

# performances

THE  LD GLOBE

MAY 2014



VANYA AND  
SONIA AND  
MASHA  
AND SPIKE



Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

A few weeks ago, on April 30, 2014, the American theatre lost a giant, and The Old Globe lost one of its most valued friends. Nicholas Martin's relationship with this institution began when he acted here in *King Lear* in 1957, and it continues to this day as we present *Vanya and Sonia and Masha and Spike* in a production based on his original Broadway direction. The fifty seven year span of his Globe career saw him act in eighteen additional productions and direct six, most recently his acclaimed 2013 staging of Shaw's *Pygmalion*. On the opening night of that production the Globe named him an Associate Artist, an honor that he was as proud to earn as we were to bestow.

Nicky, as he was known, loved San Diego and adored the Globe, but the Globe loved him more. At every level of the institution, from artists to staff to Board, he was cherished. He was an uproariously funny man with a room-filling laugh and a bright twinkle in his eye. His wit was scintillating, and although it could be withering, too, it was never, ever mean-spirited. Nicky was a man of the theatre in the deepest sense: every single part of the process of making theatre thrilled him. His manner in rehearsal was always gentle and open-hearted, and he was fiercely devoted to his artistic collaborators and their work. He was a generous mentor of emerging talent and a loyal supporter of longtime colleagues.

As a director he was a true servant of the play. His insights as a reader of drama were keen, and his interpretive skills were at an extremely high level. These he coupled to a theatrical imagination that reveled in color, energy, and flair. The result—the Nicky Martin touch—was a theatre that combined virtuosic showmanship with a thoroughgoing sense of humanity and truth.

We speak not only for ourselves but also for all the constituencies of the Globe when we say that Nicky will be deeply, sorely missed. It was our great good fortune to have had him and his brilliant talent in our lives and we will celebrate his memory in all the work we do.

  
Barry Edelstein, Artistic Director

  
Michael G. Murphy, Managing Director

## MISSION STATEMENT

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

# PRODUCTION SPONSORS



## PETER COOPER AND NORMAN BLACHFORD

Peter and Norman are longtime supporters of The Old Globe and are well known for their major philanthropic activities and community activism. Norman serves on the Board of the Mingei International Museum and is on the Founders Council of the Williams Institute at the UCLA School of Law. A native of Montreal, Norman founded a manufacturing firm that produces noise control materials for the transportation industry and many international corporations. In 1981, Blachford and Louis Stankiewicz were awarded a Technical Achievement Award (stage operations) by the Academy of Motion Picture Arts and Sciences. Peter, now a retired businessman, is a member of the Globe's Board of Directors, chairs the Education Committee and also serves on the Executive, Development, and Nominating Committees.



## VALERIE AND HARRY COOPER

Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary, a member of the Executive Committee, and currently a member of the Nominating and Development Committees. Valerie and her husband, Harry, have played many other important roles at the Globe, and both have co-chaired extremely successful Globe Galas (Valerie in 2004, 2006, and 2010 and Harry in 2005). The Coopers's previous sponsorships have included *A Gentleman's Guide to Love and Murder*, currently running on Broadway, *The Women*, and the world premieres of *A Catered Affair* and *Cornelia*, as well as the 2012 West Coast premiere of *Divine Rivalry*. Valerie and Harry are active throughout the San Diego community, supporting the San Diego Museum of Art, Museum of Contemporary Art San Diego, Vista Hill Foundation, and Patrons of the Prado, and they are also International patrons to the American Friends of the Louvre.

## 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 forerunner in the American theatre. Many individuals have paved that way and enabled the theatre's extraordinary success, and the Globe would like recognize and honor its most generous and committed philanthropists who have helped make that possible.

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## SPOTLIGHT ON A MAJOR OLD GLOBE BENEFACTOR

### THE SHUBERT FOUNDATION INC.

A Globe supporter since 1985, The Shubert Foundation deserves a hearty round of applause from our audiences and artists. To date, The Old Globe has received grants totaling more than \$2.4 million.

The Old Globe receives one of its most generous annual grants—for general operating support—thanks to the legacy of Sam, Lee, and Jacob J. Shubert. At the end of the 19th century, the three brothers launched their careers in professional theatre and eventually built the nation's largest theatre empire, including many of Broadway's most important

theatres. At the height of their careers, the Shuberts owned, operated, booked, or managed nearly 1,000 houses throughout the United States. To this day, The Shubert Organization remains at the forefront of American theatre under the leadership of Chairman/Co-CEO Philip J. Smith and President/Co-CEO Robert E. Wankel.

The Shubert Foundation was established by Lee and J.J. Shubert in 1945 to honor the memory of their brother Sam, who died in a tragic railroad accident in 1905, just as they were becoming New York's most power-

ful theatre producers. Dedicated to sustaining and advancing not-for-profit, professional resident theatre and dance companies throughout the United States, the Foundation's Board of Directors believes that "the most effective way to encourage the artistic process is by providing the general operating support that nurtures its development." The Old Globe gratefully acknowledges The Shubert Foundation's steadfast support, which has helped this theatre produce high quality work year after year.

## 2014 GLOBE GALA – A SUMMER SIZZLER



Laura Benanti

Mark your calendars for Saturday, July 26 to attend the 2014 Globe Gala! Co-Chairs Nina Doede, Deni Jacobs, and Sheryl White have planned an amazing night filled with great music, delicious food and drink, and hundreds of Old Globe supporters.

Set on the Globe plaza, the cocktail reception will begin at 6:00 p.m., followed by an exclusive, one-night-only concert by Tony and Drama Desk Award winner Laura Benanti. A dinner dance on the Globe's Copley Plaza completes this amazing evening. This annual black-tie fundraiser has consistently raised over \$1 million to support The Old Globe's education and artistic programs.

Individual tickets are \$750 and \$1,000 per person; underwriting and table opportunities are also available. For additional information, please contact Events Manager Eileen Prisby at (619) 231-1941 x2303 or EPrisby@TheOldGlobe.org.



# VANYA AND SONIA AND MASHA AND SPIKE

BY  
CHRISTOPHER DURANG

David Korins  
SCENIC DESIGN

Gabriel Berry  
COSTUME DESIGN

David Weiner  
LIGHTING DESIGN

Mark Bennett  
ORIGINAL MUSIC AND  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Bryan Hunt  
ASSOCIATE DIRECTOR

Annette Yé  
STAGE MANAGER

DIRECTED BY  
JESSICA STONE

BASED ON THE BROADWAY DIRECTION OF  
Nicholas Martin<sup>†</sup>

Original Broadway Production Produced by:  
Joey Parnes, Larry Hirschhorn, Joan Raffé/Jhett Tolentino, Martin Platt & David Elliot, Pat Flicker Addiss, Catherine Adler, John O'Boyle,  
Joshua Goodman, Jamie DeRoy/Richard Winkler, Cricket Hooper, Jiranek/Michael Palitz, Mark S. Golub & David S. Golub,  
Radio Mouse Entertainment, Shadowcatcher Entertainment, Mary Cossette/Barbara Mancherian,  
Megan Savage/Meredith Lynsey Schade, Hugh Hysell/Richard Jordan, Cheryl Wiesenfeld/Ron Simons,  
S.D. Wagner, John Johnson in association with McCarter Theater Center and Lincoln Center Theater

Originally commissioned and produced by McCarter Theater, Princeton, N.J.  
Emily Mann, Artistic Director, Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director.  
And produced by Lincoln Center Theater, New York City under the direction of Andre Bishop and Bernard Gersten in 2012

"Here Comes the Sun"  
Written by George Harrison  
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*Vanya and Sonia and Masha and Spike* is presented by special arrangement with Dramatists Play Service, Inc., New York.

