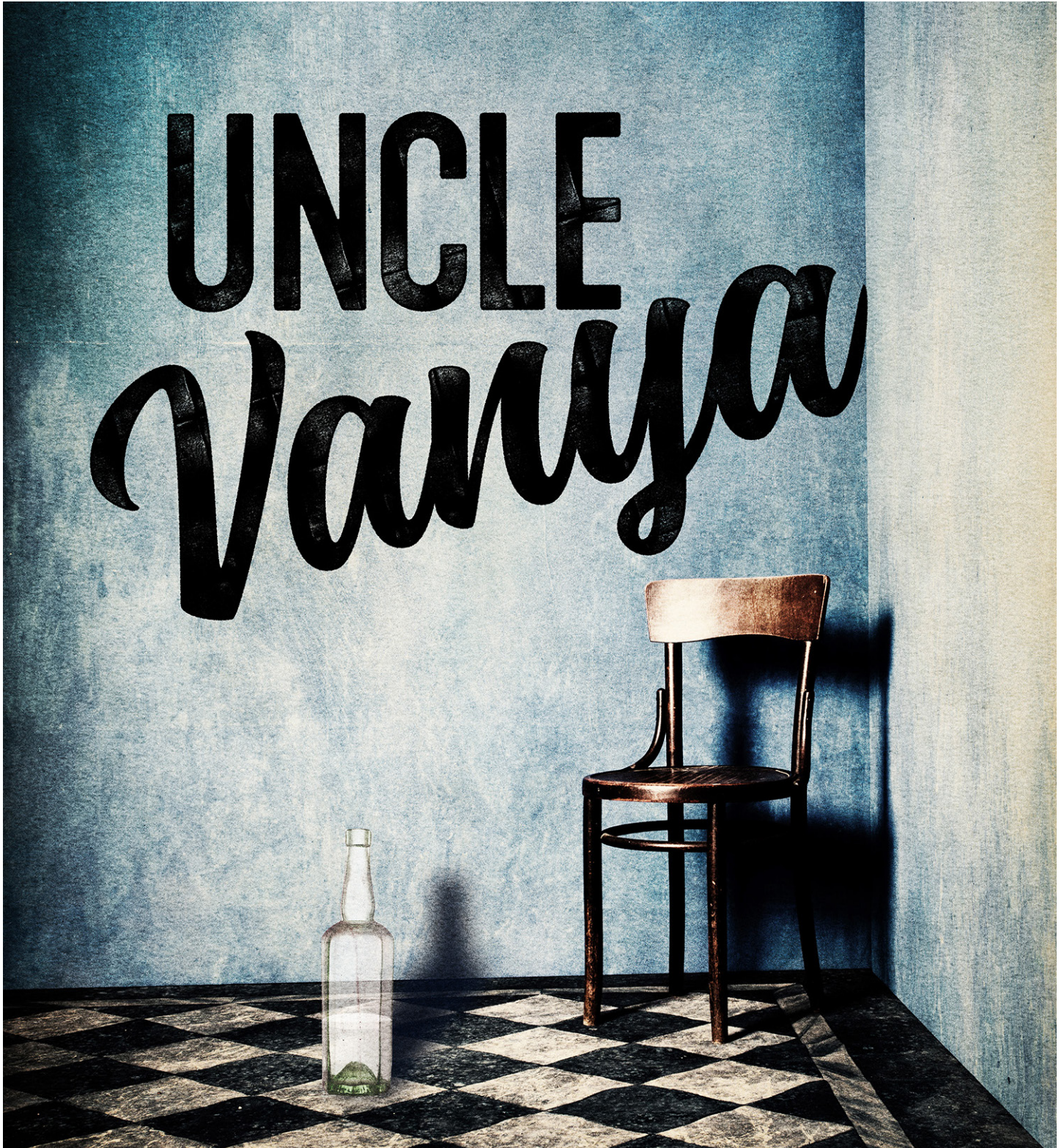


performances

THE  LD GLOBE

FEBRUARY 2018



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of Uncle Vanya. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

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.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

PRODUCTION SPONSORS



MARY BETH ADDERLEY

Mary Beth Adderley is a native San Diegan who has been passionately involved with The Old Globe for many years and currently serves on the Globe's Board of Directors. Mary Beth is deeply interested in the development of new musicals, and in 2014 she helped fund a workshop in New York that culminated in the public concert performances of *Bright Star* at Vassar College. She is also on the board of South Coast Repertory and is an Emerita Trustee of Vanderbilt University. Mary Beth has sponsored numerous Globe productions including *The American Plan*, *Richard O'Brien's The Rocky Horror Show*, *Allegiance*, *Bright Star*, *Rain*, and *Guys and Dolls*. She has also been a generous supporter of the Globe Gala for many years.



SILVIJA AND BRIAN DEVINE

For Silviya and Brian Devine supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans the nation and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company, and Washington, DC's Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silviya joined our Board of Directors in 2012. In addition to theatre, Silviya and Brian ardently support live music of all genres—including at La Jolla Music Society, on whose board Silviya also serves—as well as multiple charities for education. In 2016, Brian retired as Chairman of the Board of Petco, and the Devines remain strong advocates for animal welfare organizations, including the San Diego Humane Society and SPCA.



HAL AND PAM FUSON

Hal and Pam Fuson became Globe regulars shortly after moving from Los Angeles to Encinitas in 1983. During their two children's teenage years, they subscribed to the Globe as a family. The children went off to college, and Hal and Pam gained new insights by attending evening shows with Post-Show Forums. Hal served as the Globe's Board Chair from 2011 through 2014, a voyage of discovery that engaged the couple in new challenges and reinforced for them the vital role that The Old Globe plays in the cultural life of San Diego. Now they often bring their grandchildren to Globe productions, anxiously waiting until after the curtain to hear how their young brains have processed the lines of Cole Porter or William Shakespeare.



JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and serves on the Executive and Development Committees. Gary and Jean reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man*, *Rain*, *Picasso at the Lapin Agile*, and Ken Ludwig's *Robin Hood!*, and they are honored to sponsor *Uncle Vanya*, as well as support the Globe-commissioned translation of this classic work.

