible and functional role in public life. Upper-class women turned their attention to fundraising and social activism, financially supporting a myriad of grand arts, culture, and outreach projects and thus ushering a new wave of philanthropic powerhouses into high society. Louise Whitfield Carnegie, wife of steel tycoon Andrew Carnegie, is noted for being one of many such pioneers, playing an influential role in creating Carnegie Hall in New York City, as well as being an active donor to organizations like the American Red Cross and the YWCA, even after her husband’s death.

This philanthropic spirit of the Gilded Age, however, was not always as altruistic as it may initially seem. Often these capital investments were used as a way for titans to circumvent increased wages for their working-class laborers. In his 1889 article “The Gospel of Wealth,” Andrew Carnegie argued that funds must be “properly administered” for society to reap the benefits. Rather than increasing direct pay for employees—which he claimed would be wasted on the common man’s “indulgence of appetite”—he funded projects he and his peers deemed beneficial to the progress of civil society, effectively keeping money out of the hands of the lower classes while maintaining a reputation as a benefactor to the public good.

So while a mass influx of immigration brought wave after wave of laborers into the workforce from all across Europe, they resided in cramped tenement buildings in densely packed urban hubs like New York City while working for pennies on the dollar in unsafe and unregulated conditions. This disparity between the wealthy and the poor planted the seeds for the first labor unions and labor strikes around the turn of the 20th century.

Despite nearly 150 years between then and now, the realities of the Gilded Age feel all too reminiscent of our contemporary struggles. On the heels of recent political controversies and corruptions, union strikes in multiple industries, ever-stratifying income inequality, and continued disenfranchisement of immigrants, women, and minority communities, the troubles plaguing society in the late 1800s feel shockingly familiar in 2023, setting the stage for an ever-timely revisit to Edith Wharton’s *The Age of Innocence*. ■



A NEW AGE

Playwright Karen Zacarias discusses adapting *The Age of Innocence* for the stage and its continued relevance to today's audiences.

Interview by Sonia Desai



What drew you to this story? Why Edith Wharton's *The Age of Innocence*?

I wrote a play many years ago called *The Book Club Play* where each scene is about a different book the club is reading. The second episode is about *The Age of Innocence*. And the man who never reads, reads the book—and it completely transforms his life. A friend of mine, after seeing it, asked about adapting *The Age of Innocence* for the stage. And it really made me think about how to make that happen.

What were some of the challenges that this particular novel presented for adaptation?

It's almost unadaptable! But I felt that the first woman to win a Pulitzer definitely deserved a little bit more love. The book is so witty. Edith Wharton is so biting. She doesn't let anyone get away with anything, which I love. The thing that really spoke to me was that it's about a young, foreign woman who comes into society and is both revered and destroyed for being different. I just found that to be such a compelling and interesting story.

What makes this story a particularly good fit for the stage?

One thing that stood out to me about the book is that the characters are constantly going to the opera and plays. And I realized that a lot of the book is about the idea of how we perform our lives. So much of being human in society is about performance. When are you real, and when do you turn that on? I think it will be a fascinating meta-theatrical moment to watch the characters watch these dramatic scenes, knowing they are feeling the emotions but are unable to express themselves because of the societal expectations that trap them.

What about this story do you feel speaks to an audience in 2024?

When I do an adaptation, I always think: why are we putting it onstage? Why now? And I was very intrigued by the similarities to today's society. This story is about being ostracized and rejected by society. Everybody is worrying about what everybody else thinks of them, and there is real power in that to do damage. There's also a conversation in this piece about how even though women are more controlled by these societies, those restrictions hurt men too.

I think a lot of people have focused on plot in this play. But I think it's all about the characters and the circumstances. So understanding the context, understanding things like the fact that a man calling a married woman by her first name is super intimate, is central to appreciating the stakes of the story. One of the main challenges for me was both knowing the rules and then teaching the rules in a way that's fun for the audience, because so much has changed since the Gilded Age.

What do you think of the central love triangle of the piece?