Donald and Darlene Shiley Stage  
Old Globe Theatre  
Conrad Prebys Theatre Center  
May 17 - June 22, 2014

## THE CAST

(in alphabetical order)

MASHA ..... Candy Buckley\*  
SONIA ..... Marcia DeBonis\*  
SPIKE ..... Tyler Lansing Weak\*  
NINA..... Allison Layman\*  
VANYA ..... Martin Moran\*  
CASSANDRA ..... Haneefah Wood\*

## STAGE MANAGEMENT

STAGE MANAGER ..... Annette Yé\*  
ASSISTANT STAGE MANAGER ..... Amanda Salmons\*

## SETTING

Set in the present, a lovely farm house in Bucks County.

There will be one 15-minute intermission.

## PRODUCTION STAFF

ASSOCIATE SCENIC DESIGN ..... Sarah Wreede  
ASSOCIATE COSTUME DESIGN ..... Charlotte Devaux  
ASSOCIATE SOUND DESIGN ..... Charles Coes  
ASSISTANT SCENIC DESIGN ..... Sean Fanning  
ASSISTANT LIGHTING DESIGN ..... Jason Bieber  
DIALECT COACH ..... Jan Gist  
STAGE MANAGEMENT INTERN ..... Savannah Abel

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

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

\*Student in The Old Globe/University of San Diego Graduate Theatre Program.

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



Thank you for joining us for Christopher Durang’s hilarious *Vanya and Sonia and Masha and Spike*, whose 2013 Broadway production was a multiple award winner for Best Play, including the Tony, Drama Desk, New York Drama Critics’ Circle, and Drama League Awards.

As your new Globe Board Chair and a firm believer in the restorative powers of the arts—and laughter—I am pleased to represent and support this amazing institution alongside our valued sponsors: Peter Cooper and Norman Blachford, and Valerie and Harry Cooper.

Show us your commitment—your philanthropy can make a difference. Your financial support for the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding gap between the cost of presenting each show and ticket sales. We are grateful for our audiences, our supporters, and everything you do including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

We hope you will enjoy Durang’s wickedly wonderful Chekhovian mash-up of family dynamics and sibling bickering, envy and aspirations. Again, thank you for your presence and all that you do for the Globe family.

Please enjoy tonight’s performance.

Elaine

Elaine Bennett Darwin  
Chair, Board of Directors

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FROM THE  
ARTISTIC  
DIRECTOR

As Michael Murphy and I note in our welcome letter at the front of this program, the sad passing of our dear friend and Old Globe Associate Artist Nicholas Martin has cast a shadow on this wonderful production of *Vanya and Sonia and Masha and Spike*. The play’s hilarity still shines bright, but as we laugh, those of us who knew and adored Nicky find that now there’s an unfamiliar catch in our throats. As I try to reconcile my laughter on one hand with the loss of a friend on the other, I find myself recalling the Blake poem woven through *Time and the Conways*, the most recent play performed on this stage: “Joy and woe are woven fine,” it reminds us, “And when this we rightly know, / Safely through the world we go.” The happy and the sad commingle in this life; Nicky Martin knew that, and he found evidence of it even in *Vanya and Sonia et. al.*, his career-capping triumph. It’s a play that, like Nicky, has a gleam in its eye and a warmth in its heart.

First and foremost, as you’re about to discover, Christopher Durang’s play is hilarious. Durang is, after all, our greatest comic playwright and his voice is distinctive and unmistakable. (Globe audiences heard that voice back in 2002 when we produced *Beyond Therapy* on the Cassius Carter Centre Stage.) In Durang’s hands, silliness is a high art, and human folly a finely wrought masterwork. His understanding of farce and its mechanisms is sophisticated and deep, and, in the finest farcical tradition, he writes characters whose needs and wants are outsized. They pursue their wants with unfettered gusto, and when they collide with each other, the energies they unleash build to crescendos of raucousness and glee.

But two things make a Durang play more than just a crackling comic engine. First, his subject matter. Like a latter-day incarnation of British bad-boy farceur Joe Orton, Durang has made comic mayhem from the unlikeliest, even most taboo, material: Roman Catholic dogma, homophobia, terrorism, and psychiatric disorders. In his early work, Durang is a comic subversive, using satire as a bludgeon against ossified social structures and hypocrisy. Alongside his cross-examinations of social mores, Durang has explored another rich comic vein, mining the canon of modern drama to find fuel for uproarious fun. He has upended

Tennessee Williams, Agatha Christie, Dostoevsky, Dickens, and now Chekhov.

The list of classic authors who’ve inspired him is a clue to the second thing that makes Durang’s comedy so much richer than mere Vaudeville: his heart. Even at his most outrageous moments, Durang is never a cynic. His plays are full of love, and his *dramatis personae* compose a gallery of characters who, though perhaps quite damaged, are never defeated. There’s a basic optimism in the world of Durang, a sense that life’s lowest moments might actually serve to bring us that much closer to redemption.

Certainly that’s the case in *Vanya and Sonia and Masha and Spike*. Like the Chekhovian characters who are their namesakes, Durang’s people are spectacularly self-aware, and their acutely clear understandings grant them a gift of irony that keeps despair at bay. If there’s a tempest at the heart of their every joke, then there’s also a ray of sun peering from behind their every black cloud. It’s this fundamental warmth that has gained Christopher Durang’s work its devoted following on stages across America, and it’s this heartbreaking hilarity that makes *Vanya and Sonia and Masha and Spike* so delightfully worthy of its place on our stage.

When the Globe learned some months ago that Nicky Martin would be unable to come to San Diego to stage the play, we turned to his friend, protégé, and immensely capable understudy Jessica Stone. She is an actress and director whose work I’ve long admired. Ironically enough, she and I had already been discussing various projects that would bring her here, and so, despite my woe over the circumstances, I find some joy in Jess making her Globe debut by contributing her own abundant talent, rich humanity, and genuine daffiness to Nicky’s original direction. I know she’ll grace us with her spectacular good humor many times in the years ahead, and I know that Nicky’s spirit will rejoice at the peaks of hearty laughter that this wonderful, silly, sweet, and funny funny funny play evoke nightly.

Thanks for coming. Enjoy the show!

Ben

# Playwright Christopher Durang on *Vanya and Sonia and Masha and Spike*

Interview by Danielle Mages Amato

**Where did the idea behind this play come from? Why Chekhov?**

I lived in New York for 22 years, and in 1996, with my partner John Augustine, I moved to Bucks County, Pennsylvania. We live on a little hill, overlooking a pond, and a blue heron does come there. My house, it's a farmhouse, pretty and a little quaint, and it made me think of the Chekhov plays, like *The Seagull* and *Uncle Vanya*, where the people who live in the country are rather unhappy. They feel that their lives are boring; there's no stimulation for them. Then there are characters like the glamorous actress Madame Arkadina in *The Seagull*, who are wandering about living in cities and being in plays and having affairs. I suddenly realized that I was now the age of the older characters in Chekhov. I'd mostly seen and read the plays in my 20s and 30s, and I certainly had empathy for the older characters, but they felt very distant from my experience. And now I thought, "Oh my gosh, I'm the same age as Uncle Vanya." (Actually, I went back and looked up how old Vanya is in the play, and he's 47! I'm a lot older than that. But aging was different back then, and most of the great actors who've played that role are older.)

Even though I was now the age of Chekhov's older characters, and I lived in a place in the country, I realized that I didn't feel bitter in the way that the Chekhov characters did—I'd been in the city, and I actually wanted to get out of the city. But I thought to myself: what if I had only gone away from home briefly, and I hadn't pursued the things that interested me? What if my fictional sister and I had ended up taking care of our parents through a very prolonged illness, and so on. I realized it was a "what if" play.

