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.
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 Cooper’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 Gentleman and Cornelis, 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 of the American Friends of the Louvre.

SPOTLIGHT ON A MAJOR OLD GLOBE BENEFACCTOR

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 a 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 Foundation is honored near 1,000 houses throughout the United States. To this day, The Shubert Organization remains at the forefront of American theatre under the leadership of Chair-man/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 powerful 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.

EXTRAORDINARY LEADERSHIP

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create the productions on the three stages, programs in the community and our influence beyond this region.

— $25 million and higher —
Donald* and Darlene Shiley

— $21 million and higher —
Conrad Prebys | San Diego Commission for Arts and Culture

— $8 million and higher —
Karen and Donald Cohn | Sheryl and Harvey White

— $7 million and higher —
Kathy Hattori

— $5 million and higher —
Helen K. and James S. Copley Foundation | Audrey S. Geisel | County of San Diego

— $2 million and higher —
The James Irvine Foundation | The Shubert Foundation | Viterbi Family Foundation

— $1 million and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $750,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $500,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $250,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $125,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $75,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $50,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $25,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

— $10,000 and higher —
The Lipinsky Family | National Endowment for the Arts | Helen Edison*

2014 GLOBE GALA – A SUMMER SIZZLER

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.
THE OLD GLOBE PRESENTS

VANYA AND SONIA AND MASHA AND SPIKE

BY CHRISTOPHER DURANG

DIRECTED BY JESSICA STONE

BASED ON THE BROADWAY DIRECTION OF Nicholas Martin†

THE CAST

(in alphabetical order)

MASHA ................................................................. Candy Buckley*
SONIA ............................................................. Marcia DeBonis*
SPIKE ............................................................... Tyler Lansing Weaks*
NINA ................................................................. Allison Layman*
VANYA ............................................................. Martin Moran*
CASSANDRA ..................................................... Hansefah 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
DIALект COACH .................................. Jan Gut
STAGE MANAGEMENT INTERN ............................ Savannah Abel

Caparelliotis Casting
Bryan Hunt ASSOCIATE DIRECTOR
Annette Yé STAGE MANAGER

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Associate Artist of The Old Globe.
*Student in The Old Globe/University of San Diego Graduate Theatre Program.
Si desea una sinopis 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.

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
May 17 - June 22, 2014
As Michael Murphy and I note in our wellcome 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 masterpiece. 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 outsize. 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 Brit- ishish bad-boy farceur Joe Orton, Durang has find some joy in Jess making her Globe debut by contributing her own abundant talent, rich and glee. Her contribution is so delightfully worthy of its place on our stage.

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. As Michael, he’s one of his very best. His plays are full of love, and his dramatic persona composes a gallery of characters who, though perhaps quite damaged, are never defeated. There’s a basic op-timism 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 charac- ters 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, 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 heartbreakingly hilarious that makes Vanya and So-nia 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 under-study Jessica Stone. She is an actress and direc-tor 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!
Playwright Christopher Durang on Vanya and Sonia and Masha and Spike

Interview by Danielle Magee Amato

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 definitive 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 Stanley 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 par-ody. 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 any-thing unabashedly serious. There’s a section where Diane (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—Hav-ing written that play, I felt like I’d finished with that. It wasn’t a conscious thought—but I was able to move on.

When I got to Betty’s Summer Vacation, which was 1999, some kind of shift hap-pened 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 writ-ers don’t ever get away from writing about families, but none of those plays were real-ly 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 inter-es-ting in watching distressing things on tele-vision: 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 redef-inition of torture that happened during that time. That might sound pretty seri-ous, 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 com-edy to help me get through. There’s also something about laughter that comes from things that you recognize. For instance, the pickering of the siblings in my play is funny. You could write it so it would be hellish, and that might be good, too—that 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 come-dies. I like that show “Little Britain” with David Walliams and Matt Lucas.

Do you have advice for the young writ-ers 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 some-thing 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.
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*.

**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*.

**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.

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**VANYA**
I hope you’re not going to make Chekhov references all day.

**SONIA**
If they come up, I may.

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*“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
**FUNNY Mixed with PAIN**

Director Jessica Stone on Vanya and Sonia and Masha and Spike

Interview by Danielle Magos 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 honor 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? Do you see similarities between this piece and Chekhov’s own work?

My own history with Chekhov is fairly limited. I was Dumyasha 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 so 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.

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 (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 ideas and issues 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 those 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.
CANDY BUCKLEY (Scenic Design) was a standout in the 2014 CBS Diversity Shootout, The Patron Saint of New Saints at Playwrights Horizons. Her Broadway credits include Christopher Durang’s Dinosaur, The Odd Couple with Nathan Lane and Matthew Broderick, The Smell of the Kill with Chris Henry Coffey, and The Mother. 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. 