I think you should not underestimate anybody in that love triangle. That is my warning. And I think it's interesting to think about, at the end of the play, who ends up being unhappy and who ends up being happy. Newland talks a lot about trying to have the flower of life, which is loving your life and having choices and agency. And I do hope that audiences walk away from the play feeling they have had the flower of life, but I don't think all our characters have. ■

Photo: Playwright Karen Zacarias in rehearsals for *The Age of Innocence* at The Old Globe. Photo by Rita Corona.



CALLUM ADAMS
(Newland Archer) Theatre: *Teenage Dick* (Donmar Warehouse), *Sweat* (Pioneer Theatre Company). Television: "City on a Hill," "FBI," "Blue Bloods," "Episodes," "The Blacklist," "Humans," "Berlin Station." Upcoming: "Sugarland" (Audible). Training: Drama Centre London.



SHEREEN AHMED
(Ellen) Broadway: Eliza understudy in *My Fair Lady*. National tour: Eliza in *My Fair Lady*. Off Broadway: Franca in *The Light in the Piazza* (New York City Center), Adele in *A Man of No Importance* (Classic Stage Company), Esther in *Meet Me in St. Louis* (Irish Rep). Concert: Iolanthe in Gilbert and Sullivan's *Iolanthe* (Carnegie Hall). Television/podcasts: "New Amsterdam," "Beltline to Broadway," "The Broadway Show with Tamsen Fadel." Honors: guest speaker for the United Nations, "40 Under 40" most accomplished Arab Americans in the U.S. Education: B.S. in Criminal Justice from Towson University. shereenahmed.com, @shereen_ahmed on Instagram.



BARZIN AKHAVAN
(Beaufort) Broadway: *Network*, *The Kite Runner*. Off Broadway: *Macbeth* (CSC), *Fuente Ovejuna* (TFANA), *Hamlet* (Waterwell), *Richard II* (WNYC/Public). Regional: Seattle Rep, Arena Stage, Guthrie, ACT SF, Berkeley Rep, Huntington, Lookingglass, Folger, Merrimack Rep, Cincinnati Playhouse, Center Stage, CATE, San Jose Rep, Marin Theatre, Arizona Theatre, Pioneer Theatre, Colorado Shakes, four seasons with Lake Tahoe Shakes, five seasons with Oregon Shakespeare Festival, where his upcoming solo show *Behfarmahen (If You Please)* will play this summer. Film: *Ezra*, *Funny Face*, *The Jew of Malta*, *Joyful*. Television: "Law & Order: CI," "Smash," "The Blacklist," "Girls5eva," "Chicago Med." Education: M.F.A. from University of Washington's PATP.



DELPHI BORICH
(May) The Old Globe: debut. Broadway: *Into the Woods*, *Camelot*. Off Broadway: *Arms and the Man*. National tour: *R+H's Cinderella*. Regional: *Beauty and the Beast*, *The Little Mermaid* (Theatre Under the Stars), *Twelfth Night* (Dallas Theater Center), *Our Town* (Lyceum Theatre), *Gloria* (Asolo Rep), *Austen's Pride* (5th Avenue),

Peter and the Starcatcher (Barn Stage Company), more. Television: *WeCrashed* (Apple TV), *The Vanishing at the Cecil Hotel* (Netflix). Education: Syracuse University. @delphiborich on Instagram.



MAHIRA KAKKAR
(Mrs. Welland, Medora Manson) The Old Globe: *Rafta*, *Rafta...* Broadway: *Life of Pi*. Off Broadway: Public Theater, Playwrights Horizons, Classic Stage Company, Primary Stages, Waterwell, Rattlestick, Atlantic Theater Company, TFANA, EST, NAATCO, The New Group. Regional: ART, McCarter Theatre, Berkeley Rep, Huntington Theatre, Denver Center, OSF, CPH, Hartford Stage. Television/film: "A Suitable Boy," "Manifest," "New Amsterdam," "Blue Bloods," "The Blacklist," "Louie," "Odd Mom Out," *Bite Me*, "Law & Order," "Orange Is the New Black," *Sweet Refuge*, *Hank and Asha*. Training: Juilliard. mahirakakkar.com.