**What if you, yourself, had been a character in a Chekhov play?**

Yes—what if my real life had been like one of those Chekhov characters. Chekhov was a definite jumping-off point for the play, but it's very much not a parody of Chekhov. I've done parodies in the past, and this is much more its own thing. And I did my very best to write it so that you don't have to know Chekhov to respond to it. I thought I was going to have much more about unrequited love, which is a theme that comes up in Chekhov so much. But it became much more about disappointment with how your life has gone. That's



a theme that isn't unique to Chekhov. And it doesn't sound like a comedy at all. But it is a comedy!

**Could you tell us a bit about the parodies you've written?**

Well, I wrote *For Whom the Southern Belle Tolls*, which is a parody of *The Glass Menagerie*. It follows the original play very closely, except that Laura has become Laurence, who is a hypochondriac, which drives his mother crazy, and instead of having a glass menagerie, he has a collection of glass cocktail stirrers, and he gives them all different names. There's another one, less well known, called *Desire, Desire, Desire*, which was mostly about Stan-

ley and Blanche from *A Streetcar Named Desire*. In that one, Stella has gone out to get a Lemon Coke and she hasn't been back for eight years. I did a parody of *A Lie of the Mind* by Sam Shepard, and a very little-known parody of *Aunt Dan and Lemon*, but the longest of my parodies is maybe 30 minutes. I don't know that I've ever seen a parody that sustains for a full-length play. With *Vanya and Sonia and Masha and Spike*, I was afraid that, because of the title, people might assume it's a parody. But the parodies I've written are correctly called parodies. This is inspired by Chekhov, but it's its own thing.

**Are you a person who sees the work you've done over the course of your career as one long trajectory, or do you see it in phases? How does *Vanya and Sonia and Masha and Spike* relate to your other plays?**

I see it in phases, but that's hindsight, because I can look back on it. In high school I wrote conventional musical comedies, and our school performed them, and it was a fun learning experience. Shortly before I applied to college, I got more serious about reading plays and seeing foreign movies, and I was very inspired by the phrase: "Theatre of the Absurd." So until maybe the middle of my years at Yale Drama School, I wrote absurdist plays, very non-realistic comedies.

I think *Sister Mary Ignatius Explains It All for You* was my first play that included anything unabashedly serious. There's a section where Diane (the one who tries to kill Sister) talks about the death of her mother. It was actually based on the death of my mother, which had happened maybe a year before. And I remember when I was writing it, thinking, "Oh dear, will the audience want to hear this?" When I was writing all those absurdist things, I didn't realize I was writing about my family. But when I looked back, I saw the connections. *The Marriage of Bette and Boo* (1985) was based on my parents's marriage, and the character of Matt is pretty much me. I fictionalized some of the relatives, but some of them are not entirely fictionalized! Having written that play, I felt like I'd finished with that. It wasn't a conscious thought—but I was able to move on.



Paul Michael Valley and Anna Cody in the Globe's production of *Beyond Therapy*, 2002. Photo by Sandy Huffaker.

When I got to *Betty's Summer Vacation*, which was 1999, some kind of shift happened for me as a writer, and I think of *Betty's Summer Vacation*, *Miss Witherspoon*, *Why Torture Is Wrong*, and *the People Who Love Them*, and *Vanya and Sonia and Masha and Spike* as connected. I think most writers don't ever get away from writing about families, but none of those plays were really triggered by specifics of my family—at that point I'd gotten old enough that I'd had my own experiences—and instead, they all seemed to focus around a central theme. In *Betty's Summer Vacation*, the theme became this weird American interest in watching distressing things on television: Anita Hill and Clarence Thomas, the Menendez Brothers's trial—anything on Court TV. *Why Torture Is Wrong* was a reaction to the Bush years and the redefinition of torture that happened during that time. That might sound pretty serious, but to the audience, the plays come off as funny.

**From your perspective, as someone who writes almost exclusively comedies, do you think that comedy is something that we need? As human beings, as a society?**

Oh yes, absolutely. Comedies give you pleasure. And over the course of my life, when I've gotten down, I've often put on a comedy to help me get through. There's also something about laughter that comes from things that you recognize. For instance, the bickering of the siblings in my play is funny. You could write it so it would be

hellish, and that might be good, too—it would be intense, more like Edward Albee or Eugene O'Neill. But I think we need both. For two years in college, I was in a deep, deep depression—I couldn't function well as a student or as a person. During that time, I hardly ever watched comedies. I found that I had a hard time responding to things if they weren't tragic, and I liked seeing very depressing movies because they made me feel less alone. But that was a short period in my life.

**What are the things that make you laugh?**

Oh, Monty Python. Old screwball comedies. I like that show "Little Britain" with David Walliams and Matt Lucas.

**Do you have advice for the young writers you mentor at Juilliard about how to make a life in the theatre today?**

Don't try to write a great play, just try to write a good one. If someone else decides it's great later, that's fine, but don't try to write a great one. Write about something you feel really strongly about, even if it's a comedy. Don't write from a mild impulse. And tenacity: just keep going, keep writing. ■



# THE PLAY

## BRUSH UP YOUR CHEKHOV

By Danielle Mages Amato

Christopher Durang's *Vanya and Sonia and Masha and Spike* is riddled with Chekhovian jokes and references. "It takes Chekhov's themes and characters and mixes them all up," Durang says, "as if I've put them into a comic blender." You don't need to know Chekhov to understand the play, but if you're looking for a refresher, look no further.

### VANYA

The central character of the play *Uncle Vanya*, Chekhov's Vanya runs his brother-in-law Serebryakov's country estate, keeping the home fires burning after the death of his sister. Thanks to Vanya's labor, Serebryakov lives a glamorous city life with his gorgeous new wife, Yelena. When Serebryakov and Yelena visit the country, they throw Vanya's entire life into chaos. Not only does Vanya fall in love with Yelena, but Serebryakov threatens to sell the estate, leaving Vanya with nowhere to go.

Durang's Vanya also contains elements of Chekhov's character Konstantin from *The Seagull*. Like Konstantin, Durang's Vanya is related to a famous actress whose achievements overshadow his own. Like Konstantin, Vanya writes a dense, experimental play and arranges for it to be performed for his family—with similar results.

### SONIA

Chekhov's Sonya is niece to Uncle Vanya, his dutiful, hard-working helpmate on the estate who has long been unlucky in love. She is hyper-conscious of being "plain" and unattractive, and her gentle, quiet spirit is both a strength and a failing.

Durang's Sonia also combines elements of Chekhov's Nina, the doomed actress from *The*

*Seagull* who is obsessed with the local lake and the birds that flock to it—although Nina sees herself as a seagull, while Sonia is more of a wild turkey.

### MASHA

Chekhov actually wrote two Mashas: one in *The Seagull* and another in *Three Sisters*. But while Masha of *The Seagull* famously wears black because she is "in mourning for [her] life" and Masha of *Three Sisters* famously longs to go to Moscow, Durang's Masha owes more to the grande dame of *The Seagull*, Arkadina. A successful actress accustomed to attention and flattery, Arkadina's visit to her brother's country estate—with her lover in tow—sets off the action of *The Seagull*.