HANNAFEAN WOOD (Costume) has worked as an actress on and Off Broadway, and in television and film, for the last 20 years. Her Broadway credits include Christopher Durang’s Durang Fest, Butley with Nathan Lane, The Odd Couple with Nathan Lane and Matthew Broderick, The Smell of the Kill with Chris Henry Coffey, and The Mother. 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 LCD (Karamoju, 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 Design for David Korins), The Heidi Chronicles (Parker Award, a member of the Gulf of America’s Hull-Warriner Award), Laughing Wild, For Whom the Southern Bells Toll, Betty’s Summer Vacation (Obies for Playwriting, Direction for Nicholas Martin and Performance for Kristine Nielsen), Miss Witherspoon (2006 Pulitzer Prize for Drama, Obie for Best Performance 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 Augstine and Sherry Anderson). He has won the Hartford 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 and member of the Dramatists Guild Council. 

JESSICA STONE (Dramaturg) has worked as an actress on and Off Broadway, and in television and film, for the last 20 years. Her Broadway credits include Christopher Durang’s Durang Fest, Butley with Nathan Lane, The Odd Couple with Nathan Lane and Matthew Broderick, The Smell of the Kill with Chris Henry Coffey, and The Mother. 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. 

TYLER LANSING WEAKS (Spice) most recently made his Broadway debut in Jack O’Brien’s Macbeth. Some of his other New York performance includes Take Ten (Theatre Row), Over the Horizon (MCC Theatre), and Nature’s Trace (Planet Connections Theatre Festival). Regionally he has starred in shows including the world premiere of Spaurgrass (Busch Theater Company, Rarefoot in the Park (Bucks County Playhouse), Doctor Cer - ties (Williamstown Theatre Festival), Travis - ties (Williamstown Theatre Festival), All the King’s Men (Arena Stage, Helen Hayes Award nomination), Charles Busch’s “Treme.” Her recent film credits include “Scott Free” (Paramount). He is a gradu - ationate of Brown University/Trinity Reperto - nie of The Shakespeare Theatre of New York at Ars Nova, (Sonia) has appeared in shows including the world premiere of Spaurgrass (Busch Theater Company), Rarefoot in the Park (Bucks County Playhouse), Doctor Cer - ties (Williamstown Theatre Festival), Travis - ties (Williamstown Theatre Festival), All the King’s Men (Arena Stage, Helen Hayes Award nomination), Charles Busch’s “Treme.” Her recent film credits include “Scott Free” (Paramount). He is a gradu - ationate of Brown University/Trinity Reperto - 

ARTISTS 

Mary Lynn Pelletier, Scott Free and Patricia Whitehead ran in the fall of The Patron Saint of New Saints at Playwrights Horizons. Her Broadway credits include The Cider House Writers (Director) has worked as an actress on and Off Broadway, and in television and film, for the last 20 years. Her Broadway credits include Christopher Durang’s Durang Fest, Butley with Nathan Lane, The Odd Couple with Nathan Lane and Matthew Broderick, The Smell of the Kill with Chris Henry Coffey, and The Mother. 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. 

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Juan Jose American Repertory Theater, Kansas Shakespeare Festival, South Coast Rep. He is the recipient of a 1998 Obie Award for Outstanding Sound Design, 1998 Bessie Award, Ovation Award, American Theatre Wing Award and 14 Drama Desk Award nominations, of an Unheard Donald Denver Award.

BARRY EDELMAN

Old Globe Artistic Director is a stage director, produces, author, and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly 50 world premieres. Mr. Eidelberg 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 programming and acting/curriculum training programs. At The Public, Mr. Eidelberg staged Julius Caesar starring Jeffrey Wright for Shakespeare in the Park, Timon of Athens with Richard Thomp- son, and the Merchant of Venice featuring Ron Leibman’s Obit Award-winning performing artist. 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. Her other Globe credits include A Gentleman’s Guide to Love and Murder, Dr. Seuss’ How the Grinch Stole Christmas! (2011- 2013), The Snow Queen, Lyle Keesler’s Orphans, The Trip to Bountiful, Grace, Dead Accounts, The Other Place, Seminar, The Cabinet, Fly, People, 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, LCT, 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).

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

CRAIG NOEL

(Founding Director) was first appointed director in 1959, directing 35 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 “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 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 Theatre; 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.

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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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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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“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 up-coming 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 Diviners. Photo by Doug Gates.

The Role of the
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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 Members Peter Cooper, Board Members Delores Turner and Conrad Prebys, Board Member Sandra Rodman of California Bank & Trust, Richard Wright and Board Member Mary Beth Addison 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.

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