EVA KAMINSKY
(Narrator) The Old Globe: *Good People*, *The Few*. Broadway: *Harry Potter and the Cursed Child*, *The Lyons*. Off Broadway: *A Bright New Boise* (Signature), *The Lucky Star* (The Directors Company), *Rape of the Sabine Women...* (Playwrights Realm), *Made in Poland* (Play Company), *The Language Archives* (Roundabout), *The Groundling* (Axis). National tour: *The Syringa Tree*. Selected regional: Long Wharf, Baltimore Center Stage, Alley Theatre, Cincinnati Playhouse, CATE, Syracuse Stage, many others. Film: *The Dark Tower*, *Extremely Loud & Incredibly Close*. Recent television: "FBI: Most Wanted," "Manifest," "New Amsterdam," "Chicago Med," "The Sinner," "Younger." Audiobooks: over 300 titles. Other: member of The Actors' Center. @evakaminsky1.



RAMI MARGRON
(Mrs. Archer, Regina Beaufort) (they/them) The Old Globe: *Hurricane Diane*. Off Broadway: *Angry Young Man* (Urban Stages), *Love's Labour's Lost* (Shake & Bake). Regional: *As You Like It* (La Jolla Playhouse), *Angels in America* (Actors Theatre of Louisville), *Hurricane Diane* (Huntington Theatre), *Pericles*, *Macbeth* (Berkeley Rep), *Three Sisters* (Two River Theater), *The Tempest* (Pittsburgh Public Theater), *Lady Windermere's Fan*, *Twelfth Night*, *The Comedy of Errors* (Cal Shakes), *Pride and Prejudice* (Long Wharf). Television: "Manifest," "New Amsterdam," "For Life," "FBI," "Bull," "High Maintenance," "Ray Donovan," "That Damn

Michael Che,” “Extrapolations,” “Law & Order,” “Wedding Season,” “Bedlam.” ramimargron.com, @ramimargron on Instagram.



SOPHIA OBERG

(Janey Archer, Opera Singer, Nastasia) (she/her) Regional theatre: debut. Credits: *Hereville* (San Diego JFEST), *Six Characters Looking for an Author* (British American Drama Academy), *The War of the Worlds* (UC San Diego). Education: B.A. in Theatre from UC San Diego. @sophiaiceberg on Instagram.



SOCORRO SANTIAGO

(Granny Mingott, Mrs. van der Luyden) (she/her/hers) The Old Globe: *Two Sisters and a Piano*. Broadway: *The Bacchae* (Circle in the Square). Off Broadway: The Public Theater, Delacorte Theatre, Roundabout Theater, Ma-Yi Theater, Page 73, Clubbed Thumb, INTAR, others. Regional: Victory Gardens, Goodman Theatre, Guthrie, Long Wharf, ACT, Broad Stage, Huntington Theatre (IRNE nomination). Touring: *Small Mouth Sounds* directed by Rachel Chavkin. Television: “What We Do in the Shadows,” “Chicago P.D.,” “Blue Bloods,” “The Characters,” all the “Law & Orders,” “All My Children” (ALMA Award). Films: *Christmas with You*, *iGilbert*, *Vampires vs. the Bronx*, *The Devil’s Advocate*, *All Good Things*, *Widows* directed by Steve McQueen.



MIKE SEARS

(Sillerton Jackson, Mr. Letterblair, Mr. van der Luyden) The Old Globe: *Trouble in Mind*, *What You Are*, *Rain*, *Kiss Me*, *Kate*, *Othello*, Globe for All’s *Henry V*, GFA’s *Twelfth Night*. Off Broadway: *When Words Fail* (Houseman), *Leap* (Abingdon), *To Have and to Hold* (Bosakowski Theatre). Regional: *Little Women* (Dallas Theater Center), *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, *Bonnie & Clyde* (LJP), *Birds of North America* (MOXIE), *Parlour Song* (Backyard Renaissance; Critics Circle Award), *A Behanding in Spokane*, *Man from Nebraska* (Cygnet), *Mystery of Love and Sex*, *Birds of a Feather* (Diversionary), *Killer Joe* (Compass Theatre), *Tuesdays with Morrie* (North Coast Rep). Television: “Law and Order: SVU.” Education: William Esper Studio NYC. mikesears.org, @mike.sears.5050.