At The Old Globe, we have the world's best family of supporters. We cannot make theatre matter without your support.

Each year we plan a series of unique, exclusive experiences for our donors, and we would love to welcome you to our behind-the-scenes events, lunches with actors, Lipinsky Family VIP Suite, and more.

Join us today! Every gift makes an impact. Every gift makes theatre matter.

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- Gifts starting at \$50 and up to \$2,499
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OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

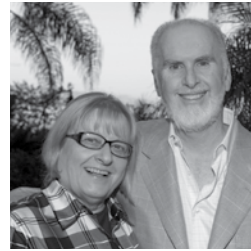
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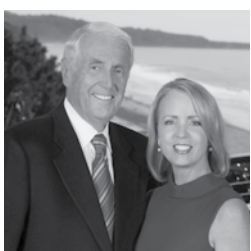
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†Charter Sponsor since 1995

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create productions on the three stages and programs in the community.

— \$25 million and higher —
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Anonymous (1)

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

PUBLIC SUPPORT

Financial support is provided by The City of San Diego.

The Old Globe is funded by the County of San Diego.

Special thanks to the County of San Diego
Board of Supervisors.



We thank all our generous patrons and supporters—including government funders—who make theatre matter. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

For County of San Diego:
www.sandiegocounty.gov/content/sdc/general/bos.html



I am absolutely delighted to welcome you to The Old Globe and our first show of 2018 in the Sheryl and Harvey White Theatre, *Uncle Vanya*. The Globe is celebrated for many things, one of which is making the old new again. Classic theatre comes to life several times a year on Globe stages, and this production of the beloved Chekhov play features a new translation by some of the best in the world. We are thrilled to share it with you.

For me, this is an especially exciting time because I am beginning my term as Chair of the Globe's Board of Directors. It is an honor to support and work with this treasured theatre, and I am consistently inspired by the quality—and, quite honestly, the quantity—of work the incredible creative teams, artists, and staff produce here. For most regional theatres, 15 productions a year would be unheard of, but the Globe doesn't stop there.

Through groundbreaking programs like Globe for All, sensory-friendly performances, Community Voices workshops, and so many more, the Globe is impacting lives and bringing theatre

to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Hard work here pays off elsewhere as well. In the last few months, two productions that started here at the Globe—Anna Ziegler's *The Last Match* and Steve Martin's *Meteor Shower*—have found second lives in New York. These are just the latest in a long line of shows that the Globe has brought to life and sent out into the world.

Your support is what makes all of this possible. Without the support of our incredible family of donors, the Globe would not be the leading American theatre it is today. I hope that, after enjoying this production, you will consider becoming a donor and joining the Friends of The Old Globe or the Circle Patrons. Special experiences and excellent benefits await you, but most of all, you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	David Ogden Stiers	*In memoriam

FROM BARRY

The classics have been a constant in my career in theatre. Shakespeare has enjoyed pride of place, of course, but I've directed and produced great works by other canonical and lesser-known writers of the past as well. The first theatre I ran, Classic Stage Company in New York, was (and still is) driven by a mission to find the contemporary pulse that beats in even the oldest plays. I learned countless lessons there about how to bring a play from another time, culture, and language to vivid life for contemporary American audiences, and those lessons have held me in good stead in producing this unique and powerful production of *Uncle Vanya*. Here are the top four.

First, for a play written in a language other than English, you need a good translation. The sound of Chekhov I hear in my mind's ear is informed by the Victorian translations of the hugely influential Constance Garnett: wordy, formal, and prim. In reaction to those stuffy texts, modern playwrights have fashioned their own "new versions" of the plays—David Mamet, Sarah Ruhl, David Hare—but these also wrap the plays in a gauzy alternative voice, perhaps more interesting and contemporary than Garnett's, but still not Chekhov's. Larissa Volokhonsky and Richard Pevear, the two most important translators of Russian literature into English, and perhaps the two most influential thinkers about the art of translation at work today, have done something different. In collaboration with Richard Nelson they have made a translation whose fluency, clarity, and transparency are a marvel. Their achievement is to bring us into direct contact with Chekhov, to bring him to us with an immediacy and freshness that reveals him anew. I am honored that they accepted the Globe's commission to bring the English-speaking theatre an entirely new and fresh Chekhov.

Second, you need a visionary director. Not only is Richard Nelson a playwright of consequence and renown, but he is also one

of our most idiosyncratic and original stage directors. Over the past decade or so Richard has been exploring what's been dubbed a "conversational theatre." In it, the characters speak, behave, and interact as truthfully as possible, and the audience listens in. The actors focus with uncommon rigor on each other and invite the audience to lean into their interactions. They don't artificially turn to the audience, they don't "cheat out" to make sure they are always seen at every moment, they don't push their voices to be heard. They simply converse with each other as people do in real life, as if no one were watching. And the audience listens, closely, as if overhearing a conversation at the next table in a restaurant. Through this style Richard generates an intimacy that is as deep as it is real. He makes a new kind of theatre, one in which the drama unfolds as relationships between people grow or falter over time. It is original, bracing, and affecting. I'm thrilled to welcome Richard's unique artistry here.

Third, superb designers. Richard has developed this style in collaboration with a core group of stage designers who are leading figures in their fields. Sound designer Will Pickens is Richard's close partner in using advanced technology to make this conversational acting style fully audible to the entire theatre. Set designer Jason Ardizzone-West and costume designers Susan Hilferty and Mark Koss make a visual world of small details that are as rich with history as the relationships in the play. And lighting designer Jennifer Tipton, arguably one of the very greatest practitioners of her art at work anywhere in the world, effortlessly sculpts space and conjures atmosphere with rare emotional force.

Fourth, you need exceptional actors. The entire cast of *Vanya* has worked with Richard previously and knows the rigors of his artistic process and the power of the conversational style he deploys. Some have done multiple productions with him in recent years; others

have enjoyed collaborations with him going back decades; many have toured the world with Richard and his work. All are actors of the top echelon. I want to single out three of them: Roberta Maxwell, Jon DeVries, and my dear friend Jay O. Sanders. These giant talents are stage royalty, and to have them all in San Diego simultaneously is a professional honor and a personal happiness. I am delighted to introduce their work to you.

