

Mark Taper Forum 47th Season 2014

FIRST SEASON PRODUCTION

Vanya and Sonia and Masha and Spike

by Christopher Durang
Directed by David Hyde Pierce
Based on the Broadway Direction of Nicholas Martin.
January 29 – March 16, 2014

SECOND SEASON PRODUCTION

The Tallest Tree in the Forest

A Play with Music
Written and Performed by Daniel Beaty
Directed by Moisés Kaufman
World Premiere Production.
April 12 – May 25, 2014

THIRD SEASON PRODUCTION

The Last Confession

by Roger Crane
Directed by Jonathan Church
United States Premiere
Presented in the Ahmanson Theatre.
June 7 – July 6, 2014

FOURTH SEASON PRODUCTION

Buyer & Cellar

Featuring Michael Urie
Written by Jonathan Tolins
Directed by Stephen Brackett
West Coast Premiere.
July 9 – August 17, 2014

FIFTH SEASON PRODUCTION

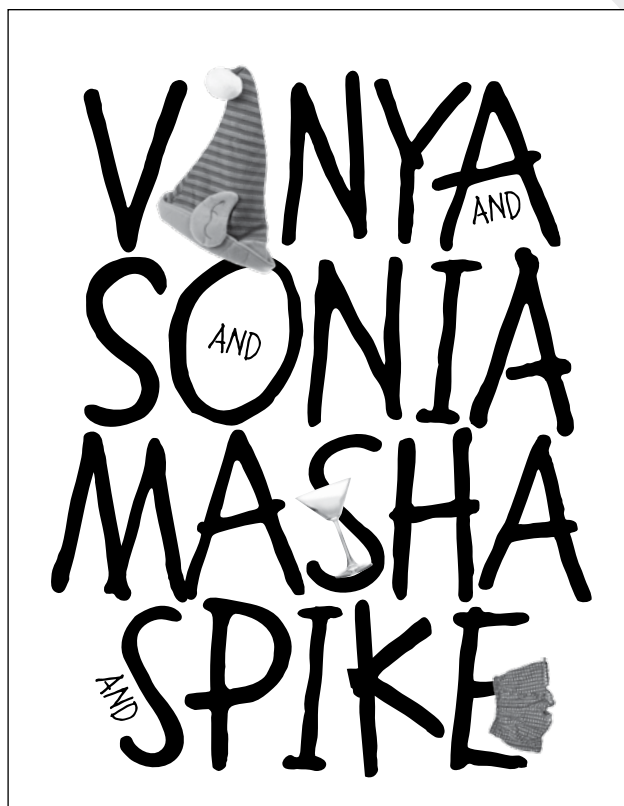
Marjorie Prime

by Jordan Harrison
Directed by Pam MacKinnon
World Premiere.
September 10 – October 19, 2014

SIXTH SEASON PRODUCTION

What the Butler Saw

by Joe Orton
Directed by John Tillingier.
November 12 – December 21, 2014



SEASON BONUS OPTIONS

Matthew Bourne's Sleeping Beauty

A Gothic Romance
Music composed by Tchaikovsky
A New Adventures Production
Co-Presented with Glorja Kaufman
Presents Dance at the Music Center
Presented in the Ahmanson Theatre.
November 21 – December 1, 2013

Christopher Plummer in

A Word or Two

Written and Arranged by Christopher Plummer
Directed by Des McAnuff
Presented in the Ahmanson Theatre.
January 19 – February 9, 2014

 Center
Theatre
Group
L.A.'s Theatre Company

Inspiring Our Future

Special Thanks to Center Theatre Group's Most Generous Annual Patrons

Center Theatre Group wishes to thank the following leaders for their significant annual gifts and for their belief in the transformative power of theatre.

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Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR

Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Presents

**VINYA SONIA
AND
MASHA SPIKE**

BY

CHRISTOPHER DURANG

WITH

**MARK BLUM CHRISTINE EBERSOLE SHALITA GRANT
DAVID HULL KRISTINE NIELSEN LIESEL ALLEN YEAGER**

SET DESIGN
DAVID KORINS

COSTUME DESIGN
GABRIEL BERRY

LIGHTING DESIGN
DAVID WEINER

ORIGINAL MUSIC AND
SOUND DESIGN
MARK BENNETT

WIG, HAIR AND MAKE-UP DESIGN
COOKIE JORDAN

CASTING BY
**MARK B. SIMON, CSA
DANIEL SWEE, CSA**

ASSOCIATE ARTISTIC DIRECTOR
KELLEY KIRKPATRICK

PRODUCTION
STAGE MANAGER
DAVID S. FRANKLIN

**DIRECTED BY
DAVID HYDE PIERCE**

BASED ON THE BROADWAY DIRECTION OF NICHOLAS MARTIN

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

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

Vanya and Sonia and Masha and Spike is presented by special arrangement with Dramatists Play Service, Inc., New York.

**January 29 – March 16, 2014
Mark Taper Forum**



CLOCKWISE FROM LEFT: Director David Hyde Pierce, Kristine Nielsen, Christine Ebersole, David Hull, Liesel Allen Yeager, Mark Blum and Shalita Grant.

CAST

(in order of appearance)

Vanya	Mark Blum
Sonia	Kristine Nielsen
Cassandra	Shalita Grant
Masha	Christine Ebersole
Spike.....	David Hull
Nina	Liesel Allen Yeager

UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.