MICHAEL UNDERHILL

(Dallas) The Old Globe/USD Shiley M.F.A. Program: *Measure for Measure*, *The Two Gentlemen of Verona*, *Mother Courage*, *12 Ophelias*. The Old Globe: *The Merry Wives of Windsor*; understudy for *Twelfth Night*, *The Notebooks of Leonardo da Vinci*, *The XIXth*, *Ebenezer Scrooge’s BIG San Diego Christmas Show*. 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*, *Othello* (Commonwealth Shakespeare), *Romeo and Juliet*, *Macbeth* (CSC2), *A Midsummer Night’s Dream* (Gamm Theatre), *King John* (Praxis Stage). Education: Northeastern University. michaeljunderhill.com.

KAREN ZACARÍAS

(Playwright) The Old Globe: *Destiny of Desire*, *Native Gardens*. Other world premieres: *Shane* (Cincinnati Playhouse, Guthrie); the upcoming *Five Notes* with Gloria Estefan (New York), *Destiny of Desire* (New York), *Waiting for Snow Havana* (New York), two other Broadway-bound musicals, two studio films, more. Other plays: *The Good One*, *The Copper Children*, *The Book Club Play*, *Legacy of Light*, *Mariela in the Desert*, *The Sins of Sor Juana*, *Just Like Us*, *Into the Beautiful North*. Other work/honors: one of *American Theater* magazine’s “most produced playwrights,” core founder of Latinx Theatre Commons, American Artist Fellow, Washingtonian of the Year, Sine Institute Fellow for Policy Innovation at American University, Lee Reynolds Award for “social, cultural, or political change with theatre,” Medallion Award by Children’s Theatre Foundation of America, speaker at TEDxBroadway. KarenZacarias.com.

CHAY YEW

(Director) The Old Globe: *Dishwasher Dreams*. New York credits: The Public Theater, Playwrights Horizons, New York Theatre Workshop, Signature Theatre, City Center Encores!, Playwrights Realm, Audible Theater, Rattlestick Theater, Ensemble Studio Theatre, National Asian American Theatre, Ma-Yi Theater Company. Regional credits: Goodman Theatre, Oregon Shakespeare Festival, American Conservatory Theater, Berkeley Rep, Arena Stage, La Jolla Playhouse, Alley Theatre, South Coast Rep, Center Theatre Group, Denver Center Theatre, Huntington Theatre, Seattle Rep, Cincinnati Playhouse, Kennedy Center, Humana Festival, Woolly Mammoth Theatre, Portland Center Stage, East West Players, Singapore Repertory Theatre, others. Honors: Obie Award for Direction. chayyew.com.

ARNULFO MALDONADO

(Scenic Design) The Old Globe: *Macbeth*. Broadway: *A Strange Loop* (Tony Award nomination), 20th anniversary production of *Topdog/Underdog*, Broadway premiere of Alice Childress’s *Trouble in Mind*. Off Broadway: Atlantic, CSC, Lincoln Center, MCC, MTC, New Group, Playwrights Horizons, Public Theater, Roundabout, Second Stage, Signature, Soho Rep. Regional: Alley Theatre, Berkeley Rep, CTG, Guthrie, Steppenwolf, Woolly Mammoth. International tour: *The Magnetic Fields: 50 Song Memoir*. Honors: Obie for Sustained Excellence in Set Design, Special Citation Obie for *A Strange Loop*, Princess Grace Fabergé Theater Award, multiple Henry Hewes Design nominations. arnulfomaldonado.com, @arnulfo.maldonado.design on Instagram.

