

# performances

MAGAZINE

**90**  
YEARS

THE  LD  
GLOBE

JANUARY–FEBRUARY 2025

# APPROPRIATE





CLAIRE MULLOCH

*Welcome to The Old Globe and this production of *Appropriate*. 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 [TheOldGlobe.org/Roadmap](https://TheOldGlobe.org/Roadmap).

## THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at [TheOldGlobe.org/Beyond](https://TheOldGlobe.org/Beyond).

BOARD OF DIRECTORS

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Clair Burgener\*  
Mrs. John H. Fox\*  
Audrey S. Geisel\*  
Paul Harter\*  
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Deborah Szekely  
Hon. Pete Wilson

EMERITUS

DIRECTORS  
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Bea Epsten\*  
Sally Furay, R.S.C.J.\*\*  
Kathryn Hattox\*\*  
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Conrad Prebys\*  
Darlene Marcos Shiley  
Patsy Shumway  
Harvey P. White  
Carolyn Yorston-Wellcome\*

<sup>†</sup>Executive Committee member

<sup>°</sup>Past Chair

<sup>\*</sup>In memoriam

RESIDENT ARTISTS

David Israel Reynoso

Delicia Turner Sonnenberg

James Vásquez

COMMISSIONED ARTISTS

Shelley Butler  
Aaron Coleman  
Inda Craig-Galvan  
Bernardo Cubria  
Justin Emeka  
Nathan Englander  
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Keiko Green  
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Katya Ojeda and  
Luis Gerardo Villegas  
Marisela Treviño Orta  
Joel Perez

Kemp Powers  
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Tori Sampson  
Eddie Torres  
Daniel J. Watts  
Sam White  
Whitney White  
Laura Winters

Craig Wright

**Powers Playwriting Fellows**

Mathilde Dratwa  
Nimisha Ladva  
Seayoung Yim

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  
Gregg Barnes  
Jacqueline Brookes\*  
Lewis Brown\*  
Victor Buono\*  
Wayland Capwell\*  
Kandis Chappell  
Eric Christmas\*  
Patricia Conolly  
George Deloy  
Tim Donoghue  
Richard Easton\*  
Tovah Feldshuh  
Monique Fowler  
Robert Foxworth

Ralph Funicello  
Lillian Garrett-Groag  
Harry Groener  
A.R. Gurney\*  
Joseph Hardy  
Mark Harelik  
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Tom Lacy\*  
Diana Maddox  
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Sada Thompson\*  
Paxton Whitehead\*  
James Winker  
Robert Wojewodski  
G. Wood\*

<sup>\*</sup>In memoriam

FROM BARRY

The title of tonight’s play is a grammarian’s pun. It can be an adjective—“fitting for the circumstances”—or, pronounced differently, a verb: “to take something for one’s own use, especially without the owner’s consent.” Which sense of *appropriate* is the appropriate one to appropriate?

This is just one of the many provocative questions posed by Branden Jacobs-Jenkins’ powerful play, which was a smash hit on Broadway last season. Jacobs-Jenkins wants us to ponder History—with a capital H—and how it shapes nations and societies, as well as history—lowercase h—and how it influences the course of a family’s life, or an individual’s. The history he’s concerned with is America’s, particularly the history of the American South. The forces that combusted into the Civil War a century and a half ago still live on, and the embers of that conflict continue to smolder in our national politics and personal lives. How should we think about the intersection of our country’s history and our own? Are the heirs to the Civil War still fighting it? Are we accountable for the sins of the generations that came before us? What, Jacobs-Jenkins asks, are the *appropriate* ways to respond to the legacies we inherit?

Jacobs-Jenkins examines these questions through the lens of a dramatic form well established in the American theatre: the dysfunctional family play. Explosive, dramatic, and suffused with lacerating and often uproarious comedy, this genre includes works like *Who’s Afraid of Virginia Woolf?* and *August: Osage County*. In those plays, the dysfunctional families are white, as are their playwrights. Jacobs-Jenkins is Black, yet he’s created a story about a white family. He has spoken about his deliberate choice to emulate giant Black writers

such as James Baldwin and Zora Neale Hurston, who have written about white family life from their perspectives. In doing so, Jacobs-Jenkins appropriates this dramaturgy and shapes it to serve a new set of ends. The result is striking. The play is at once furious and ironic, intimate and outlandish. There’s a clinical distance at work, side by side with a potent sense of empathy. Our theatre hasn’t seen anything quite like it, and I’m very glad it’s here.

I’m also thrilled to welcome a new director to our family with this show: the extremely gifted and supremely kind Steve Broadnax III. Steve is a Broadway veteran with a deft touch for new plays, having directed material by some of the most prominent writers at work today. He’s found a fresh approach to *Appropriate*, infusing it with vivid theatrical energy and a deep commitment to the humanity of the family at its center.

*Appropriate* launches the 2025 season at the Globe, which is packed chockablock with writing as muscular and revelatory as Jacobs-Jenkins’. Our lineup once again reflects our belief that the way to ensure the theatre’s vitality is to create work that engages with our culture—and this moment in it—with intelligence, wit, and compassion. You, our audience, tell us through your participation that you find this work resonant and meaningful. As we continue to rebuild from the challenges of the COVID pandemic and watch, with dismay, as theatres around the country struggle to survive, we are deeply grateful for your ongoing support.