These four ingredients of great classic theatre come together as beautifully as they do because they are in service of the towering imagination of Anton Chekhov. Theatre artists around the world feel a special kinship to this writer, and we aspire to live our lives in art precisely as he did. He teaches us that art that's simple in form can make an impact far more potent than art that's spectacularly wrought. He shows us the massive power that lies hidden in the quotidian, and he demonstrates that in life as in art, affection, compassion, humor, and faith must suffuse all that we do. Chekhov drew on a deep well of empathy for the follies and pains involved in being human. He had an acute sense of the expressive possibilities of language and its limits, and in writing his plays he affirmed that the theatre is an especially profound venue for explorations of the bold idea that love and loss, the glorious and the sad, are together the essential compass points by which all of us navigate our lives. I'm relishing these months in the presence of *Uncle Vanya*, my favorite among Chekhov's four masterpieces. Work of this caliber is the Globe at its best, and I am proud of it.

Thanks for coming. Enjoy the show.



Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

UNCLE VANYA

SCENES FROM COUNTRY LIFE IN FOUR ACTS

BY
ANTON CHEKHOV

TRANSLATED BY
RICHARD NELSON, RICHARD PEVEAR,
AND LARISSA VOLOKHONSKY

Jason Ardizzone-West
SCENIC DESIGN

Susan Hilferty
Mark Koss
COSTUME DESIGN

Jennifer Tipton
LIGHTING

Will Pickens
SOUND DESIGN

Caparelliots Casting
CASTING

Theresa Flanagan
PRODUCTION STAGE MANAGER

DIRECTED BY
RICHARD NELSON

This production is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre.

This translation of *Uncle Vanya* by Richard Nelson, Richard Pevear, and Larissa Volokhonsky was commissioned by The Old Globe with generous support from the Jean and Gary Shekhter Fund for Classic Theatre.

This translation has been adapted for The Old Globe's production.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

February 10 – March 11, 2018

CAST

SÓNYA ALEXÁNDROVNA Yvonne Woods
VÁNYA, *her uncle* Jay O. Sanders
ALEXÁNDER SEREBRYAKÓV, *her father* Jon DeVries
ELÉNA, *her stepmother* Celeste Arias
MÁRYA, *her grandmother* Roberta Maxwell
MARÍNA, *her former nanny* Kate Kearney-Patch
MIKHÁIL ÁSTROV, *a local doctor* Jesse Pennington

UNDERSTUDIES.....for Mikhaíl Ástrov – Carlos Angel-Barajas¹; for Márya, Marína – Yadira Correa¹; for Eléna – Morgan Taylor¹; for Sónya Alexándrovna – Wenona Truong¹; for Alexánder Serebryakóv – Eric Weiman¹; for Ványa – Jared Van Heel¹

Production Stage Manager Theresa Flanagan

SETTING

The kitchen of Serebryakóv's estate.

Act I: May. Between two and three in the afternoon.

Act II: Two months later, July. Night.

Act III: Two month later, September. Early afternoon.

Act IV: A few hours later.

There will be one 15-minute intermission.

PRODUCTION STAFF

Voice Coach.....David Huber
Assistant Director Stephen Schmitz
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Assistant Lighting Design Anne McMills
Production Assistant..... Samantha Bauman-Martin

The Actors and Stage Manager employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

¹Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Yadira Correa and Jared Van Heel appear in this production courtesy of Actors' Equity Association.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.



A SHARED Experience

Richard Nelson discusses translating and directing Anton Chekhov's classic play for The Old Globe.

Interview by Danielle Mages Amato

How would you describe *Uncle Vanya*?

It's a story about a very complicated family, very closely knit, with a lot of history. They are all good people; they all strive to do good things and matter in the world, and then a series of events sort of opens up the question for them of whether things matter at all. One of my co-translators, Larissa Volokhonsky, talks about it as Chekhov's most religious play, and she has convinced me of that. It really asks questions about whether there is a meaning to this life.

What's the history of this project?

This *Uncle Vanya* is a part of a translation project I began with Larissa and Richard Pevear in 2010. They're the two most esteemed translators of Russian classic prose into English in the world today. Their translation of *Anna Karenina* was an Oprah Book Club choice and sold 900,000 copies in the U.S. alone. They've translated pretty much all of Dostoyevsky, much of Tolstoy and Pushkin, and on and on. Ten years ago I wrote them a fan letter. I said I was a playwright and I admired their work very much, but I noticed that they had not translated any plays. They wrote right back and said they were very interested in working with me to do just that. So we began a series of translations; we do one a year. We started with *A Month in the Country* by Turgenev, and then we did Gogol's *The Inspector*. We did a couple of Bulgakov's plays, and we have now been tackling Chekhov starting with *The Cherry Orchard* and *The Seagull*, and now *Uncle Vanya*.

What's your approach to translation as a team? What is the process like?

We're trying very much to convey exactly what Mr. Chekhov wrote. Not to adapt the plays in the sense of modernizing them, or adding extra language, but trying to keep to his rhythms and

his style, to convey the plays as best as we can into English. The way we work is in steps. Larissa is fluent in not just contemporary but also 19th-century Russian, and she's just a very astute literary mind. She does the first draft, and then she hands it over to Richard, who is a translator but also a poet and brilliant stylist. The two of them go back and forth, and then they send it to me. I look at it from the perspective of a playwright and a director, asking, "Why is that person saying that?" or, "Why is the other person *not* saying that?" And we start to make decisions based upon character and not just upon language. And so we meet, and we argue in the very best sense of the word. We are all trying to do what Mr. Chekhov wanted from our perspectives, and we agree when we've serviced each of our points of view.

What do you think makes Chekhov unique as a playwright?

There are so many things, but two simple ones. One: he always likes his characters. He's never judging them, never using a character to make a point about something. It's human beings that he's putting on stage, so rich and so alive, and that's just thrilling. And I think in terms of the language, what's exciting and also very difficult for the translator is that Chekhov writes in a kind of ordinary language. He's not writing high poetry; he's not writing a heightened language or melodramatic language. But there's so much going on in the way he has these characters speak that it's a hard thing to translate.