SUSAN E. MICKEY

(Costume Design) The Old Globe: *Sense and Sensibility*. Theatre: 15 productions at Oregon Shakespeare Festival, eight productions at Huntington Theatre Company, 11 productions at Chicago Shakespeare Theater, 58 productions at Alliance Theatre; *Playboy of the Western World* (Guthrie Theater). Television: *Miss Evers’ Boys* (HBO), *Mama Flora’s Family* (CBS). Opera: *Marriage of Figaro* (Lyric Opera of Chicago), *Rigoletto* (Opera på Skåret, Sweden). Honors: three Joseph Jefferson Awards, Carbonell Award for Outstanding Costume Design, Merritt Award for Collaboration. Current: Director of the School of Theatre at Boston University.

LEE FISKNESS

(Lighting Design) The Old Globe: debut. Off Broadway: *King James* (Manhattan Theatre Club). Regional: Steppenwolf, Goodman, Chicago Shakespeare, Kennedy Center, Mark Taper Forum, Cincinnati Playhouse, Emerson Colonial Theatre, Actors Theatre of Louisville, Milwaukee Rep. Opera: Chicago Lyric, San Jose, Dallas, Colorado, Portland, Kentucky, Florentine Opera. International: *Jurassic World: The Exhibition* (China), *The Marriage of Figaro* (Japan), *Movement Stories* (Abu Dhabi). Television: worked on lighting teams with “The Oprah Winfrey Show,” “The Rosie Show,” “The Steve Harvey Show,” FOX Sports, NBC, Chicago Bears. Other: served as Lighting Director at The Santa Fe Opera and worked with the company for 18 seasons. leefiskness.com.

DARRON L WEST

(Sound Design) The Old Globe: *Jitney*, *The Gods of Comedy*, *The Twenty-Seventh Man*, *Into the Woods*. Tony and Obie Award-winning sound designer whose work has been heard in over 600 productions all over the United States and in 15

countries. Additional honors: Drama Desk, Lortel, AUDELCO, Princess Grace Foundation Statue Awards, many others. Other: 30-year company member designing the productions of Anne Bogart’s SITI Company. Audible: soundscapes for *Photograph 51*, *Paradise Blue*, *Coal Country*.

URSULA MEYER

(Voice and Dialect Coach) The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*, *The Taming of the Shrew*, *Othello*, *Love’s Labor’s Lost*, *Much Ado About Nothing*, *The Comedy of Errors*, more. Other: Head of Graduate Acting at UC San Diego, Chair of Mentorship Committee for Voice and Speech Trainers Association, over 35 years teaching voice and coaching Shakespeare, TEDx speaker for “Shakespeare Plays with Words.” Education: graduated with distinction from Royal Central School of Speech and Drama, designated Linklater teacher. Credits: La Jolla Playhouse, South Coast Rep, Yale Rep, Guthrie, Shakespeare Theatre Company, Shakespeare Santa Cruz, 16 seasons with Oregon Shakespeare Festival. Awards: UCSD Distinguished Teaching Award, Anti-Racist Changemaker Fellow, Sanford Compassionate Communication Academy Fellowship.

CAPARELLIOTIS CASTING

(Casting) The Old Globe: *The Age of Innocence*, *Exotic Deadly*, *Under a Baseball Sky*, *What We Talk About...*, *Dial M for Murder*, *Mala*, *Shutter Sisters*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Select Broadway: *Jaja’s African Hair Braiding*, *Grey House*, *Ohio State Murders*, *Macbeth*, *The Minutes*, *Who’s Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *Three Tall Women*, *Meteor Shower*, *A Doll’s House, Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Disgraced*. Additional theatre: MTC, Signature, Atlantic, Vineyard. Television: “New Amsterdam” (NBC), “American Odyssey” (NBC).