— BONUS BRUSH-UP! GREEK TRAGEDY —

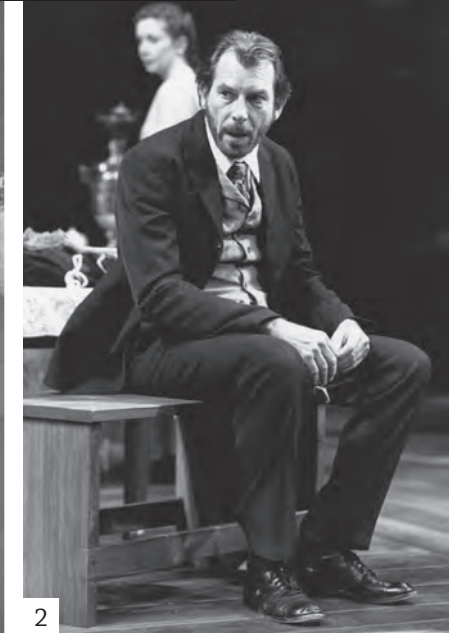
### CASSANDRA

In Aeschylus's great tragedy *Agamemnon*, the seer Cassandra, cursed to see the future but never to be believed, frequently takes the stage to spout page after page of bloody, poetic prophecy. She invokes the furies; she sees visions of lions and eagles and hellhounds; her entire body is possessed and shaken by the visions that Apollo sends her. Durang's Cassandra also makes a mean tuna sandwich.



“Let the things that happen onstage be just as complex and yet just as simple as they are in life. For instance, people are having a meal at a table, just having a meal, but at the same time their happiness is being created, or their lives are being smashed up.”

—Anton Chekhov



VANYA: I hope you're not going to make Chekhov references all day.

SONIA: If they come up, I may.

—*Vanya and Sonia and Masha and Spike*

CHEKHOV AT THE OLD GLOBE: 1. Megan Follows and John Getz in *The Seagull*, 2000. Photo by Craig Schwartz. 2. Richard Easton and Carolyn McCormick in *Uncle Vanya*, 1990. 3. John Getz and Erika Rolfsrud in *The Seagull*, 2000. Photo by Craig Schwartz.



# FUNNY Mixed with PAIN

Director Jessica Stone on *Vanya and Sonia and Masha and Spike*

Interview by Danielle Mages Amato

**What's your history with *Vanya and Sonia and Masha and Spike*?**

My history with the play was from the sidelines; Nicholas Martin was like a second father to me. I spent many evenings listening to Nicky over dinner in his living room as he described with excitement the reading of Chris Durang's new (and maybe best) play for the first time. Nicky had a long fruitful, collaborative relationship with Chris over the years so I really took note of his delight. Over the next year I watched and listened as he went through the classic trials and tribulations of scheduling, casting, rehearsing, opening, closing, re-opening in New York etc. I witnessed the excitement around wonderful reviews and the award season zaniness. It was a thrill to watch so many talented friends—director, playwright, actors, designers—get accolades for their work. Most memorable, however, was experiencing the play for myself, amidst the boisterous crowd on Broadway. It's a sweet, painful, funny yarn about hope and regret and family and a life lived. I'm very honored to bring Nicky's spirit to San Diego with this wonderful play.

**Your background is in both acting and directing. Have you worked on any of Durang's other plays in the past? How would you describe his work?**

I have worked on Durang's plays as an actor. I played Betty in *Betty's Summer Vacation*, directed by Nicky. It's like playing on a jungle gym!

**What do you think has made this play so hugely successful? What about it resonates most for you?**

I think Chris has managed to make middle-aged despair hilarious. I'm typically drawn to

material that demands we look at ourselves squarely and laugh as a result.

**The old adage goes that comedy is harder to do than tragedy—as both an actor and director, do you find that to be true? What about a play that mixes together a bit of both, as this one does?**

I don't think comedy is harder than tragedy but that's only because I happen to use it as a tool, weapon, or coping mechanism frequently throughout a day. It does require specific skills in terms of execution but the rest is the same. Tell the truth. The truth is almost always funny mixed with pain.

**What skills do you think this play requires?**

An understanding of what makes us tick and the lengths we go to get what we want. And the ability to land a joke so cleanly it stops traffic.

**Durang is using Chekhov's work here as a jumping-off point for a very modern story—what's your own background with Chekhov's plays? Do you see similarities between this piece and Chekhov's own work?**

My own history with Chekhov is fairly limited. I was Dunyasha in Michael Greif's beautiful production of *A Cherry Orchard*. Frankly, I didn't think I was any good. If I weren't so long in the tooth I might want another crack at it...I might... I've certainly read almost all of Chekhov's plays and adore them, but I made the mistake of many and assumed they were tragic tales about unhappy people. It wasn't until fairly recently that I realized they are in fact poking fun at humanity, which is much more interesting to me. There are of course some similarities between Durang's play and Chekhov's—on purpose. Chris really plays with absurdity and pain all in one moment or exchange which is such a delight. ■



# A Learning Space Upstairs

The Old Globe Education Department is active year-round, providing programming for students, audience members, and community partners. We welcome fifth-, sixth- and seventh-grade students to our campus for 16 weeks throughout the course of the school year for an introduction to the works of Shakespeare (School in the Park). We train middle school students in acting, movement, stage combat, and audition skills every summer (Middle School Conservatory). We audition nervous high school students and then welcome them to four weeks of intense training and rehearsal of two of Shakespeare's plays (Summer Shakespeare Intensive). We invite community organizations to present and participate in forums and lectures about our plays and the issues and ideas those plays explore (Community Matters). We invite directors, playwrights, cast members, and designers to talk about their work (Audience Matters). We conduct professional development workshops with elementary school teachers before they bring their students to see a show (Seussabration). We conduct pre-show workshops with students right before they go into the theatre to watch a performance (Production Guides). We present readings of short plays written by individuals from all over San Diego County (Community Voices). We host meetings and events with



teachers and Balboa Park organizations, training sessions and seminars of all kinds.

All of those events have something in common. They all take place in the wonderful Karen and Donald Cohn Education Center located directly above the Sheryl and Harvey White Theatre, which make up part of the Conrad Prebys Theatre Center here at The Old Globe. There's a lot going on upstairs! The Seuss classroom and Hattox Hall provide us

with dedicated space for our education programs and have allowed us to develop new programming and welcome an even greater number of people than we ever could before.

Thousands of children and adults have taken advantage of the programs that take place in our Education Center. The rooms are flexible and accommodate our many needs with ease, making it simple to say yes to another great idea for an audience engagement activity such as our recent art exhibit featuring works created by veterans in the Combat Arts project. The exhibit supported a deeper exploration of issues raised in our production of *Water by the Spoonful*. Hattox Hall was the perfect venue for respectfully displaying these important works of art in a beautiful and welcoming environment.

The doors to our education facility are open to you to explore and learn with us about our plays and our world. Join us for a future event and see what's going on upstairs.

(above) Students taking part in the 2013 Middle School Conservatory. (left) 2012 Summer Shakespeare Intensive participants.






**CANDY BUCKLEY**

(Masha) finished a run in the fall of *The Patron Saint of Sea Monsters* at Playwrights Horizons. Her Broadway credits include *Cabaret*, *Scandalous*, *Thoroughly Modern Millie*, *After the Fall*, and *Ring Round the Moon*. Her select Off Broadway credits include *Shockheaded Peter*, *Defying Gravity*, *The Petrified Prince* (Drama Desk Award nomination), *Bernarda Alba*, *Valhalla*, *Communicating Doors*, *Wise Guys*, *View of the Dome*, *The Two Noble Kinsmen*, and *Make Me*. As a company member for four years at American Repertory Theater, she has appeared in *Hedda Gabler*, *Macbeth*, *The Caucasian Chalk Circle*, *King Lear*, and *Misalliance*, among others. As a company member of 11 years at Dallas Theater Center, her credits include *Next Fall*, *The Cherry Orchard*, *All the King's Men*, *Lady Audley's Secret*, and Masha in *The Three Sisters*, among others. Regionally she has appeared in *The Little Dog Laughed* (Hartford Theater-Works), *Autumn Sonata* (Yale Repertory Theatre), *A Delicate Balance* (Guthrie Theater), *Cat on a Hot Tin Roof* (Chautauqua Theater Company), *Barefoot in the Park* (Bucks County Playhouse), *Doctor Cerberus* (South Coast Repertory), *Travesties* (Williamstown Theatre Festival), *All the King's Men* (Arena Stage, Helen Hayes Award nomination), Charles Busch's *The Lady in Question* (Bay Street Theatre), *Sweeney Todd* (Casa Mañana), and *Whistle Down the Wind* (National Theatre). She is a recipient of the Princess Grace Statue Award for outstanding achievement in theatre. Her television credits include "Gossip Girl," "Law & Order: Criminal Intent," and a recurring role on HBO's "Treme." Her recent film credits include *Bachelorette*.