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](mailto: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

# APPROPRIATE

BY

## BRANDEN JACOBS-JENKINS

Arnel Sancianco  
SCENIC DESIGN

Celeste Jennings  
COSTUME DESIGN

Alan C. Edwards  
LIGHTING DESIGN

Curtis Craig  
ORIGINAL MUSIC AND  
SOUND DESIGN

Steve Rankin<sup>◊</sup>  
FIGHT DIRECTOR

Andrea Caban  
VOICE AND DIALECT  
COACH

Caparelliotis Casting  
CASTING

Norman Anthony  
Small  
PRODUCTION STAGE  
MANAGER

DIRECTED BY

## STEVE H. BROADNAX III

New York Premiere originally produced by Signature Theatre, New York City  
(James Houghton, Founding Artistic Director; Erika Mallin, Executive Director)

World premiere production in the 2013 Humana Festival of New American Plays  
at Actors Theatre of Louisville and at the Victory Gardens Theater, Chicago, IL  
(Chay Yew, Artistic Director; Chris Mannelli, Interim Managing Director)

*Appropriate*, recipient of the Sundance Institute Tennessee Williams Award,  
was developed, in part, at the 2011 Sundance Institute Playwrights Retreat at UCross Foundation  
and at the 2012 Sundance Institute Theatre Lab at the Sundance Resort  
with the Sundance Institute / Time Warner Fellowship Program

*Appropriate* was developed, in part, at Vineyard Arts Project  
(Ashley Melone, Founder and Artistic Director)

January 25 – February 23, 2025

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

CAST  
(in alphabetical order)

RHYS ..... Daniel Dale\*  
RIVER ..... Brynn Gauthier\*  
BO ..... Steve Kaze\*  
TONI ..... Maggie Lacey\*  
CASSIE ..... Serena Parrish\*  
FRANZ ..... Daniel Petzold\*  
AINSLEY ..... Christopher Smyres, Daniel Smyres  
RACHAEL ..... Sarah Stiles\*

UNDERSTUDIES ..... for Rhys – Dylan August;  
for River – Madi Goff<sup>†</sup>; for Cassie – Chris Hathaway<sup>†</sup>;  
for Franz – Conner Keef<sup>†</sup>; for Bo – Jon Lorenz;  
for Rachael – Wendy Waddell;  
for Toni – Shalyn Welch<sup>†</sup>

Production Stage Manager ..... Norman Anthony Small\*  
Assistant Stage Manager ..... Marie Jahelka\*

SETTING

A former plantation home in southeast Arkansas. Summer 2011.

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

PRODUCTION STAFF

Assistant Director ..... Isabel Rodriguez  
Assistant Scenic Design ..... Audrey Casteris  
Assistant Costume Design ..... Katie Knox  
Associate Lighting Design ..... Max Doolittle  
Assistant Lighting Design ..... Taylor Olsen  
Associate Fight Director ..... Steve Smith  
Studio Teacher ..... Abby Smith  
Stage Management Apprentice ..... Fabricio Apuy Novella  
Stage Management Swing ..... Jess Slocum\*

<sup>◊</sup> Associate Artist of The Old Globe.

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

<sup>†</sup>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.



### How, and why, did you become a playwright?

There are two versions of this story. One is like *The Lion King*. My grandmother was a playwright. But she only wrote for her church in Arkansas. I spent the summers with her and part of the year, and I have memories of falling asleep to her typewriter in the kitchen and being in these things she was rehearsing. They were adaptations of Bible stories but like really dark and very gothic. And I'd play like a bunny or something.

### They would happen in the church?

Yeah, and they were so popular that they would tour to other churches. I mean, obviously, this is like amateur theatricals, but it's something she got known for and it became like an annual thing, and after I starting writing, my mother was like, "You do remember this, right?" So that's one version.

There's another version in which I really wanted to write fiction. Then I went to college and took too many creative writing classes and they were like, "You've taken them all. You can't take anymore." So I took a playwriting class. And then all this happened.

### How do you pronounce *Appropriate*?

I pronounce it appropriate (the adjective). But a lot of my titles are usually tricked out or punny in that way. I'm interested in how something can look the same but mean totally different things. Blah blah blah. Language.

### I'm interested in hearing you talk about *Appropriate* and what you've learned from the various productions of it and how it's grown.

Well, what really triggered the writing of the play was hearing people describe the great American family drama and what that was. I'd look around and be like, "There are no people of color on these lists." Who has access to this idea of family as a universal theme? *A Raisin in the Sun* and *The Piano Lesson* and *Stick Fly*—which are all totally about family—are somehow "social drama" about "race." That's sort of what I kept skirting around and thinking about.

And I was thinking about "Blackness" as a dramatic material, in the same way that you might think of "suspense" or "red herrings" or something. Race—or, rather, "difference"—seems to be a funny device in the theatre that does funny things to stories and situations. I started investigating this in (my earlier play) *Neighbors*, in which Blackness is super-present and, hopefully, super-problematized as a visual idea. There are 15 versions of it.