KELLY GILLESPIE, CSA

(Casting) The Old Globe: *Trouble in Mind*. Manhattan Theatre Club: Casting Director; *Jaja’s African Hair Braiding*, *The Best We Could*, *Skeleton Crew*, *Prayer for the French Republic*, *Ink*, *Choir Boy*, more. Arena Stage: *Exclusion*. WP Theater: *Our Dear Dead Drug Lord*, *What We’re Up Against*, *Sundown Yellow Moon*, *Ironbound*. 13P: *Melancholy Play*, *A Map of Virtue*, *The Zero Hour*, *Monstrosity*. Foundry, Public Theater: *Good Person of Szechwan*. Ensemble Studio Theatre: *Photograph 51*. Actors Theatre of Louisville: *The Curious Incident of the Dog in the Night-Time*, *Angels in America*, *Residence*, *Seven Guitars*, *4000 Miles*, *Dot*, *The Roommate*, *Eat*

Your Heart Out. Others: TACT, Keen Company. Education: B.A. from University of Michigan.

JESS SLOCUM

(Production Stage Manager) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *Twelfth Night*, *Under a Baseball Sky*, *Dial M for Murder*, *El Borracho*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Familiar*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, *Robin and the 7 Hoods*, over 30 more. Regional: *The Untitled Unauthorized Hunter S. Thompson Musical*; *Kristina Wong*, *Sweatshop Overlord*; *Indecent*; *Side Show*; *Ruined*; *The Third Story*; *Memphis* (La Jolla Playhouse), *Noura* (Shakespeare Theatre Company). Education: Vanderbilt University.

KENDRA STOCKTON

(Assistant Stage Manager) 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!* Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversions Theatre), *miXtape* (Lamb's Players Theatre), *White Christmas* (San Diego Musical Theatre).

ANJEE NERO

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



BARRY EDELSTEIN

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

Rain, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The 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.

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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.

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CAPARELLIOTIS CASTING
David Caparelliottis, CSA
Joseph Gery
Elena Sgouros

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Arnulfo Maldonado, Scenic Design
www.arnulfomaldonado.com
[@arnulfo.maldonado.design](https://twitter.com/arnulfo.maldonado.design)

Susan E. Mickey, Costume Design

Lee Fiskness, Lighting Design
www.leefiskness.com

Darron L West, Sound Design

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.

SPECIAL THANKS

Ingrid Helton
Maria De La Mora

PATRON INFORMATION

For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

A BRIGHT NEW YEAR AT THE OLD GLOBE

A NOTE FROM DIRECTOR OF ARTS ENGAGEMENT ADENA VARNER

Photo by Rich Soublet II.



Each new year presents a moment of hope and excitement for what is ahead. As I look to our promising future, I am reminded of days past, days of strategic planning in which we committed to make decisions based on five bold values: inclusion, impact, transformation, excellence, and stability. While those five pillars are always at play in the work of arts engagement, this year The Old Globe's Arts Engagement Department will be doubling down on two key values: impact and transformation.

For me, impact means making a measurable difference; therefore, we will be hosting our first summer camp for elementary and middle schoolers in almost 20 years. Our students need healthy environments for creative expression. We want to provide that artistic home, one where their confidence and creativity can grow, empathy can be built, and wildly imaginative stories can come to life.

We are deepening our impact by increasing our presence and letting people know that we are here as a resource to our region. Everything from attending local job fairs at high schools and colleges, to supporting the development of the Martin Luther King Jr. Day parade, is an opportunity to create greater awareness and access



Reflecting Shakespeare at Las Colinas Detention and Reentry Facility, 2019. Photo by Rich Soublet II.

to our programs, and an opportunity to show up in our community as a good neighbor, a responsible artistic leader, and a faithful partner.

Transformation in our department means that our programs create greater possibility of sustainable change within a person or group of people. Our transformational Reflecting Shakespeare program, for example, is bursting at the seams. Gone are the days of only activating our rehabilitative program in adult carceral facilities. We have expanded our presence to bring the program to justice-involved youth and young single mothers. We currently have 11 Reflecting Shakespeare programs, operating every day of the week, from Escondido to San Ysidro—the program is literally operating all over San Diego County and is growing exponentially! We have learned that this program is for anyone, anywhere, navigating any or many of life's challenges, and that through this program the possibility of meaningful personal transformation can be fully realized.