**MARCIA DEBONIS**

(Sonia) has appeared in New York at Ars Nova, Playwrights Horizons, New York Shakespeare Festival, Lincoln Center Theater Lab, and numerous productions with the Drama Desk Award-winning theatre company The Barrow Group, of which she is a found-

ing member. Her regional credits include Long Wharf Theatre, Berkshire Theatre Festival, and Chautauqua Theater Company, among others. Her films include the Sundance Film Festival entry *That's What She Said* co-starring Anne Heche and Alia Shawkat, Woody Allen's *Whatever Works*, *Bride Wars*, *12 and Holding*, *13 Going on 30*, *The Devil's Advocate*, *The Truman Show*, and many more. She has appeared on television in "Babylon Fields" (NBC pilot, 2014), "Homeland," "The Big C," "Curb Your Enthusiasm," "Lipstick Jungle" (recurring), "Law & Order," and "Spin City." She received her B.A. in Theater Arts from UCLA.


**TYLER LANSING WEAKS**

(Spike) most recently made his Broadway debut in Jack O'Brien's *Macbeth*. Some of his other New York performances include *Take Ten* (Theatre Row), *Over the Horizon* (MCC Theater), and *Nature's Trace* (Planet Connections Theatre Festivity). Regionally he has starred in shows including the world premiere of *Sparrowgrass* (Trinity Repertory Company) and as Ken Talley in *Fifth of July* and Peter Patrone in *The Heidi Chronicles* (Princeton Summer Theater). Some of his other favorite past roles are Horatio in *Hamlet*, Slim in *Cowboy Mouth*, Demetrius in *A Midsummer Night's Dream*, Christy Mahon in *The Playboy of the Western World*, and Frankie Epps in *Parade*. He has also appeared on television in "The Good Wife" (CBS) and as Scott in the pilot "Scott Free" (Paramount). He is a graduate of Brown University/Trinity Repertory Company's M.F.A. Program.


**ALLISON LAYMAN**

(Nina) made her Globe debut in *Pygmalion* directed by Nicholas Martin, and she appeared in the 2013 Shakespeare Festival productions of *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Rosencrantz and Guildenstern Are Dead*. Her Old Globe/USD M.F.A. Program credits include the title role in *Antigone*, Hero in *Much Ado About Nothing*, and Francisca in *Measure for Measure*.

Ms. Layman was a two-year company member of The Shakespeare Theatre of New Jersey, where her credits include *The Comedy of Errors*, *Timon of Athens*, *A Midsummer Night's Dream*, *Julius Caesar*, and *Macbeth*. Her other regional work includes Petra in *An Enemy of the People* at Playhouse on Park in Hartford, Connecticut, and a wide range of roles in productions at the Monomoy Theatre in Chatham, Massachusetts. Ms. Layman studied with Bill Esper at his studio in New York and received her B.A. in French Language and Literature from Wesleyan University in Connecticut. Ms. Layman is in her final year of training in the Old Globe/USD M.F.A Program.


**MARTIN MORAN**

(Vanya) Mr. Moran's most recent New York work includes the Off Broadway run of his one-man play, *All the Rage* (Lucille Lortel Award, Outer Critics

Circle Award nomination), *The Cradle Will Rock* (City Center Encores!), and Brecht's *A Man's a Man* (Classic Stage Company). His Broadway performances include *Spamalot*, *Cabaret*, *Titanic*, *Bells Are Ringing*, *How to Succeed in Business Without Really Trying*, and *Big River*. He has appeared Off Broadway in *Fun Home* (The Public Theater), *Floyd Collins* (Playwrights Horizons), *A Man of No Importance* (Lincoln Center Theater), and *The Cider House Rules* and *3 Kinds of Exile* (Atlantic Theater Company). He received an Obie Award and two Drama Desk Award nominations for his 2004 solo play *The Tricky Part*, based upon his memoir of the same title. His regional work includes La Jolla Playhouse, Long Wharf Theatre, Williamstown Theatre Festival, Trinity Repertory Company, and Intiman Theatre. He has appeared on film and television in "The Newsroom," "The Big C," *Possible Side Effects*, *Private Parts*, "Law & Order," "Law & Order: Criminal Intent," "Dellaventura," and *Mary and Rhoda*. He wrote the book and lyrics for the 2012 *Inner Voices* musical *Borrowed Dust* with composer Joseph Thalken. His new memoir, *All the Rage*, will be released by Beacon Press next year. alltherageplay.com.


**HANEEFAH WOOD**

(Cassandra) is thrilled to be a part of this amazingly smart and funny play and to be making her Globe debut. Her Broadway credits include *Rent*, *Avenue Q*, and *Brooklyn*. Her television and film credits include "White Collar," "Nurse Jackie," "NYC 22," "Law & Order: Criminal Intent," "Days of Our Lives," "Strong Medicine," and *Freedomland*. A recent Los Angeles transplant, Ms. Wood was a standout in the 2014 CBS Diversity Showcase.

**CHRISTOPHER DURANG**

(Playwright) Mr. Durang's plays include *Vanya and Sonia and Masha and Spike* (currently running on Broadway), *The Idiots Karamazov*, co-authored with Albert Innaurato, *A History of the American Film* (Tony Award nomination), *Sister Mary Ignatius Explains It All for You* (Obie Award), *Beyond Therapy* (on and Off Broadway), *Baby with the Bathwater*, *The Marriage of Bette and Boo* (Obies for Playwriting, Direction for Jerry Zaks and Ensemble Performance, Dramatists Guild of America's Hull-Warriner Award), *Laughing Wild*, *For Whom the Southern Belle Tolls*, *Betty's Summer Vacation* (Obies for Playwriting, Direction for Nicholas Martin and Performance for Kristine Nielsen), *Miss Witherspoon* (2006 Pulitzer Prize finalist) and *Why Torture Is Wrong, and the People Who Love Them*. His cabaret credits include *Das Lusitania Songspiel*, co-authored and performed by Sigourney Weaver and Mr. Durang (Drama Desk Award nominations for both performers) and *Chris Durang & Dawne* (Bistro Award for Mr. Durang and cohorts John Augustine and Sherry Anderson). He has won the Harvard Arts Medal and the PEN/Laura Pels Award for a Master American Dramatist, and he was recently inducted into the Theater Hall of Fame. For 18 years he and Marsha Norman have been co-chairs of The Juilliard School's Playwriting Program. He is a member of the Dramatists Guild Council.