For *Neighbors* I was like: What is Black? Is it someone in face-paint, is it a half Black person? Is it a Black professor who "talks white" and loves the classics? It was about shoving as many different ideas of theatrical Blackness into the room. Which ones are real and which ones matter? For *Appropriate*, I was interested in how invisible I could make Blackness but still have it affect the viewing experiences. Somehow what marks this family as "white" is the fact that I'm a "Black playwright." And, like, yikes.

And then there's the whole question of naturalism. I found myself judging these "family dramas" and writing them off because of their conventional storytelling form. So I asked myself, "Why am I doing that?" I believe that form is really powerful—almost sacred—because it's all we have as writers. This is what's handed down to us, there are these forms, but for some reason—up until this moment—I'd been valuing some over others. I was really into Sam Shepherd for a while and I love *Buried Child*, and was wondering what is the gulf between *Buried Child* and August Wilson? I went back and read every family drama I could get my hands on, and after a while I realized they are actually all about race or ethnicity or identity. They all are but they never get credited as that.

I think Tracy Letts specially chose to put a Native American in the attic [of *August Osage County*]. *A Streetcar Named Desire* is all about interracial marriage between classes, and even *Death of a Salesman* is all about a Jewish neighborhood.

### Yet it's not "about" that.

Exactly. *Long Day's Journey* is totally about Irish immigrants trying to buy their way into a new class—a WASPier social set. I was like, "Why does no one talk about this?" That was the initial journey I was on. I feel like I'm always trying to answer a question or otherwise I get bored with what I'm writing. So that's sort of where it began.

I thought I was going to adapt something for a while, and then eventually I got the idea in my head that I would read all these plays and take one thing from each of them that I really loved and then put those all in the play. It was a hot, four-hour crazy mess. But somehow, beginning from that place of learning to love these plays, shapes and arcs began to be apparent. And then the play kind of happened. ■

*This excerpt is from the May 2014 article, "Branden Jacobs-Jenkins: Feel That Thought" by Eliza Bent for American Theatre magazine. Published by Theatre Communications Group. Used by permission of Theatre Communications Group.*

# RESPECTING THE FAMILY

An interview with director Steve H. Broadnax III  
by Danielle Mages Amato and Rebecca Myers

## What excited you about this play?

I'm from Little Rock, where I was born and raised, so the idea of exploring work by a writer from my home state intrigued me. Additionally, the thematic issues he addressed in the play also drew me in.

## Where do you think that Branden's work and your interests overlap?

He's known for his use of satire and subverting expectations, he mixes darkness with humor. I love that. And I think that's where we intersect. My desire is to really subvert expectations of what you think this is about. We're going to dig deeper, and by the end, I like to say you're going to have a different "respect" for the play. "Re" meaning again; "spect" meaning look. So by the end, you'll have a different thought or point of view or understanding of the thing you thought you knew when you went in.

## What are the challenges of the play as a director? And what are the things about it that are the most fun?

Typically, I direct more expressionistic works, so this will be a new experience—working on a production that leans toward naturalism or realism. I aim for the set to reflect the vastness of what our country represents. Ironically, that's also the enjoyable aspect! Figuring out how we will bring this world to life.

## What are you hoping audiences will experience?

I think plays are about many things, but I often try to identify a controlling idea—what I like to call a spine. For me, the controlling idea in *Appropriate* is: Unresolved family trauma and a lack of accountability can destroy the fragile bonds that hold them together.

I believe this play is perfectly timed for what's happening with us and our country. We could benefit from examining and taking accountability for our past in order to move forward as a nation. We could benefit from looking again and understanding that there are some unresolved issues/trauma. We can easily believe it's a post-racial world and that everything's fine. No. Yes, we stand on the shoulders of our forefathers who fought, bled, died. We've come a long way, but there's still a long way to go. There's still work to do. We can never become complacent in our immediate, national, or global families. We never can sit back and think the work is done. I want people to leave the theatre and say, "Yeah, there is hope ... let us continue the work." ■

*This article has been edited and condensed. You can find the complete interview on our digital program.*



### DANIEL DALE

(Rhys) After studying at New York University, Dale appeared in the A24 film *Y2K*, as well as on CBS' "Elsbeth." In 2025 he will appear in Apple TV+ original "Your Friends and Neighbors." Dale is also an American musician, having won accolades playing piano at several jazz festivals across the United States.



### BRYNN GAUTHIER

(River) Recent: *Romeo+Juliet* (Juliet) with Sketchbook Theatre. NYU Grad: *The Moors* (Huldey), *The Office Plays* (Lorraine/Daphne), *As You Like It* (Rosalind). Vassar College: *Eurydice* (Eurydice), *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds* (Tillie), member of BIG K!DZ sketch comedy group. Other: *Hamlet* (Hamlet), *The Beauty Queen of Leenane* (Mag), *Arcadia* (Thomasina). Education: BA Vassar, MFA NYU Graduate Acting Program.



### STEVE KAZEE

(Bo) Broadway: *Once* (Tony Award, Grammy Award), *110 in the Shade*, *Spamalot*, *Edward Albee's Seascape*. Off-Broadway: *Once* (NYTW). Regional: *The Subject Was Roses* (Kennedy Center; Helen Hayes nomination for Best Actor in a Play), *As You Like It* (NYSF). Film/television: "The Rookie," "Shameless," "The Walking Dead," "Nashville," "Blindspot." Education: MFA in Acting from NYU Tisch Graduate Acting Program; BFA from Morehead State University.