There's one word in *Uncle Vanya* that in a sense makes the whole play untranslatable, and it's a word that's used maybe six or seven times in the play. Ástrov at one point says something like, "You come into a country and the people here are all..." and then the word, *chudak*. And later he says, "Look at me, I've grown a moustache, I've become a *chudak*." And then at the very end of the play he says, "You know, I think we're all *chudaki*." Now, that word is so important, and it's been translated so many different ways: *creep* or *crackpot* or *old fart*!

But the original Russian word is not a criticism or a judgment. And it's a very common word. We couldn't really find the right word to do all that. So the word we chose is *misfit*. So, "We are all *misfits*." And that goes to the very heart of what the play is all about, what these people are feeling and what they're trying to sort out about their lives. I think that shows you how complicated it is to translate Chekhov, when you can go from one translation that says, "We're all creeps," to another that concludes, "We're all misfits." Two different plays.

How would you describe your approach to the play as a director?

I think we are trying to present this play in a way in which it is usually not presented. Chekhov in America is often presented in sort of an atmospheric way, with bored people sitting in chairs and looking into the distance and talking about philosophy and not even listening to each other. For me the play is all about relationships; it's about conversations between people who are really talking and listening to each other. And we the audience will overhear these conversations. That's a very different style. Nothing will be "presented" to the audience—there's just going to be a world in front of them. They can lean forward and actively listen to these conversations as they slowly reveal the depth and complexity of these characters.

What techniques are you using to create that effect?

Well, most radically, hanging above the stage will be a series of tiny microphones, and focused on every seat of the house, including the first and back rows, will be a series of speakers.

And there will be a live mixer in the back of the house, turning on and blending the different microphones, using a system that my sound designers have invented over the last 10 years working with me. So we're creating a totally acoustic world in which actors can speak in conversational voices, with their backs to the audience, and still be heard. Now this might cause confusion, because the audience is likely used to actors really talking *at* them and showing them things. But if they're willing to just lean forward and actively listen, I think it's incredibly rewarding.

We have also lowered the stage and added another row of seats into the theatre, so that the playing area is much smaller. That creates, again, a kind of intimacy, a sense of being in the same place with the actors and overhearing what's going on.

Is there anything you're hoping as a director and a writer that the audience will take away from this experience?

The play is about complicated people in complicated situations. I think that the characters are rich, funny, complicated, resilient, lost, and angry. And at times scared. The play treats the world seriously, but it isn't gloomy. I hope the audience is willing to lean forward and listen, to recognize that we're all in this room together, the actors and the audience, sharing a living experience. If they can have that experience with these amazing characters and this extraordinary play by Chekhov, I would be thrilled. ■

Photos: (left, from left) Kate Kearney-Patch, Elisabeth Waterston, Jessica Collins, and Jeremy Strong in *A Month in the Country* at Williamstown Theatre Festival, directed by Richard Nelson, translated by Nelson with Richard Pevear and Larissa Volokhonsky. Photo by T Charles Erickson. (below) Anton Chekhov (center) working with the actors of the Moscow Art Theatre, 1896.



A DEEP, RARE GENIUS



The life and legacy of Anton Chekhov.

By Danielle Mages Amato

Born in the southern Russian city of Taganrog, Anton Chekhov worked long hours as a boy at his father's general store. Chekhov's father was a driven and often hard man, the son of a serf who had managed to buy his family's freedom. With the help of a scholarship, Chekhov was able to attend medical school in Moscow. His work as a doctor would become a crucial component of both his professional life and his personal identity. However, by the time he graduated from medical school, his fame as a writer was already beginning to blossom. Although best remembered as a playwright today, Chekhov built his literary reputation on his short stories; he won the prestigious Pushkin Prize for his story "The Steppe" in 1888. By this time, though, Chekhov was already showing signs of the tuberculosis that would eventually take his life.

Ivanov, Chekhov's first full-length dramatic work, was produced at the Kursk Theatre in Moscow in 1887 and revived in St. Petersburg in 1889. Although *Ivanov* was a great success, Chekhov's next major play, *The Seagull* in 1896, had a famously disastrous opening night; the audience was so unhappy that Chekhov was forced to slink out of the theatre during the second act. Later performances of the play fared better, but Chekhov was still gun-shy in 1898 when he was approached by writer and critic Vladimir Nemirovich-Danchenko, who hoped to stage *The Seagull* at the new theatre he was opening with theatre director Konstantin Stanislavsky. Chekhov eventually agreed, thus beginning his long-term relationship with the Moscow Art Theatre. His collaborations with Stanislavsky and Nemirovich-Danchenko brought Chekhov his greatest critical success as a playwright and also introduced him to the actress Olga Knipper, who would become his wife.

The Moscow Art Theatre staged all of Chekhov's plays, following *The Seagull* with *Uncle Vanya* in 1899, *Three Sisters* in 1901, and finally *The Cherry Orchard* in 1904. Six months after the triumphant opening of *The Cherry Orchard*, Chekhov succumbed to the tuberculosis he had been fighting for 20 years. He was 44 years old.

Chekhov inherited a theatre of melodrama, of stilted stage speech and formulaic plots. The theatre that came after him would be radically changed by his work. The theatrical innovations that were the hallmarks of all his playwriting are clear in *Uncle Vanya*. The play takes full advantage of Chekhov's use of sound—music, song, and offstage effects—to influence mood. As in all his works, Chekhov juxtaposes humor and heartbreak, and he creates moments that are funny and deeply moving at the same time. He uses language and dialogue in ways that were unmatched in the theatre of his day. Broken conversations, unexplained pauses, and half-uttered thoughts point to a drama unfolding below the surface. This use of subtext and what critics would call "indirect action" are among Chekhov's greatest gifts to the stage. In the early 19th century, Chekhov's countryman and fellow writer Nikolai Gogol longed for a "deep, rare genius" who could inaugurate a new type of theatre. Watching *Uncle Vanya*, we can be present for the full expression of that genius. ■

Photos: (top left) Anton Chekhov in Melihovo, Russia, 1897. (right) Anton Chekhov.