**JESSICA STONE**

(Director) has worked as an actress on and Off Broadway, and in television and

film, for the last 20 years. Her Broadway credits include *Anything Goes* with Sutton Foster, *Butley* with Nathan Lane, *The Odd Couple* with Nathan Lane and Matthew Broderick, *The Smell of the Kill* with Claudia Shear, *Design for Living* with Alan Cumming and Dominic West, *How to Succeed in Business Without Really Trying* with John Stamos, and *Grease* with Rosie O'Donnell. Her Off Broadway credits include *Crimes of the Heart* directed by Kathleen Turner, *Krisit*, *The Country Club*, *June Moon*, *Tenderloin*, and *Babes in Arms*. She has performed in regional theatres across the country including Huntington Theatre Company, Mark Taper Forum, Geva Theatre, McCarter Theatre Center, and six seasons at Williamstown Theatre Festival. Her favorite productions include *She Stoops to Conquer*, *She Loves Me*, *Springtime for Henry*, *Betty's Summer Vacation*, *A Midsummer Night's Dream*, and *The Cherry Orchard*. Concurrently, she was an assistant/associate director on and Off Broadway to Nicholas Martin, Joe Mantello, David Warren, and Christopher Ashley. Ms. Stone's directing career began in earnest with her 2010 production of *A Funny Thing Happened on the Way to the Forum* for the Williamstown Theater Festival's Main Stage, which was met with critical acclaim. Her directing credits now include Neil Simon's *Last of the Red Hot Lovers* (Williamstown) and *Charlotte's Web* (TheatreworksUSA). Her workshops and readings include Huntington Theatre Company's Breaking Ground Festival, Hourglass Group Ltd.'s *Hot Buttons: A Political Vaudeville*, and collaborations with artists such as Joy Behar and Claudia Shear. Ms. Stone's upcoming productions include Kaufman and Lardner's *June Moon* for Williamstown (2014) and Molière's *Abusrd Person Singular* for Two River Theater Company. She currently lives in Brooklyn with her husband and two sons. This one is for Nicky.

**NICHOLAS MARTIN**

(Original Direction) was an Associate Artist of The Old Globe and previously directed the Globe productions of *Pygmalion*, *Later Life*, *Full Gallop*, *Overtime*, *Macbeth*, and *The Mask of Moriarty*. His Broadway credits include Christopher Durang's smash hit *Vanya and Sonia and*

*Masha and Spike*, *Present Laughter*, *Butley*, *Match*, *Hedda Gabler*, *The Rehearsal*, and *You Never Can Tell*. His Off Broadway credits include *Saturn Returns*, *The New Century*, *Observe the Sons of Ulster Marching Towards the Somme* (Drama Desk Award nomination), and *The Time of the Cuckoo* (Lincoln Center Theater), *Chaucer in Rome* and *Why Torture Is Wrong, and the People Who Love Them* (The Public Theater), *Fully Committed* (Vineyard Theatre, Cherry Lane Theatre), *Full Gallop* (Manhattan Theatre Club, Westside Theatre), *Betty's Summer Vacation* (Obie Award, Drama Desk nomination), *Sophistry* (Playwrights Horizons), and *Bosoms and Neglect* (Signature Theatre Company). Mr. Martin's regional credits include *She Stoops to Conquer* (McCarter Theatre Center), *The House of Blue Leaves* (Mark Taper Forum), *Dead End* (Ahmanson Theatre), *The Verizon Play* (Humana Festival of New American Plays), *The Circle* and *A Cheever Evening* (Westport Country Playhouse), and *My Wonderful Day* (Two River Theater Company). He was the former Artistic Director of Williamstown Theatre Festival and Huntington Theatre Company. Nicholas Martin died on April 30, 2014 at the age of 75.

**DAVID KORINS**

(Scenic Design) has designed the Broadway productions of *Vanya and Sonia and Masha and Spike*, *Motown The Musical*, *Annie*, *Bring It On The Musical*, *Chinglish*, *An Evening with Patti LuPone and Mandy Patinkin*, *Magic/Bird*, *Godspell*, *The Pee-wee Herman Show*, *Lombardi*, *Passing Strange*, and *Bridge & Tunnel*. Mr. Korins has worked extensively both Off Broadway and regionally. His opera credits include the world premieres of *The Gospel of Mary Magdalene* at San Francisco Opera and *Oscar* at Santa Fe Opera. He served as Kanye West's creative director, designing several concerts in the U.S. and abroad. He has received a Drama Desk Award, Lucille Lortel Award, three Henry Hewes Design Awards, and an Obie Award for Sustained Excellence of Design. davidkorinsdesign.com.

**GABRIEL BERRY**

(Costume Design) designs costumes for theatre, dance, and opera. Specializ-



ing in the creation of new work, she has designed premieres of the works of artists including John Adams, David Adjmi, Samuel Beckett, Charles Ludlam, Caryl Churchill, Christopher Durang, Ethyl Eichelberger, Richard Foreman, The Five Lesbian Brothers, Maria Irene Fornes, John Guare, Lameece Issaq, Nick Jones, Craig Lucas, Naomi Wallace, Kia Corthron, Will Power, Marcus Gardley, Scott Z. Burns, Meredith Monk, Charles Mee, Tony Kushner, Peter Sellars, Philip Glass, Reinaldo Povod, Mabou Mines, Tennessee Williams, and Branden Jacob Jenkins. Her notable honors include Obie, Bessie, and Lucille Lortel Awards and a silver medal from the Prague Quadrennial for her contribution to experimental theatre. Her upcoming projects include *A Midsummer Night's Dream* for the Stratford Festival, John Adam and Peter Sellars's *The Gospel According to the Other Mary* for the English National Opera, and Stew and Heidi Rodewald's *The Total Bent* for The Public Theater.

#### DAVID WEINER

(Lighting Design) makes his Old Globe debut with *Vanya and Sonia and Masha and Spike*. His other recent work on the West Coast includes *Vanya and Sonia and Masha and Spike*, *American Night: The Ballad of Juan Jose, Venice* (2011 Ovation Award), and *This Beautiful City* (Center Theatre Group). His Broadway credits include *Romeo and Juliet*, *Dead Accounts*, *Grace*, *Godspell*, *The Normal Heart*, *Reasons to Be Pretty*, *Butley*, *Dinner at Eight* (Lincoln Center Theater), *Betrayal* (Roundabout Theatre Company), and *The Real Thing*. Off Broadway, Mr. Weiner's work has been seen at MCC Theater, Manhattan Theatre Club, Second Stage Theatre, Playwrights Horizons, The Public Theater, New York Theatre Workshop, Theatre for a New Audience, Vineyard Theatre, and Atlantic Theater Company. Mr. Weiner has worked at theatres across the United States, including Steppenwolf Theatre Company, Goodman Theatre, Oregon Shakespeare Festival, South Coast Repertory, Guthrie Theater, La Jolla Playhouse, Alley Theatre, McCarter Theatre Center, Huntington Theatre Company, American Repertory Theater, Kansas City Repertory Theatre, Williamstown

Theatre Festival, and Berkeley Repertory Theatre. Mr. Weiner has received Lucille Lortel Awards for *Through a Glass Darkly* and *Rodney's Wife*; a Drama Desk Award nomination for *Small Fire*; and American Theatre Wing Henry Hewes Design Award nominations for *Reasons to Be Pretty*, *This Beautiful City*, *Pump-girl*, *The Overwhelming*, and *The Seven*. DavidWeinerDesign.com.