### MAGGIE LACEY

(Toni) The Old Globe: debut. Broadway: *Dividing the Estate*, *Inherit the Wind*, *Our Town*. Off-Broadway includes: *A Doll's House* in rep with *The Father* (TFANA), *The Orphans' Home Cycle* (Signature), *The Milktrain Doesn't Stop Here Anymore* (Roundabout), *Big Times* (co-writer, W.E.T. at WalkerSpace). Regional includes: *What the Constitution Means to Me*; *The Little Foxes* (Cleveland Playhouse), *The King's Speech* (National Theatre, DC) *The Marriage of Figaro* (McCarter Theatre). Film/television includes: "Out and About," "American Animals," "Hotel Cocaine," "Julia," "I Know What You Did Last Summer," "New Amsterdam." Fox Foundation Fellowship Grant Recipient. Certified member of the National Alliance of Acting Teachers. MFA: NYU. [maggielacey.com](http://maggielacey.com).



### SERENA PARRISH

(Cassie) (she/they) A graduate of the Institute for American Musical Theater (IAMT). Off-Broadway credits include: Young Katie in *SuperYou*, The Girl in *Not Even the Good Things*, Mary in *Presenting Queen of Hearts*. Regional credits include:

Small Allison in *Fun Home* (White Plains Performing Arts Center), Laura in *The Glass Menagerie*, and Mary Lennox in *The Secret Garden*. Readings: *Killing and Dying*, Jane in *Pete(her)Pan*, and Rebecca in *XY*. TV/Film: *A Complete Unknown*, "Life & Beth," "New Amsterdam," "Cherry Pie," and "FBI: Most Wanted."



### DANIEL PETZOLD

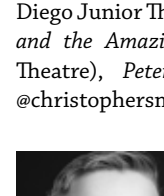
(Franz) The Old Globe: *Measure for Measure*, *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, *Twelfth Night*. Off-Broadway: *Sally & Tom* (The Public), *Switzerland* (59E59), *Pushkin* (the american vicarious). Regional:

*Sally & Tom*, *The Importance of Being Earnest*, *Hamlet* (The Guthrie), *Airness*, *Holmes/Poirot* (Park Square), *A Christmas Carol* (Cincinnati Playhouse), *American Son* (Florida Studio) *Three Sisters* (Berkeley Rep), *A Bright New Boise* (Aurora), *Another Way Home*, *Any Given Day* (The Magic), *The Coast of Utopia* (Shotgun Players), *Little Brother* (Custom Made). TV: "FBI." Education: MFA from USD/The Old Globe.



### CHRISTOPHER SMYRES

(Ainsley) is excited to return to The Old Globe alongside his twin brother, Daniel! In fourth grade, Christopher loves all things musical theatre and being on stage. Credits: *Dr. Seuss's How the Grinch Stole Christmas!* (The Old Globe), *Nine* (Coronado Playhouse), *Diary of a Wimpy Kid*, *Grace for President* (San Diego Junior Theatre), *Finding Nemo* (JCompany), *Joseph and the Amazing Technicolor Dreamcoat* (Roustabouts Theatre), *Peter Pan* (Kids on Stage Productions). @christophersmyres on Instagram.



### DANIEL SMYRES

(Ainsley) is thrilled to return to The Old Globe alongside his twin brother, Christopher. Credits: *Dr. Seuss's How the Grinch Stole Christmas!* (The Old Globe) *Nine* (Coronado Playhouse), *Diary of a Wimpy Kid*, *Grace for President* (San Diego Junior Theatre), *Finding Nemo* (JCompany), *Joseph and the Amazing Technicolor Dreamcoat* (Roustabouts Theatre), *Peter Pan* (Kids on Stage Productions). Daniel enjoys mountain biking, skiing, playing tennis and surfing. @danielsmyres on Instagram.

**SARAH STILES**

(Rachael) Broadway: *Tootsie* (Tony, Drama Desk, Outer Critics noms), *Hand to God* (Tony nom), *On a Clear Day You Can See Forever*, *Avenue Q*, *The 25th...Spelling Bee*. Off-Broadway: *Into the Woods* (The Public's Shakespeare in Park),

*Vanities* (Second Stage). TV: Bonnie in Showtime's "Billions," Beth in Netflix's "The Crew," Gladys in Epix's "Get Shorty," "I'm Dying Up Here," "The Marvelous Mrs. Maisel," "The Blacklist," "Dietland." Films: *Transformers: Rise of the Beast*, *Unsane*, *Here Today*, *Brenda and Billy and the Pothos Plant*. Animation: Spinel in *Steven Universe the Movie and Future*, Mimzy in *Hazbin Hotel*, Lacey in *Sunny Day*. Music: *You Can Ukulele With Me* (EP with Broadway Records), *Squirrel Heart* (solo show for Joe's Pub). Sarah first short film as a screenwriter, *Green Eggs for Pam*, is in post-production. Say hi @lulubellestiles!