And this summer you will see community members participating in a mainstage production in ways they never have before! Our upcoming production of *Henry 6* will be epic, to say the least. We are hosting workshops throughout the community that will radically include San Diegans by way of exploring design, building prop pieces, even being videotaped to be featured in the show. How exciting! We are transforming how the industry and other arts institutions think about and implement community engagement programming. This history-making event will change how we engage with artists, deepen existing relationships with partners, and transform how audiences experience The Old Globe, so keep an eye on our website and social handles so you can participate in ways that might be of personal interest.

There is much to be hopeful about, much to look forward too, and the year is still young. I can't wait to see you around the theatre at this most exciting and inspiring time!



Pam Farr Summer Shakespeare Studio students, 2023. Photo by Mauricio Diresto.



Happy Birthday, Mr. Shakespeare! AXIS event, 2023. Photo by Rich Soublet II.

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The Old Globe honors Evelyn Mack Truitt by dedicating *The Age of Innocence* to her memory and to the more than 40 years of service she gave to the theatre as a member of the Board of Directors. She served with passion and commitment for the theatre until her passing. Her love of actors, theatre, film, and attending performances from here to Broadway and beyond was endless. Evelyn sponsored dozens of plays at the Globe, attended hundreds of Board meetings, and served on many committees, including establishing the Craig Noel Legacy Society in 2000. The Old Globe will always be grateful to Evelyn for her deep friendship and stalwart support.

“I can no other answer make but thanks, and thanks...”

William Shakespeare, *Twelfth Night*, Act III, Scene iii

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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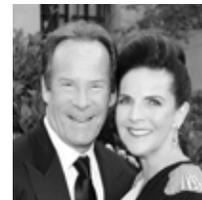
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Timothy J. Shields
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Aleksey Aarsaether · Associate Producer
Rebecca Myers · Interim Associate Producer

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Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Jennifer Watts · Associate Company Manager

TECHNICAL

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Karlee Perego, Lucas Skoug · Assistant Technical Directors
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, LDF
Brandon Resenbeck · Stage Carpenter/Head Rigger, OGT
Jason Chohan · Charge Carpenter, SHW
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W. Adam Bernard · Lead Scenic Artist
Sami Leon, Hannah Murdoch · Scenic Artists

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Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Shopper
Natalie Barshow, Regan McKay · Design Assistants
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Rue Jarrett · Wardrobe Swing, OGT
Ruby Hays · Wardrobe Crew Lead, SHW
Terrie Cassidy · Wardrobe Crew, SHW
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Kevin Hoffman, Jeff Rockey · Lead Properties Artisans
Adrian Del Riego, Ryan Grant, Trish Rutter · Properties Artisans
Jorge Nunez Bahena · Properties Warehouse Supervisor
James Ramirez · Properties Head, OGT
Richard Rossi · Stage and Properties Head, SHW
Val Philyaw · Properties Head, LDF
Kevin Orlof · Automation Operator
Cain Hause, Marie Mateo, Kendall Northrop · Properties Run Crew

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Stephanie Lasater · Assistant Lighting Director
Deanna Tretthewey · Lighting Assistant
Ryan Osborn · Head Electrician, OGT
Jessica Dean · Head Electrician, SHW
Ashley McFall · Head Electrician, Festival
Brycen Deters, Jasmin Guldner, Amber Montoya, Sandra Navarro, Kevin Orlof, Aaron Pavlica, Aiko Whitmore · Electricians

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Erin Paige-Bhamrah · Sound Director
Evan Eason · Assistant Sound Director
Jennifer Lopez · Head Sound Technician, Globe
Matt Lescault-Wood · Head Sound Technician, SHW
Argyle Stone · Deck Audio, OGT
Camille Houze · Deck Audio, LDF
Marilynn Do · Audio Swing
Aaron DeMuth, Anthony Hernandez, Tanner Osborne · Sound Technicians

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OGT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre;
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