#### MARK BENNETT

(Original Music and Sound Design) previously composed and/or sound designed the Globe productions of *Twelfth Night* directed by Jack O'Brien, *Golda's Balcony* directed by Scott Schwartz, and *Pygmalion* directed by Nicholas Martin. His recent Broadway scores include *Macbeth* directed by O'Brien, *Vanya and Sonia and Masha and Spike*, *Dead Accounts*, *Driving Miss Daisy*, *A Steady Rain*, *The Coast of Utopia* (2007 Drama Desk Award for Outstanding Music in a Play), *Henry IV*, *Golda's Balcony*, and *The Goat, or Who Is Sylvia?*, among others. Mr. Bennett's Off Broadway credits include *The City of Conversation*, *The New Century*, *Chaucer in Rome*, and *The Time of the Cuckoo* (Lincoln Center Theater), *An Iliad* (Obie Award), *Valhalla*, *Mad Forest*, and *My Children! My Africa!* (New York Theatre Workshop), and original scores for eight Shakespeare in the Park productions as well as *The Seagull* and *Dogeaters* (The Public Theater). His scores for La Jolla Playhouse include *A Midsummer Night's Dream* directed by Christopher Ashley (Craig Noel Award), *An Iliad* (Craig Noel Award), *His Gal Friday*, and, as composer and co-lyricist, the musical *Most Wanted*. His other regional theatre productions include *As You Like It* directed by Barry Edelstein (Williamstown Theatre Festival), *Dead End*, *Without Walls*, and *The House of Bernarda Alba* (Center Theatre Group), and *Plato's Symposium* (Getty). Mr. Bennett was the composer for Sam Mendes's *The Bridge Project*, 2009-2012 (Brooklyn Academy of Music, The Old Vic). He is the recipient of a 1998 Obie Award for Sustained Excellence of Sound Design, 1998 Bessie Award, Ovation Award, American Theatre Wing Award and 14 Drama Desk Award nominations.

#### CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few, Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *Casa Valentina*, *The Snow Geese*, Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford's Theatre, and three seasons with Williamstown Theatre Festival. Their recent film and television credits include *HairBrained* with Brendan Fraser, "Odyssey" (NBC pilot), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

#### BRYAN HUNT

(Associate Director) was the assistant director for the world premiere of *Vanya and Sonia and Masha and Spike* at McCarter Theatre Center, Lincoln Center Theater, and on Broadway, as well as the associate director at the Mark Taper Forum in Los Angeles. His directing credits include *Watson: The Musical* (The King's College), *Alien Sex Comedy* (New Light Theater Project), *As You Like It* and *Caroling Through the Woods* (Theatre-Hikes Colorado), *Pretty, Smart, Poetic* (Westport Country Playhouse), *Henry V* (Great River Shakespeare Festival's Shakespeare for Young Actors), and *Urinetown, The Musical* (Margo Jones Theatre). He has served as assistant director at several regional theaters including Westport Country Playhouse, Arena Stage, Center Stage in Baltimore, Goodman Theatre, and Dallas Theater Center, as well as Red Bull Theater and 92nd Street Y in New York. He is currently Producing Director of Iron Curtain Theater Company in New York City and a founding member of Island Theater Company in Chicago. Mr. Hunt holds a B.F.A. in Theatre from Southern Methodist University.

#### ANNETTE YÉ

(Stage Manager) served as stage manager for The Old Globe's *The Few, Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell* and the 2010 production of *Dr. Seuss' How The Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011-2013), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever* and the Summer Shakespeare Festivals 2008 and 2010-2013.

#### AMANDA SALMONS

(Assistant Stage Manager) has worked previously at The Old Globe on *The Last Goodbye*, the Shakespeare Festival (2011-2013), *Anna Christie*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Somewhere, Groundswell*, *Welcome to Arroyo's*, *Lost in Yonkers*, *I Do! I Do!*, *The Savannah Disputation*, and *The Price*. In addition, she stage managed for the Summer Shakespeare Intensive through the Globe's education department, working with high school students on *Love's Labour's Lost*, *As You Like It*, and *Pericles*. Her other San Diego credits include *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury*, and *Rumpelstiltskin* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

#### BARRY EDELSTEIN

(Old Globe Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. Most recently Mr. Edelstein made his directorial debut at The Old Globe with *The Winter's Tale*. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park, *Timon of Athens* with Richard Thomas, and *The Merchant of Venice* featuring

Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include *The Winter's Tale* with David Strathairn, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Roger Rees and Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University's Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic*, and *American Theatre*. His book *Thinking Shakespeare* was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

#### MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at The-

atre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

#### JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O'Brien most recently directed Ethan Hawke in *Macbeth* on Broadway this season. His Broadway credits also include: *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of



his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

#### CRAIG NOEL

(Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named

one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his

honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

#### CASTING

CAPARELLIOTIS CASTING  
David Caparelliotis  
Lauren Port



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.

## Subscribe to the 2014-15 Old Globe Season Today!

#### BRIGHT STAR | September 13 - November 2

Music by Edie Brickell and Steve Martin

Lyrics by Edie Brickell

Book by Steve Martin

Based on an original story by Steve Martin and Edie Brickell

Directed by Walter Bobbie

#### THE ROYALE | October 4 - November 2

By Marco Ramirez

#### MURDER FOR TWO | January 24 - March 1

Book and Music by Joe Kinosian

Book and Lyrics by Kellen Blair

Directed by Scott Schwartz

#### THE TWENTY-SEVENTH MAN

February 14 - March 15

By Nathan Englander

Directed by Barry Edelstein

#### THE WHITE SNAKE | March 21 - April 26

Written and Directed by Mary Zimmerman

#### BUYER & CELLAR | April 4 - May 3

By Jonathan Tolins

Directed by Ron Lagomarsino

#### ARMS AND THE MAN | May 9 - June 14

By George Bernard Shaw

#### TO BE ANNOUNCED | May 23 - June 21

## SUBSCRIBE ONLINE!

[www.TheOldGlobe.org/Subscriptions](http://www.TheOldGlobe.org/Subscriptions)

The Old Globe celebrated the opening of J.B. Priestley's period drama *Time and the Conways*, directed by Rebecca Taichman, on Thursday, April 3, 2014. Production Sponsors Conrad Prebys and Debra Turner, Globe Guilders, United, and Wells Fargo were in attendance to kick off the evening. The festivities began with a pre-show dinner for Circle Patron donors, Board members, Production Sponsors, and members of the artistic team. Following the performance, they all joined cast and crew members for an exuberant opening night cast party.



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1. Board Chair Elaine Darwin, Artistic Director Barry Edelstein, and Linda Van Vark, President of Globe Guilders, Production Sponsors. 2. Amber and Bob McLaughlin, Gloria Rasmussen, Bonnie Leth of Production Sponsor United, and Kimberly Leth. 3. John Major, Ron Leonardi, Rafael Pastor, and John Hattox. 4. Marion Benassi, Board member Pam Farr, and Sue Major. 5. Board member Jordine Von Wantoch, Jeffrey Waggle, and Board member Pat Hodgkin. 6. Board member Tim Rafalovich of Wells Fargo, Production Sponsors, with Janet Rafalovich, Artistic Director Barry Edelstein, and costume designer David Israel Reynoso. 7. Annamarie Maricle, Peter Landin, and Michelle Cardinal. 8. Board member Harvey White, Sheryl White, Laurie Mitchell, and Brent Woods. Photos by Doug Gates.



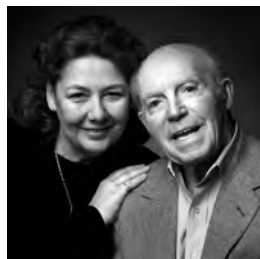
# OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2013-2014 season.

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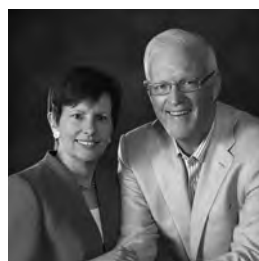
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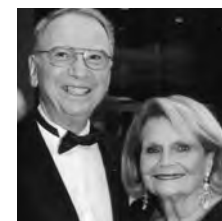
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013; for The County of San Diego: Participants of the 2010 Summer Shakespeare Intensive.