**DYLAN AUGUST**

(u/s Rhys) The Old Globe: *What We Talk About When We Talk About Anne Frank* (Trevor U/S). Regional: *Sweeney Todd* (Anthony, Ensemble), *Stranger Sings! The Musical Parody* (Mike Wheeler/Beetlejuice, West Coast Premier). Education: Currently

pursuing BFA in Music Theatre at AMDA. @dylanaugust2 on Instagram.

**MADI GOFF**

(u/s River) (they/them) *Henry VIII* (The Old Globe). L.A. Theatre: *Shakespeare UnScripted* (Mark Taper Amphitheater), *Dorothy Parker UnScripted* (The Broad Stage), *Jane Austen UnScripted* (Garry Marshall Theatre), *The Groundlings Crazy*

*Uncle Joe Show*, Groundlings Sunday Company alumna. L.A. readings: *Burn For You* (The Road), *Goatman* (The Road), *Lady Face* (Bespoke, also writer), *Systems* (Bespoke, also writer), *Tuck & Tami Are Okay With Gay People* (The Road, also writer). Short film: *Every Morning* (writer, actor, producer) winner Best Acting Duo and Outstanding Achievement LGBTQ+ Short (Indie Short Fest 2023). Education: first year MFA The Old Globe and USD Shiley Graduate Theatre Program. madigoff.com, @msmadig on Instagram.

**CHRIS HATHAWAY**

(u/s Cassidy) Credits: *Henry VIII*, *Henry 6* (The Old Globe); *As You Like It*, *Julius Caesar* (New Swan Shakespeare Festival). Chris has recently written and starred in their one person show *Late Bloomer*, and their original short film *Mouse or*

*Duck*. Education: BA in Theater with Honors in Acting from University of California, Irvine.

**CONNER KEEF**

(u/s Franz) *Henry VIII* (The Old Globe). Regional: *Ken Ludwig's The Three Musketeers* (Shakespeare Theatre of New Jersey). National Tour: Caesar in *Julius Caesar*, Darcy in *Pride and Prejudice*, *Macbeth*, Nick in *The Great Gatsby* (Aquila Theatre).

BFA in Acting from Western Kentucky University; MFA in Acting from University of San Diego and Old Globe Shiley Graduate Acting Program (Group 38).

**JON LORENZ**

(u/s Bo) San Diego theatre: *Sunday in the Park with George* (ion), *A New Brain* (Diversionary), *Chess* (Barnstage), *I Love You, You're Perfect, Now Change* (Old Town Theatre), *Amadeus*, *The Secret Garden*, *Mixtape*, *Hamlet*, *1776*, *A Light in the Piazza*, *Detective*

*Story* (Lamb's Players). Education: BA in Theater (Directing) from CSU Fullerton. Creations: *80s Mixtape & 90s-Palooza* (book and musical arrangements), *Festival of Christmas* (original songs), *Miracle on 34<sup>th</sup> Street - A Live Musical Radio Play* (music and lyrics).

**WENDY WADDELL**

(u/s Rachael) San Diego theatre: *The Miser*, *The Car Plays* (La Jolla Playhouse), *Company* (Cygnet), *Nine* (CPH), *The Savoyard Murders* (RTC), *Fiddler on the Roof* (Welk), *Anything Goes*, *Xanadu* (SDMT), *Carrie*, *Admissions* (OnStage),

*Sunday in the Park with George* (ion), *Vanya and Sonia and Masha and Spike*, *Communicating Doors* (SRT), *All My Sons*, *King John* (Intrepid), *American Hero*, *The Full Monty* (NVA), *Brave Smiles*, *Bunbury*, (Diversionary), *Bluebonnet Court* (MOXIE/Diversionary); *The Diary of Anne Frank*, *The Butcher of Baraboo* (MOXIE). Education: BFA in Acting from NYU Tisch School of the Arts. WendyWaddellActor.com.

**SHALYN WELCH**

(u/s Toni) (she/any/all) *Henry VIII* (The Old Globe). Chicago: *Fun Home* (Victory Gardens Theatre), *The Kid Thing* (Nothing Without A Company, Non-Equity Jeff Nomination). Education: BFA Acting, Millikin University. MFA Classical Acting, The

Old Globe and USD Shiley Graduate Theatre Program, candidate 2026.

**BRANDEN JACOBS-JENKINS**

(Playwright) is a Brooklyn-based playwright, producer,

Tony winner, and two-time Pulitzer Prize finalist. Recent theatre credits include *Appropriate* (Tony Award; Broadway, Second Stage), *The Comeuppance* (Signature Theatre), *Girls* (Yale Rep), *Everybody* (Signature Theatre), *War* (Yale Rep; Lincoln Center/LCT3), *Gloria* (Vineyard Theatre), *Appropriate* (Obie Award; Signature Theatre), *An Octoroon* (Obie Award; Soho Rep, Theatre for a New Audience), and *Neighbors* (The Public Theater). He currently teaches at Yale University and serves as Vice President of the Dramatists Guild council and on the boards of Soho Rep, Park Avenue Armory, the Susan Smith Blackburn Prize, and the Dramatists Guild Foundation. Honors include a USA Artists fellowship, a Guggenheim fellowship, the MacArthur fellowship, the Windham-Campbell Prize for Drama, and the inaugural Tennessee Williams Award.

