The AGE OF INNOCENCE
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-Ipæi, 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.

THEATRE THAT LIVES BEYOND THE STAGE
Beyond the stage is where our work begins. Learn more at www.TheOldGlobe.org/Beyond.
IN COMING CHAIR

MAGAZINE

PERFORMANCES

TREASURER

HONORARY DIRECTORS

MARRIAGE

BARRY EDLESTEIN

EXECUTIVE COMMITTEE MEMBERS

HONORARY DIRECTORS

TREASURER

EMERITUS DIRECTORS

DIRECTORS

INCOMING CHAIR

SECRETARY

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.

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Levis Brown
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Craig Wright

Karen Zacarias

Mandla M.hande

Barbara Marx

Gregg Barnes

WASHINGTON, D.C.

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 1905, 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, Matt 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 observed but she does not judge.* He calls her prose style *a miracle.*

Karen Zacarias would agree, I think. Globe audiences know Karen's understanding of emotional predicaments was so vital. She observed but she does not judge.* He calls her prose style *a miracle.*

Karen Zacarias would agree, I think. Globe audiences know that Wharton is a writer with a gift for creating a bygone era within the familiarmilieu of the contemporary. She's made *The Age of Innocence* a bygone era within the familiarmilieu of the contemporary. She's made us feel like 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 suffice the simple and pure truth of the heart.

Zacarias focuses keenly on this essential facet of War- thon’s novel, and amplifies another of its themes: the agen-

cy 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 resurrection 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 be- come a good friend of the Globe since he was here last season’s Dishwasher Dream, for his careful shepherding of Zacarias’s play and its 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!
THE AGE OF INNOCENCE
by
EDITH WHARTON
adapted by
KAREN ZACARÍAS

NEWLAND ARCHER ................................................................. Callum Adams*
ELLEN .................................................................................. Shereen Ahmed*
BEAUFORT ............................................................................ Barzin Akhavan*
MAY ....................................................................................... Delphi Borich*
MRS. WELLAND, MEDORA MASON ...................................... 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†

UNDERSTUDIES ........................................................................
for Mrs. Welland, Medora Mason, Mrs. Archer, Regina Beaufort – Luana Fontes†; for Jane 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 – Angelynne 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 Beersas
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.

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
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 in 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.
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 that can 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 intriguing. 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 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 this with a sense of having had the flower of life, but I don’t think all our characters have.

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.

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

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


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: Hererville (San Diego JFEST), Six Characters Looking for a Sound食物 (British American Drama Academy), The War of the Worlds (UC San Diego). Education: B.A. in Theatre from UC San Diego. @sophiaiceberg on Instagram.


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), Pavlov Song (Backyard Renaissance; Critics Circle Award). Performing in Spandook, 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.


KAREN ZACARIAS (Playwright) The Old Globe: Destiny of Desire, Native Gardens. Off world premiere: Shame (Cincinnati Playhouse, Guthrie); the upcoming Five Notes with Gloria Estefan (New York), Destiny of Desire (New York), Waiting for Snow Hawaii (New York), two other Broadway-bound musicals, two studio films, more. Other plays: The Good One, The Copper Children, The Play of the Changeling, Light, Mariela in the Desert, The Sins of Sa 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 Ins Actor, Man for Policy Innovation at American University, Lee Reynolds Award for “social, cultural, or political change with theater,” Medallion Award by Children’s Theatre Foundation of America, speaker at TEDxBroadway. karenzacarias.com.


BARRY EDELESTEIN
(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include The Winter's Tale, Orhell, 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 W.A.S.P 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 ArtsFide 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.

KENDRA STOCKTON

ANJEE NERO
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 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 to, and the year is still young. I can’t wait to see you around the theatre at this most exciting and inspiring time!

A note from Director of Arts Engagement Adena Varner

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

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

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

Much Love,

Adena Varner
Evelyn Mack Truitt
July 2, 1931 – November 16, 2023

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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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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  Karen and Stuart Tanz
  Theatre Forward
  Gillian and Tony Thornley
  United Wells Fargo
  Carolyn Yorston-Welch**
  Vicki and Carl Zeiger
  Anonymous (1)

*In memoriam

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Mid-America Arts Alliance (M-AAA)

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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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Alkis Socrates · Associate Producer
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Benjamin Thoron · Production Manager
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Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Jennifer Watts · Associate Company Manager

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Karele Perea, Lucas Skog · Assistant Technical Directors
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenic Office Coordinator
Gillian Kelleher · Shop Head Carpenter
Matt Gigie · Shop Head Carpenter, LDF
Brandon Rensebeck · Stage Carpenter · Head Rider, OGT
Jason Chohon · Charge Carpenter, SHW
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Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Summer
Natalie Barshaw, Megan McKay · Design Assistants
Erin Cass, Kathie Taylor · Drapers
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Mary Jill Anderson, Allison McCann, Abigail Zelke · Assistant Cutters
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Christian Woods · Lead Craft artisan
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Stephanie Kwic · Wig Assistant
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collet-Sarmiento · Wardrobe Crew Lead, OGT
Jasmine Choi · Lead Wig/Hair Runner, OGT
Sunny Haines · Wig/Hair Runner, OGT
Maggie Allen, Stephanie Castro · Wardrobe Crew, OGT
Rue Jarrett · Wardrobe Swing, OGT
Ruby Hays · Wardrobe Crew Lead, SHW
Terrie Cassady · Wardrobe Crew, SHW
Chail Mahoney · Wardrobe Swing, SHW

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Kapleb Kirby, Carolina Lopez · Assistant Properties Directors
Kevin Hoffman, Jeff Rockey · Properties Department
Adrián Del Riego, Ryan Grant, Trisha Rutter · Properties Artisans
Jorge Nunez Bahena · Properties Warehouse Supervisor
James Ramirez · Properties Lead, SHW
Richard Rossi · Stage and Properties Lead, SHW
Val Philway · Properties Lead, LDF
Kevin Orlo · Automation Operator
Cain Hause, Marie Mateo, Kendall Northrop · Properties Run Crew

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

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Evan Bax · Assistant Sound Director
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Matt Lescault-Wood · Head Sound Technician, SHW
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Camille House · Deck Audio, LDF
Marilyn D · Audio Swing
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OCT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre; LDF = Lowell Davies Festival Theatre