"CHEKHOV IS AN
INCOMPARABLE
ARTIST, AN ARTIST
OF LIFE."
—LEO TOLSTOY



Bringing the Sound to Life

Will Pickens describes his innovative sound design for *Uncle Vanya*.

Interview by Danielle Mages Amato

What has your past collaboration with Richard Nelson been like?

Richard and I have been working off and on for the last eight years. He has a very clear vision of what he wants in his shows, or more importantly, he has a clear vision of how the world in which the play takes place works. We have a lot of discussions about what the focus of the audience should be and how far they can hear in this story. If you sit in your kitchen with your family and you just stop and listen, what do you hear? It may not be necessary to hear the distant door open and close as people enter the house three rooms away, but it may be necessary or helpful to hear the storm that is passing.

What was your approach to the sound design in this production?

This design grows from the last few shows that Richard and Scott Lehrer and I have done together. It all started with an idea that Richard had. He wanted his actors to have a conversation with each other, and therefore, he was going to instruct his actors not to project, not to act, just to have a conversation. They would not "cheat out" to the audience. They would sit across from each other, with their backs to part of the audience, and talk. Just talk.

Scott and I were presented with this idea in 2010 at The Public Theater, and it created a big problem for us. If two people are 50 feet away from you and facing the other way, there is no way you are going to hear them. The easy solution was to put body mics on them, but this idea was immediately scrapped because the voices would not actually come from the microphones, they would come from the speakers. And if you put speakers where you generally put speakers, even in a small theatre, the voices come from the grid 15 feet above you. This was not acceptable. We needed a way to let the audience hear but still feel like they were listening in. We wanted the audience to have to lean in to hear the conversation, and we wanted to make it feel as natural as possible.

To do this we hung microphones over the actors. In fact, we hung them as low as we could without the actors hitting them: eight feet off the stage floor. As Richard and I have continued working on shows, I've started moving the speakers lower as well. We want the audience to always feel they are listening to the person talking and not to the speakers. Because of this we use a technology called "microphone matrixing." This technique delays each microphone individually to each speaker. This allows the audience to sonically locate the characters speaking in their exact location and not from the speakers.

I understand that your sound team has been speaking to artists around the world about microphone matrixing and about this approach to sound design in general.

Yes. I got the amazing opportunity to go to Copenhagen to talk to a group of sound designers and artistic directors about this technique.

What makes this type of design effective for *Uncle Vanya* in particular?

Uncle Vanya is ultimately a conversation about our perceived role in the family, told to us around a kitchen table. What better place to be a fly on the wall and listen in? ■


CELESTE ARIAS

(Eléna) is excited to make her Old Globe debut in *Uncle Vanya*. Her favorite theatre credits include Katya in *The Fairytale Lives of Russian Girls* (Yale Repertory Theatre), Grotilde in *Thunderbodies* (Carlotta Festival of New Plays), and Masha in *The Three Seagulls, or MASHAMASHAMASHA!* (HERE Arts Center). Her recent film credits include *Rebel in the Rye*, *Kate Can't Swim*, *The Big Sick*, and *The Post*. Her television credits include “Bull” and “The Good Wife.” She received an M.F.A. in Acting from Yale School of Drama.


JON DEVRIES

(Alexánder Serebryakóv) has appeared Off Broadway in *The Whirligig*, *That Hopey Changey Thing*, *Sweet and Sad* (Drama Desk, Obie Awards), *Sorry, Regular Singing* (Lucille Lortel Award nomination), *As You Like It*, *The Wayside Motor Inn* (Drama Desk Award), *One Flea Spare*, *Hamlet*, *Agamemnon*, *Galileo*, *Goodnight Children Everywhere*, *The General from America*, *Sight Unseen*, *Richard II*, *Oedipus*, and *The Ballad of Soapy Smith*. His Broadway credits include *Devour the Snow*, *Execution of Justice*, *Major Barbara*, *Loose Ends*, *The Inspector General*, and *The Cherry Orchard*. He appeared in the national tour of *August: Osage County* and the international tours of *The Apple Family Plays* and *Forbidden Christmas, or The Doctor and the Patient* with Mikhail Baryshnikov. Mr. DeVries's film and television credits include *Kill Your Darlings*; *American Gangster*; *The International*; *Evening*; *Che: Part One*; *The Baxter*; *Sarah, Plain and Tall*; *Skylark*; “Law & Order”; “Law & Order: Criminal Intent”; “Blue Bloods”; “Elementary”; “Boardwalk Empire”; “The Blacklist”; and others.


KATE KEARNEY-PATCH

(Marina) was recently seen in *The Brightness of Heaven* and *As It Is in Heaven*, both at Cherry Lane Theatre. She has appeared in several Richard Nelson productions, including as Greta Conroy in *James Joyce's The Dead* (American Conservatory Theater, Huntington Theatre Company, and The Kennedy Center), Hannah in *The General from America* (Lucille Lortel Theatre), and Anna in *A Month in the Country* (Williamstown Theatre Festival). Her recent theatre also includes *Foster Mom* (Premiere Stages). Ms. Kearney-Patch's television credits include “How to Get Away with Murder” (pilot), “Momsters: When Moms Go Bad,” “Law & Order: Criminal Intent,” and “Hack.” She also just completed work on the short *Divine Inspiration*.


ROBERTA MAXWELL

(Márya) has appeared in theatre, film, television, and radio in Canada, England, and the United States. She has been seen at The Public Theater in *The Gabriel Plays* trilogy (New York and 2017 international tour), *Ashes*, *Slag*, and *Richard III*. Her Broadway credits include *The Prime of Miss Jean Brodie*, *Equus*, *The Merchant*, and *Our Town*. Her Off Broadway credits include *The Carpetbagger's Children*, *Indian Ink*, *Hellman v. McCarthy*, *The Film Society*, *Ashes*, *A Whistle in the Dark*, *Lydia Breeze*, *Ivanov*, *The Cherry Orchard*, *Three Sisters*, and *Richard III*. Ms. Maxwell played the national tour of *Lettice and Lovage* opposite Julie Harris. She is the recipient of New York theatre's Obies and international television, film, and theatre awards. Her film credits include *Gwendolyn Green*, *The Changeling*, *Dead Man Walking*, *Hungry Hearts*, *Popeye*, *Psycho III*, *Philadelphia*, and *Brokeback Mountain*. She is a member of Actors' Equity Association and SAG-AFTRA.