**STEVE H. BROADNAX III**

(Director) *Thoughts of a Colored Man* (Broadway) Suzan-Lori Parks' *Sally & Tom* at the Guthrie Theatre and The Public in New York (world premiere); Katori Hall's 2021 Pulitzer Prize premiere *The Hot Wing King* at The Signature Theatre; Lee Edward Colston's *The First Deep Breath* at Geffen Playhouse in Los Angeles and Chicago's Victory Garden Theatre (premiere and winner of Jeff Awards Best New Work); Dominique Morisseau's *Sunset Baby* at The Signature Theatre (NYC); *Blood at the Root* at the National Black Theatre (winner of Kennedy Center's Hip Hop Theater Creator Award); and William Jackson Harper's premiere *Travisville* at NYC Ensemble Studio. Associate Artistic Director at People's Light Theatre and a Professor of Theatre at Penn State University; Co-head of MFA Directing.

**ARNEL SANCIANCO**

(Scenic Design) Arnel is an award-winning scenic designer with a nationally recognized portfolio. Originally a San Diego native, he now lives in the Bay Area and is the Head of Scenic Design at the University of California, Berkeley. His credits include productions at La Jolla Playhouse, Oregon Shakespeare Festival, The Muny, American Conservatory Theater, The Huntington, Goodman Theatre, Denver Center for the Performing Arts, Steppenwolf Theatre Company, The Kennedy Center, Woolly Mammoth, Writers Theatre, Repertory Theatre of St. Louis, Arizona Theatre Company, Court Theatre, American Players Theatre, Milwaukee Rep. For an in-depth look at his work visit ArnelDesigns.com.

**CELESTE JENNINGS**

(Costume Design) is a costume designer and playwright. Recent/upcoming costume design includes: *Oh Happy Day* and *Pride and Prejudice* (Baltimore Center Stage), *Memnon* (The Classical Theatre of Harlem at the Getty Center and Marcus Garvey Park), *Rough Crossing* (Resident Ensemble Players), *Furlough's Paradise* (The Geffen), *Minor.ity* (Women's Project Theatre). Recent produced plays: *Citrus* and *Bov Water* (Northern Stage). Recent play readings: *Potliqka* (Public Theatre)

and *Contentious Woman* (PlayCo). Education: MFA in costume design from NYU Tisch School of the Arts. Current member of the Emerging Writer's Group of the Public Theatre. IG: celestejenn, website: celestejennndesigns.com.

**ALAN C. EDWARDS**

(Lighting Design) West End: *Harry Clarke*. Off-Broadway: *Sally & Tom* (The Public); *The Hot Wing King*, *Fires in The Mirror* [Lortel nom.], *Twilight: Los Angeles*, 1992 (Signature NYC); *Harry Clarke* [Lortel Award] (Vineyard); *Kill Move Paradise* [Drama Desk nom] (National Black Theatre); *Bluebird Memories* featuring Common (Audible Theatre). Regional: *Beautiful* (Asolo Rep); *Gatsby: An American Myth*, *Twilight: Los Angeles*, 1992 (A.R.T.); *Lights Out: Nat King Cole*, *Paradise Blue* (Geffen Playhouse). Dance: *In The Same Tongue* (Dianne McIntyre); *Artists at the Center* for NYCC & *Chasing Magic* (Ayodele Casel); *Rhythm Is Life* (Dormeshia Sumbry-Edwards); and *Lifted*, by Christopher Rudd for American Ballet Theatre. Teaching: Lighting Design faculty at Yale School of Drama. Training: MFA from the Yale School of Drama. alancedwards.com.

**CURTIS CRAIG**

(Original Music and Sound Design) NYC: Signature Theatre, Classical Theatre of Harlem, Apollo Theater, New York Fringe Regional: Geffen, People's Light, Cleveland Playhouse, Lantern Theater, Syracuse Stage, Denver Center Theatre Company, Philadelphia Theatre Company, Baltimore Center Stage, Actors Theatre of Louisville, Seattle Rep, Detroit Public Theatre, American Stage, Clarence Brown Theatre, Chautauqua Theater Company, Dallas Theater Center. World premieres: Suzan-Lori Parks' *Sally & Tom* at the Guthrie, Dominique Morriseau's *Confederates* at Signature, *Mud Row* at PLTC, and Lauren Yee's *The Great Leap*, Denver Center. Winner of Barrymore Award for the World Premier of *Bonez* in 2023 and the Audelco Award for *Confederates*. In 2022 his composition and sound design for the American premiere of *Frankenstein* won the Gold Medal for Sound Design at the World Stage Design expo in Calgary. Associate Professor of Sound Design, Penn State. curtiscraig.com.

**STEVE RANKIN**

(Fight Director) is an Old Globe Associate Artist as an actor and Fight Director. *Appropriate* marks his 30th season with the Globe. As Fight Director, his work has been seen in over 40 productions, including *King Lear*, *Hamlet*, *Othello*, *Romeo and Juliet*, *Henry V*, *Richard III*, *Richard II*, *The Taming of the Shrew*, *Macbeth*, and others. Broadway: *Carousel* (Drama Desk Award Best Fight Choreography), *The Who's Tommy* (Drama Desk nomination), *Ain't Too Proud*, *Jersey Boys*, *Summer*, *Henry IV*, *Macbeth*, *Twelfth Night*, *Memphis*, *Getting Away with Murder*, *All My Sons*, *The Real Inspector Hound*, *Dracula*, *Guys and Dolls*, *Anna Christie*, *The Farnsworth Invention*, and *Two Shakespearean Actors*.