## WHAT THE GLOBE MEANS TO US



### *Production Sponsors* KAMAYA JANE AND DIANE ZEPS

“The Old Globe has been a part of our family’s history for more than 30 years. The community outreach programs provided by The Old Globe are unparalleled, as are the productions. From Shakespeare to premieres of plays and supporting new and upcoming playwrights, everything the Globe does is first class. We are honored to be able to continue our family’s support of The Old Globe.”

(from left) Lance Cohen, Production Sponsor Kamaya Jane, director Davis McCallum, and Production Sponsor Diane Zeps at the opening night celebration for *The Few*. Photo by Doug Gates.



### *Board member, Directors Level Circle Patron* KARIN WINNER

“I’ve been coming to The Old Globe since I was a teenager. It’s where I fell in love with theatre...the curtain would rise and I would be totally drawn into whatever glimpse of life unfolded. How lucky we are to have such a storied theater to call our own. The Globe is the gold standard. When the lights dim and it all comes together, it’s a magical experience.”

Managing Director Michael G. Murphy, Globe Board Honorary Director Deborah Szekeley, and Board member Karin Winner at the 2013 Globe Gala. Photo by Bob Ross.



### *Craig Noel Level Circle Patrons, Globe Guilders* JOYCE AND MARTIN NASH

“When we moved to San Diego 31 years ago, we began subscriptions, both summer and winter, to The Old Globe, on recommendations from new friends and neighbors. The Old Globe has greatly enriched our cultural experience, and we know it will continue to do so.”

Joyce and Martin Nash with (center) *Other Desert Cities* actress Dana Green at a 2013 Meet the Artist event. Photo by Nowell Wisch.

## The Role of the BOARD OF DIRECTORS

Not-for-profit organizations like The Old Globe are an integral part of our community and, as independent private entities, provide countless services and programs for children and adults of all ages. By definition, each or all of these organizations must depend upon the financial support, advocacy and volunteerism of their patrons to meet their goals and must also rely greatly on the leadership and governance of a dedicated Board of Directors.

You have likely seen the lists of members of the Globe’s Board of Directors many times but may not be aware that these individuals are generous donors and volunteers themselves, providing invaluable time and talent in service of the mission established by the Globe’s founders. The Globe’s Board currently consists of 50 members, representing a broad range of community leaders, educators, businesses and family affiliations. In addition to their own generous financial support, the Board provides countless hours of guidance over fiduciary matters, institutional policy, legal concerns, administrative



management and long-range planning. These functions are carried out through regular meetings of the full Board and its committees. In addition, ad-hoc committees are formed as needed, such as the Artistic Director Search Committee.

Equally vital, Board members serve as advocates for the Theatre, enhancing the organization’s public image. One of the many reasons for the Globe’s 79 years of success and achievement comes from a spirit of collaboration set forth by Craig Noel, who greatly valued the volunteer leadership that helped lift the Globe higher and higher. The Globe’s Board continues this legacy,

reaching out through personal advocacy efforts to neighbors, friends and community, forging new relationships and partnerships.

We are deeply grateful to the Globe’s Board of Directors for shepherding this great institution, the largest performing arts organization in San Diego and the sixth-largest regional theatre in the nation.

Photo: Board Member Peter Cooper, Board Members Debra Turner and Conrad Prebys, Board Member Sandra Redman of California Bank & Trust, Richard Wright and Board Member Mary Beth Adderley at the opening night celebration for *A Gentleman’s Guide to Love and Murder*.

## Associate Artist – Hall of Honor



The next time you attend a performance in the White Theatre at the Prebys Center, please come early and visit the Associate Artist Hall of Honor. This hidden Globe treasure is just off the Viterbi Family Lobby. (It is only open prior to performances because its location is an active passageway for actors entering and exiting the White stage.)

You’ll find on display photos of the 57 Globe Associate Artists, who have shared their many talents on our stages and behind the scenes and who epitomize the heart and soul of this organization. In recognition of their commitment to The Old Globe, we acknowledge them as Associate Artists with a photo in the Hall of Honor and the title that officially recognizes their Globe partnership.

Our most recently named Associate Artist—in January 2013—was Nicholas Martin, original Broadway director of *Vanya and Sonia and Masha and Spike*, which won the 2013 Tony Award for Best Play. Another whose work was seen this season is Ralph Funicello, whose more than 75 production designs at the Globe include the set for the much-lauded *Water by the Spoonful*. New Globe Board member Robert Foxworth is also an Associate Artist whose recent appearances include *August: Osage County* and *Other Desert Cities*. As you walk through the Hall of Honor, you will delight in recognizing many faces familiar not only from their work at the Globe but also from regular appearances in television and film.

We welcome you to visit the Hall of Honor, which was generously underwritten through a gift from Elaine and Dave Darwin.

Amy E. Allison ..... General Manager  
 Dave Henson ..... Director of Marketing and Communications  
 Todd Schultz ..... Director of Development  
 Mark Somers ..... Director of Finance  
 Richard Seer ..... Director of Professional Training  
 Robert Drake ..... Director of Production  
 Roberta Wells-Famula ..... Director of Education

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 Danielle Mages Amato ..... Literary Manager/Dramaturg  
 Bernadette Hanson ..... Artistic Associate  
 Jan Gist ..... Resident Vocal Coach

## PRODUCTION

Debra Pratt Ballard ..... Associate Director of Production  
 Suzanne Conway ..... Company Manager  
 Carol Donahue ..... Production Coordinator  
 Jackson Smith ..... Assistant Company Manager

## STAGE MANAGEMENT

Leila Knox ..... Production Stage Manager

## TECHNICAL

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 Travis Barrett ..... Assistant Technical Director  
 Sean Fanning ..... Resident Design Assistant  
 Eliza Korshin ..... Technical Assistant/Buyer  
 Gillian Kelleher ..... Master Carpenter  
 Carole Payette ..... Charge Scenic Artist  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Robert Dougherty ..... Festival Master Carpenter  
 Jack Hernandez ..... Charge Carpenter, White  
 Eileen McCann ..... Painter  
 Dave Atchinson, Daniel Capiro, Sean Chaffin,  
 Chris Chauvet, Dave Garcia, Larry J. Hall, Sloan Holly,  
 Jay McNabb, Francisco Ramirez, Jon Serbian,  
 Kurtis Wieschers ..... Carpenters  
 W. Adam Bernard ..... Lead Scenic Artist  
 Jason Chohon ..... Automation Coordinator

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 Michelle Hunt Souza ..... Design Assistant  
 Erin Cass ..... Draper  
 Wendy Miller ..... Tailor/Draper  
 Babs Behling, Anne Glidden Grace ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Heather Premo ..... Stitcher  
 Erin Carignan ..... Craft Supervisor/Dyer/Painter  
 Molly O'Connor ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant to Wig and Makeup Supervisor  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Anna MacDonald ..... Wardrobe Crew Chief, White  
 Ana Maldonado ..... Wardrobe Crew, Globe  
 Anna Noll ..... Wardrobe Crew, White  
 Marie Jezbera ..... Rental Agent

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 David Buess ..... Property Master, Globe

**Barry Edelstein**, Artistic Director

Kristen Flores ..... Stage & Property Master, White  
 Andrew Recker ..... Property Master, Festival

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 Jim Dodd ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Rebecca Broberg, Mark Dewey, Christian Erikson,  
 Sam Ibrahim, Conor Mulligan,  
 Luke Olson, Tyler Whitehead ..... Electricians

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 Cynthia Stokes ..... Teaching Artists

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 Jessica Burger ..... Development Manager,  
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**Michael G. Murphy**, Managing Director

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 Janet Larson, Guadalupe Velez ..... Security Guards  
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 Alexander Thomas ..... VIP Valet Attendants

Jack O'Brien ..... Artistic Director Emeritus  
 Craig Noel ..... Founding Director