JESSE PENNINGTON

(Mikhaíl Ástrov) was seen this fall in *Macbeth* directed by Robert O'Hara at Denver Center for the Performing Arts Theatre Company. His Off Broadway credits include *Bootycandy* (Obie Award, Lucille Lortel Award nomination), *Franny's Way* and *Rodney's Wife* (Playwrights Horizons), *The False Servant* and *Richard II* (Classic Stage Company), *The General from America* (Theatre for a New Audience), *A Place at the Table* (MCC Theater), and *The Winter's Tale* and *The Taming of the Shrew* (The Public Theater/New York Shakespeare Festival). Mr. Pennington's regional credits include *Major Barbara* (Guthrie Theater), *Maple and Vine* (Humana Festival), *Goodnight Children Everywhere* (American Conservatory Theater), and *James Joyce's The Dead* (Huntington Theatre Company), as well as productions at Geffen Playhouse, Alley Theatre, Williamstown Theatre Festival, New York Stage and Film, and People's Light & Theatre Company. He was also seen in the European tour of Richard Nelson's *The Apple Family Plays* in Berlin, Brighton, and Vienna. His film credits include *American Gun* and *When Zachary Beaver Came to Town*. Mr. Pennington received his M.F.A. from New York University's Graduate Acting Program.


JAY O. SANDERS

(Ványa) recently returned from a world tour of Richard Nelson's trilogy *The Gabriel Plays: Election Year in the Life of One Family* out of The Public Theater, where he has been a regular presence for over 40 years with credits including Mr. Nelson's *The Apple Family Plays*, David Hare's *Stuff Happens*, the title role in *Titus Andronicus*, and a long list of appearances in Shakespeare in the Park. He has also performed across the country with Bryan Doerries's *Theater of War*. A familiar face from film (*JFK*, *The Day After Tomorrow*, *Tumbleweeds*, *Edge of Darkness*, and *Angels in the Outfield*) and television (“Sneaky Pete,” “True Detective,” “Blindspot,” “Law & Order: Criminal Intent,” and “Roseanne”), Mr. Sanders's voice can regularly be heard narrating PBS documentaries for “Nova,” “Nature,” “Wide Angle,” and “Secrets of the Dead.” His own play, *Unexplored Interior*, which explores the 1994 genocide in Rwanda, was the inaugural production of Washington, DC's new Mosaic Theater Company.


YVONNE WOODS

(Sónya Alexándrovná) last appeared at The Old Globe in *Hay Fever*. Her other theatre credits include *Goodnight Children Everywhere* (American Conservatory Theater), *Franny's Way* (Playwrights Horizons), *Miss Julie* (Yale Repertory Theatre), *Burn This* (Shakespeare Santa Cruz), *Life's a Dream* (Court Theatre), *Left* (New York Stage and Film), *The General from America* (Alley Theatre, Theatre for a New Audience), *Les Liaisons Dangereuses* (Huntington Theatre Company), *Slag Heap* (Cherry Lane Alternative), and *Forbidden Christmas, or The Doctor and the Patient* (Lincoln Center Festival, Spoleto Festival USA, The Kennedy Center, and others). She was also seen in the film *Happy 40th*. Ms. Woods trained at The Juilliard School.

ANTON CHEKHOV

(Playwright) Please see page 12 in this program to learn more about Mr. Chekhov.

RICHARD NELSON

(Co-Translator, Director) Mr. Nelson's plays include *The Gabriels* (*Hungry*, *What Did You Expect?*, and *Women of a Certain Age*) and *The Apple Family* plays (*That Hopey Changey Thing*, *Sweet and Sad*, *Sorry*, and *Regular Singing*), which were produced at The Public Theater in New York, toured internationally, and filmed for public television. His other plays include *Illyria*, *Oblivion*, *Nikolai* and *the Others*, *Farewell to the Theatre*, *Conversations in Tusculum*, *Frank's*

Home, *How Shakespeare Won the West*, *Rodney's Wife*, *Franny's Way*, *Madame Melville*, *Goodnight Children Everywhere* (Olivier Award for Play of the Year), *The General from America*, *New England*, *Two Shakespearean Actors* (Tony Award nomination for Best Play), *Some Americans Abroad* (Olivier nomination for Comedy of the Year), and others. His musicals include *James Joyce's The Dead* with Shaun Davey (Tony Award for Best Book of a Musical) and *My Life with Albertine* and *Private Confessions*, both with Ricky Ian Gordon. His films include *Hyde Park on Hudson* (Focus Features), *Ethan Frome* (Miramax), and *Sensibility and Sense* (“American Playhouse”). With Larissa Volokhonsky and Richard Pevear, he has co-translated Ivan Turgenev's *A Month in the Country*, Nikolai Gogol's *The Inspector*, Mikhail Bulgakov's *Molière* and *Don Quixote*, and Anton Chekhov's *The Seagull* and *The Cherry Orchard* (all published by Theatre Communications Group). He is an honorary associate artist of the Royal Shakespeare Company and a recipient of the Arts and Letters Award in Literature from the American Academy of Arts and Letters and the PEN/Laura Pels “Master Playwright” Award.

RICHARD PEVEAR AND LARISSA VOLOKHONSKY

(Co-Translators) Mr. Pevear was born in Boston, grew up on Long Island, and attended Allegheny College (B.A., 1964) and University of Virginia (M.A., 1965). After a stint as a college teacher, he moved to the Maine coast and eventually to New York City, where he worked as a freelance writer, editor, and translator, as well as a cabinetmaker. He has published two collections of poetry, many essays and reviews, and 38 books translated from French, Italian, and Russian. Ms. Volokhonsky was born in Leningrad, attended Leningrad State University, and upon graduating joined a scientific team whose work took her to the east of Russia, to Kamchatka and Sakhalin Island. She immigrated to Israel in 1973 and to the United States in 1975, where she attended Yale Divinity School and St. Vladimir's Orthodox Theological Seminary. Soon after settling in New York City, she was married to Mr. Pevear, and a few years later they moved to France with their two children. Together they have translated 30 books from Russian, including works by Leo Tolstoy, Mikhail Bulgakov, Nikolai Gogol, Anton Chekhov, Fyodor Dostoevsky, and Boris Pasternak. Their translation of Dostoevsky's *The Brothers Karamazov* received the 1991 PEN/Laura Pels Translation Award, and their translation of Tolstoy's *Anna Karenina* was awarded the same prize in 2002. In 2006 they were awarded the first Efim Etkind International Translation Prize by the European Graduate School of St. Petersburg.