**ANDREA CABAN**

(Voice and Dialect Coach) is a dialect coach for film and theatre, and a public speaking coach. She collaborated with Francis Ford Coppola on his career opus film "Megalopolis." Notable theatre credits include several seasons at the Tony Award-winning South Coast Repertory Theatre (*Absurd Person Singular*, *Chinglish*, *Death of a Salesman*, *The Madwoman in the Volvo*, and *Peter and the Starcatcher*). She is the accent expert on HowCast.com, demonstrating over 30 accents. Andrea is Co-Director and designated Master Teacher of Knight-Thompson Speechwork and is known internationally as a teacher of accent teachers. She has co-written two books on speech and accents based on that methodology: "Experiencing Speech: A Skills-based, Panlingual Approach to Actor Training and Experiencing Accents: A Knight-Thompson Speechwork Guide for Acting in Accent". She is the Head of Speech and Accents at UCSD.

**CAPARELLIOTIS CASTING**

(Casting) The Old Globe: *Ms. Holmes & Ms. Watson - Apt 2B*, *Fat Ham*, *Stir*, *King James*, *English*, *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: *Good Night and Good Luck*, *Eureka Day*, *Jaja's African Hair Braiding*, *Grey House*, *Ohio State Murders*, *Macbeth*, *The Minutes*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *Meteor Shower*, *A Doll's House, Part 2*, *Jitney*, *Blackbird*, *Disgraced* Additional theatre: MTC, Signature, Atlantic. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

**NORMAN ANTHONY SMALL**

(Production Stage Manager) Broadway: *The Shark Is Broken*, *Leopoldstadt*, *American Buffalo*. Off-Broadway: *Good Bones*, *Sally & Tom* (The Public); *Where We Stand* (WP Theater); *Halfway Bitches Go Straight to Heaven* (Atlantic Theater Company). Regional: Crossroads Theatre Company, Long Wharf Theatre, Baltimore Center Stage. Tour: *Twisted Melodies* (Baltimore Center Stage/Apollo Theater); *Water +/-* (NPR). Education: Master of Business Administration (MBA) in Media Management, Metropolitan College of New York; Bachelor of Music (BM) in Music Engineering Technology, University of Miami. Adjunct professor of stage management at Fordham University. Award: Charlie Blackwell Symposium Scholarship for Stage Managers of Color.

**MARIE JAHELKA**

(Assistant Stage Manager) The Old Globe: *Ms. Holmes & Ms. Watson - Apt. 2B*, *Crime and Punishment*, *A Comedy*, *The XIXth*, *The Taming of the Shrew*, *Shutter Sisters*, *The Underpants*, *Native Gardens*, *The Wanderers*, *Red Velvet*. Regional: *The Ballad of Johnny and June*, *SUMO*, *Put Your House in Order*, *Hollywood*, *Ether Dome* (La Jolla

Playhouse), *The Inheritance* (Geffen Playhouse), *Once on This Island* (Oregon Shakespeare Festival), *A Chorus Line* (Moonlight Stage Productions), *The Humans*, *Aubergine*, *Evita*, *Violet* (San Diego Repertory Theatre), *The Last Five Years*, *HIR*, *Shakespeare's R&J*, *Mistakes Were Made* (Cygnet Theatre Company). Education: B.A. in Theatre Arts from University of San Diego.

**JESS SLOCUM**

(Stage Management Swing) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *Henry 6*, *The Age of Innocence*, *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.

**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*, the world premiere of *What We Talk About When We Talk About Anne Frank*, the two-part epic *Henry 6*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018 and *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. His podcast "Where There's a Will: Finding Shakespeare" was produced by the Globe and Pushkin Industries. 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, bringing with him a wealth of theatrical experience and a deep commitment to community service. Since his appointment, he has been actively involved in the San Diego community, currently serving as an executive committee member of the board of the Balboa Park Cultural Partnership; as a member of the City of San Diego's Balboa Park Committee; and as an advisory board member of the San Diego Downtown Partnership, following his term as a board member of the San Diego Regional Chamber of Commerce's LEAD program. In his over four decades of service to non-profit theatres, Shields has held several prominent positions. He was the Managing Director of Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017, and held the same role at Milwaukee Repertory Theater from 1998 to 2009, and at Geva Theatre Center in Rochester, New York, from 1992 to 1998. Additionally, he has held administrative roles at the Children's Theatre Company in Minneapolis; the Denver Center Theatre Company; and earlier at McCarter Theatre Center. He has been a significant figure in the non-profit theatre field, serving as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group, and as a grant panelist for the National Endowment for the Arts. Other notable roles include being the co-founder and President of Theatre Wisconsin; a member of Milwaukee's Latino Arts Board; the Chair of the ArtPride NJ board; and being a board member of the Cultural Alliance of Greater Milwaukee. Tim holds a BFA in Drama Production from Carnegie Mellon University in his hometown of Pittsburgh, Pennsylvania and remains to this day a die-hard fan of the Steelers and Pirates.