JASON ARDIZZONE-WEST

(Scenic Design) is a set designer based in Yonkers, New York. His recent designs include *Illyria*, *Hungry*, *What Did You Expect?*, and *Women of a Certain Age* with Susan Hilferty (The Public Theater), Lana Del Rey (world tour), *Circus – Wandering City* (national tour/ETHEL String Quartet and The Ringling), *36th Marathon of One-Act Plays* (Ensemble Studio Theatre), *Caroline, or Change* (Tantrum Theater), *Bullets Over Broadway* (national tour/NETWORKS Presentations), and *Adele Live in New York City* with Es Devlin (NBC). His upcoming designs include *Jesus Christ Superstar Live!* (NBC), *One Thousand Nights and One Day* (Prospect Theater Company), *The Royale* (Cleveland Play House), and *Three Wise Guys* (The Actors Company Theatre). Mr. Ardizzone-West received a bachelor of architecture from Cornell University's College of Architecture, Art, and Planning, and an M.F.A. from New York University's Department of Design for Stage & Film. He is also a member of USA 829. ardizzonest.com.

SUSAN HILFERTY

(Costume Design) has designed over 350 productions across the globe, including in the U.S., the U.K., Canada, Japan, Australia, South Korea, New Zealand, Mexico, Malaysia, Spain, Brazil, Germany, and South Africa. Her many Broadway designs include *Wicked* (Tony, Outer Critics Circle, and Drama Desk Awards, Olivier Award nomination), *Hands on a Hardbody*, *Spring Awakening* (Tony nomination), *Lestat* (Tony nomination), *Annie, Into the Woods* (Tony and Drama Desk nominations, Henry Hewes Design Award), and *Frank Wildhorn's*

Wonderland. Her designs for opera include *Rigoletto* (Metropolitan Opera) and *Manon* (LA Opera, Staatsoper Berlin). She just completed her 101st Off Broadway design—Richard Nelson's *Illyria*—and *Uncle Vanya* is her 31st collaboration with him. She works with many well-known artists, including Athol Fugard, the South African writer with whom she worked as set and costume designer and often as co-director on over 34 productions since 1980. Ms. Hilferty also designs for film, dance (Alvin Ailey), the circus (Ringling Bros. and Barnum & Bailey), and concerts (Taylor Swift's Speak Now World Tour). Her many awards include the Obie Award (Sustained Excellence of Design), The Lilly Award, and The Ruth Morley Design Award. In addition, she chairs Graduate Design for Stage & Film at New York University/Tisch.

MARK KOSS

(Costume Design) was the costume designer for *Marvel Universe LIVE! Age of Heroes* and the associate costume designer for Ringling Bros. and Barnum & Bailey's *Circus XTREME*, both produced by Feld Entertainment. His other credits include *The Little Mermaid* directed by Glenn Casale and co-designed with Amy Clark (Paper Mill Playhouse, national tour); *Songbird* directed by JV Mercanti (Off Broadway); *9 to 5*, *Cabaret*, *Hair*, *The Producers*, *Sister Act*, and *Fiddler on the Roof*, all directed by Glenn Casale (California Musical Theatre); *Animals Out of Paper* and *Dead Man's Cell Phone* (San Francisco Playhouse); *The Threepenny Opera* (Shotgun Players); *Pericles* (The San Francisco Shakespeare Festival); and *The Who's Tommy* (Ray of Light Theatre, San Francisco Bay Area Theatre Critics Circle Award). He received his M.F.A. from New York University.

JENNIFER TIPTON

(Lighting) is well known for her lighting for theatre, opera, and dance. Her recent work in theatre includes Richard Nelson's *Illyria* (The Public Theater). Her recent work in opera includes Charles Gounod's *Roméo et Juliette* (Metropolitan Opera), and her recent work in dance includes Alexei Ratmansky's *Romeo and Juliet* (Bolshoi Ballet). Ms. Tipton teaches lighting at Yale School of Drama. She received The Dorothy & Lillian Gish Prize in 2001, the Jerome Robbins Award in 2003, and the United Scenic Artists Gracie Fellowship and a MacArthur Fellowship in 2008.

WILL PICKENS

(Sound Design) is glad to be debuting at The Old Globe. He recently worked on the Broadway productions of *M. Butterfly* and *Indecent* (Cort Theatre), *Dames at Sea* (Helen Hayes Theatre), *Honeymoon in Vegas* (Nederland Theatre), *The Realistic Joneses* (Lyceum Theatre), *Bronx Bombers* (Circle in the Square Theatre), *A Time to Kill* (John Golden Theatre), and *Death of a Salesman* (Ethel Barrymore Theatre). His Off Broadway credits include KPOP (Woodshed Collective/Ars Nova/Ma-Yi Theater Company), *Othello* (New York Theatre Workshop), *Smokefall* (MCC Theater), *Together We Are Making a Poem in Honor of Life* (P.S. 142), *Alexandria* and *Empire Travel Agency* (Woodshed Collective), and *The Gabriel Plays* trilogy, *Party People*, *Grounded*, *Josephine and I*, *The Apple Family Plays* tetralogy, *Wild with Happy*, and *Why Torture Is Wrong, and the People Who Love Them* (The Public Theater). Mr. Pickens has also designed regionally at Asolo Repertory Theatre, Berkeley Repertory Theatre, TheaterWorks, Walnut Street Theatre, The Wilma Theater, Olney Theatre Center, and more. He is a proud member of United Scenic Artists Local USA 829 and Theatrical Sound Designers and Composers Association. willpickens.com.

CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *The Importance of Being Earnest*, *Dr. Seuss's How the Grinch Stole Christmas!*, Ken Ludwig's *Robin Hood!*, *Skeleton Crew*, *Red Velvet*, *Picasso at the Lapin Agile*, *The Blameless*, *Meteor Shower*, *tokyo fish story*, *Constellations*, *The Last Match*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya* and *Sonia* and *Masha* and *Spike*, *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 Junk, Meteor Shower, A Doll's House Part 2, The Front Page, Les Liaisons Dangereuses, The Glass Menagerie, Jitney, The Little Foxes, The Father, Blackbird, An Act of God, Airline Highway, Fish in the Dark, It's Only a Play, Disgraced, Holler If Ya Hear Me, Casa Valentina, The Snow Geese, 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, Atlantic Theater Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their film and television credits include HairBrained with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and Steel Magnolias (Sony for Lifetime).

THERESA FLANAGAN

(Production Stage Manager) is excited to be working with Richard Nelson again, following *Illyria* (The Public Theater) and *The Gabriels* (The Public Theater, international tour). Her other recent New York credits include *First Daughter Suite* (The Public Theater), *Under My Skin* (Little Shubert), *Everything You Touch* (Rattlestick Playwrights Theater), *Three Days to See*, *Queen of the Mist*, and *Almost, Maine* (Transport Group), and *A Walk in the Woods* (Keen Company). She is also a Master Teaching Artist with Roundabout Theatre Company.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, and *Hamlet*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. Mr. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring 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; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He will next direct the Broadway revival of *Carousel*. He most recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss's 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*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), and *Porgy and Bess* (Tony nomination). Metropolitan Opera: *Il 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 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th anniversary of the birth of this theatre legend who was instrumental in cultivating the San Diego arts community. Mr. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Following the war 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 éminence 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 Caparelliottis, CSA
Lauren Port, CSA
Joseph Gery

PATRON INFORMATION
For patron information about ticketing, performances, parking, transportation, and more, please visit www.TheOldGlobe.org/patron-information.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

TAKING PHOTOS IN THE THEATRE

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

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

Jason Ardizzone-West, Scenic Design

Susan Hilferty, Costume Design

Mark Koss, Costume Design

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OPENING THE DOOR TO Theatre

By Freedom Bradley-Ballentine and Mike Hausberg

For the past three years, The Old Globe has partnered with South Bay Community Services (SBCS) to make theatre matter to people living in Chula Vista and the South Bay. Patty Chavez, SBCS's Director of Communications and External Affairs, loves talking about the transformation she has seen because of the Globe's arts engagement programs. "During the first year the Globe was here, our members were so shy and didn't know what to say. Now, three years later, they walk in and they just own it. It's such a difference."

The road hasn't always been easy. Rachel Pinuelas-Morineau, Community Engagement Director at SBCS, said, "I think for our members, culturally, they didn't feel like they belonged to theatre." As a result, inclusion and accessibility became key components of the programs. "By experiencing the art in their communities, they felt like they could be one with it. Especially since many of them had never been exposed to theatre. This is a first for a lot of them."

For some at SBCS with little experience of theatre in general, and Shakespeare in particular, their first reactions are typically, "Oh, I don't speak English." But Ms. Chavez and Ms. Pinuelas-Morineau kept at it. They told their members the classes would be bilingual, which helped bring some into the programs. Yet others still said no.

Ms. Pinuelas-Morineau recounted a story regarding a *promotora* (a community promoter) who passed on the initial opportunity to participate in the Community Voices playwriting workshops. Her friend convinced her to go to the second session, but even then she thought there was no part for her in theatre. "She wanted to just be a rock. She'd go into a little ball and wouldn't talk." But after spending some time in the classes, she opened up and is now writing and speaking with the rest of the class. "It's exciting to see where their

creativity takes them. The Globe's Teaching Artists have done an excellent job of drawing out the participants and finding the characters tucked away inside them. Language doesn't have to be a barrier to theatre."

For Ms. Chavez, her favorite part is the faces of the young people. "It's Shakespeare, and they're so into it and their eyes are wide open and they're laughing. There was a family who had never been to Globe for All. This year's *Twelfth Night* included three Latinx women, some Spanish dialogue, some music, and the little girls responded to it, they recognized the language. That was spectacular."

Ms. Pinuelas-Morineau sees the relationship between her community members and the Globe's Teaching Artists and how it has impacted everyone at SBCS. "It's difficult to end the classes. I get pictures at the end of the workshops with sad faces because it's ending. But the Teaching Artists let them know that it's not the end. It's just a continuation in their relationship with theatre."

Photos: Arts engagement programs at South Bay Community Services.

It's exciting to see where their creativity takes them... language doesn't have to be a barrier to theatre.



To find out more about South Bay Community Services, please visit www.SouthBayCommunityServices.org and www.CVPromise.org.

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Bob Coddington Ticket Services Director
Marsi Bennon Ticket Operations Manager
Cristal Salow Group Sales Manager
Kathy Fineman, Caryn Morgan Lead Ticket Services Representatives
Kari Archer, Bea Gonzalez, Lauryn Greschke, Alejandro Gutierrez, Amanda King, Lauren Meza, Savannah Moore, Evan Nyarady, John Sweeney, Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
Cynthia Ochoa, Laura Rodriguez, Mary Taylor House Managers
Angela Montague Kanish Front of House Assistant
Nic Hagan Food and Beverage Manager
Jessica Molina, Deborah Montes, Stephanie Passera, Michelle Thorsen Pub Shift Supervisors
Patrice Aguayo, Tyra Carter, Athena Dinunzio, Scott Fitzpatrick, Yvette Piscopo, Megan Simpson, Jennifer Van Atta, Vladimir Wong Pub Staff
Linda Bahash, Barbara Behling, Haydee Ferrufino, Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
Sherisa Eselin Security Officer
Francisco Dukes, Mark A. Flores, Jeff Howell, Joseph Lapira, Janet Larson, Eleuterio Ramos, Terri J. Silva, Charlotte A. Sims, Carlos Valderrama, Guadalupe Velez Security Guards
Joseph Lapira VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director