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

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

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

**CASTING**  
CAPARELLIOTIS CASTING  
David Caparelliotis, CSA  
Joseph Gery  
Elena Sgouros



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.

**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.

Arnel Sancianco, Scenic Design  
ArnelDesigns.com

Celeste Jennings, Costume Design  
celestejennsdesigns.com, @celestejenn

Alan C. Edwards, Lighting Design  
alancedwards.com

Curtis Craig, Sound Design  
curtisrcraig.com

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

**PATRON INFORMATION**

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





*New Year,*  
NEW EVENTS IN ARTS ENGAGEMENT

AXIS Lunar New Year, 2024. Photo by Rich Soublet II.

90  
YEARS

THE OLD  
GLOBE

CELEBRATING 90 YEARS AT THE OLD GLOBE

This is a special year for The Old Globe, as we celebrate our 90th anniversary.

Since breaking ground in April 1935, the Globe has evolved from an amusement at the California Pacific International Exposition to one of the most prominent arts institutions in the nation—a place where world-class actors, directors, and writers turn their artistry into groundbreaking theatre.

In honor of this historic occasion, each program in 2025 will highlight milestones and memories that have shaped our story these last nine decades. From spectacular performances to community collaborations, this celebration is a tribute to those who have been part of our remarkable legacy. All year long we will honor the past, embrace the present, and envision a future filled with even more inspiring theatre.



1. Craig Noel (pictured second from left) made his acting debut in the 1937 production of *The Distaff Side*. Noel, beloved as the founder of the Globe, was a visionary leader who grew it from a small community organization to the great American regional theatre it is today. In 2007, President George W. Bush awarded Noel the National Medal of Arts. (An archive photo of the cast of *The Distaff Side*.) 2. The Old Globe has sent 27 productions to Broadway, and the first was Stephen Sondheim's *Into the Woods*. That show went on to win three Tony Awards, including Best Score and Best Book of a Musical. (A 1986 photo of Stephen Sondheim working on *Into the Woods* at The Old Globe.) 3. Erna Finci Viterbi Artistic Director Barry Edelstein came to The Old Globe in 2012, producing great theatre and also bringing arts engagement to the institution, including Globe for All – a program that presents free Shakespeare performances to communities throughout the region.. (Luana Fontes and Vandous Stripling III in the 2024 production of *You Like It*. Photo by Rich Soublet II.)

Thank you for your support in 2024. We closed out the year serving just under 30,000 people with our community-driven programming. We could not do what we do without your generosity and continued support.

With 2024 in the rear view, we are excited to share some upcoming engagement opportunities that you and the entire family can participate in right here on The Old Globe campus.

The Arts Engagement team is always thinking of ways to be innovative in our programming, thoughtful in our planning, and generative with fresh ideas that keep you engaged with the programs we have all come to love.

Our AXIS program, a free, multi-generational, outdoor, concert series, is one of our stalwart programs. AXIS Lunar New Year is **Saturday, Jan. 25 from 5:30–7:30 p.m.**, and will be held on the plaza. It is always one of our most attended AXIS events and is an evening full of music, songs, and even a dance with a dragon! I encourage you to come as it is always a beautiful event.

This year we are so excited to share that Arts Engagement will incorporate a new event called **AXIS: The Celebration of Spring**. This will be our first AXIS that focuses on the local indigenous culture and will be a space to celebrate and honor the original people of this land, their language, and traditions. We invite you to join us on **Saturday, March 22 from 11:00 a.m. - 1:30 p.m.**, right out on the plaza for this inaugural celebration. Learn more at [TheOldGlobe.org/AXIS](http://TheOldGlobe.org/AXIS).

I hope to see you there!

Much love,  
Adena Varner, Director of Arts Engagement

## OUR THANKS

Please join **The Old Globe's generous family of donors and help create theatre that lives beyond the stage.** For more information on how to get involved with the Friends of The Old Globe, contact Dillon Hoban at (619) 684-4142 or dhoban@TheOldGlobe.org. To get involved as a Circle Patron with a gift of \$3,000 or above, contact Bridget Cantu Wear at (619) 684-4144 or CirclePatrons@TheOldGlobe.org. Make a gift at any level online at TheOldGlobe.org/Donate. All donors receive special benefits and behind-the-scenes experiences that bring you closer to the theatre you love.

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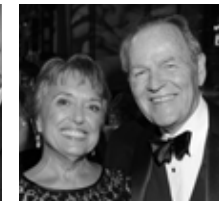
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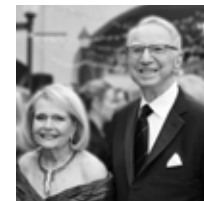
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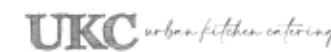
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**Jacob Bruce, Nate Parde** · M.F.A. Production Staff

**Jack O'Brien** · Artistic Director Emeritus  
**Craig Noel** · Founding Director

OGT = Old Globe Theatre  
SHW = Sheryl and Harvey White Theatre  
LDF = Lowell Davies Festival Theatre