For Cassandra – **Ngozi Anyanwu**; For Sonia and Masha – **Susan Denaker**;
 For Vanya – **David Pevsner**; For Spike – **Brad Schmidt**;
 For Nina – **Georgia Warner**.

STAGE MANAGERS

Michelle Blair and Denise Yaney

ASSOCIATE DIRECTOR

Bryan Hunt

TIME/PLACE

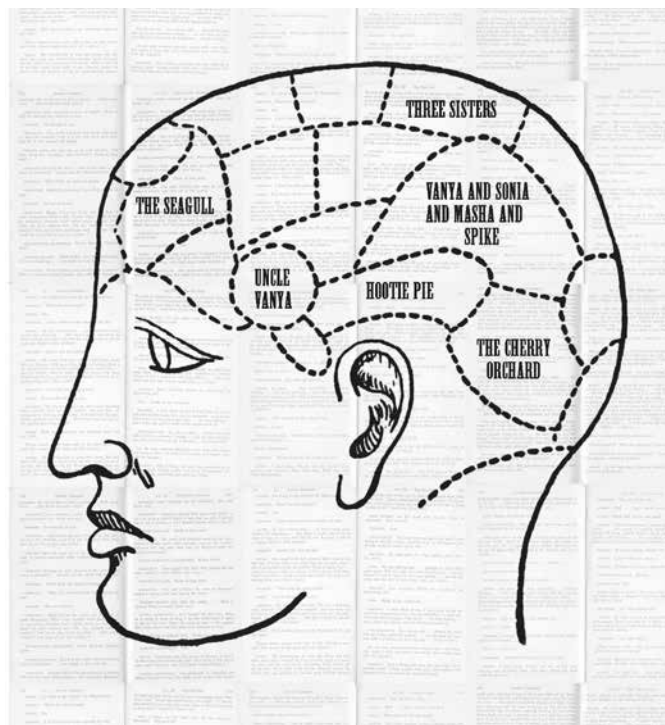
Set in the present, a lovely farm house in Bucks County, PA.

There will be one 15-minute intermission.

Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

MY LIFE WITH CHEKHOV

BY CHRISTOPHER DURANG



I READ PLAYS from a very young age. Probably because my mother did.

She read to me from *Winnie-the-Pooh* when I was little—not a play, of course, but lots of good dialogue. My two favorite characters were windbag Owl, who bored everyone, and gloomy, worrying Eeyore.

My mother loved James Thurber and Noël Coward and *The New Yorker*. Thurber had lots of wonderful dialogue, too. And I find the arch sound of Coward's dialogue very funny. My mother's and my favorite Coward play was *Hay Fever*, about the chaotic and grandiose Bliss family and how they ignore and insult their houseguests.

So I was hungry to read the famous plays, the classic plays.

CHEKHOV ENCOUNTER NO. 1

(Chekhov in my childhood)

When I was 14, I tried to read my first Chekhov play. I always looked at the cast of characters to figure out who was who.

The Russian names in Chekhov, though, intimidated me. Irina Nikolayevna Arkadina (Madame Treplev by marriage) was the first character listed in *The Seagull*. Much harder to take in than Judith Bliss in *Hay Fever*.

Then there was Konstantin Gavrilovitch Treplev (Kostya), who was Irina Nikolayevna Arkadina's son. But below him on the list was Boris Aleksyeevich Trigorin, who was "a writer."

And the character names in the text were Arkadina, Treplev and Trigorin. And the last two names seemed similar to me, as well as unfamiliar. And the characters

had very long speeches, and after a while I felt that I wasn't ready to read Chekhov.

So I went back to reading *Blithe Spirit* or the musicals I loved, such as Rodgers and Hammerstein's *Carousel*.

I wrote comic plays of my own, as well as two musical comedies that my Catholic high school put on. My college guidance counselor was a smart and worldly priest, and he suggested I apply to all these famous schools. My grades were good but not spectacular, but he told me that I should stress the playwriting I had done in school.

To my utter surprise, I got into Harvard.

CHEKHOV ENCOUNTER NO. 2

(*The Seagull*)

Harvard did not have a theatre major, which I knew when I applied. I thought that, as a would-be playwright, maybe I should be well-rounded. Which I am not. In terms of my education, I ended up only semi-rounded, with large, gaping holes in my knowledge. I really couldn't be a contestant on *Jeopardy!*

The English department did offer some theatre classes. And during the first week of my freshman year I auditioned to get into an acting seminar.

The list of who got in was posted, but there was a throng of people standing in front of it. I decided to wait until the crowd thinned out, and I stood by a striking young woman who was barefoot and wisely avoiding the crowd so as not to have her feet trod upon.

I was bushy-tailed and friendly my freshman year (before I entered the Dark Night of My Soul sophomore year), and I asked the barefoot young woman how her audition for the George Hamlin acting seminar had gone. She looked at me and said, in a resonant voice, “Mr. Hamlin said my Saint Joan was the finest he had ever seen.”

Well, that was a bit of a conversation stopper. I later wished I had said, “Ah, that’s what he said to me, too.” But I didn’t. Plus, he hadn’t. I think he found my Saint Joan to be mediocre. And she got into the seminar, and I didn’t. But a few years later I got to see her in a student production of *Three Sisters*, and she was very good. But I am ahead of myself. I still hadn’t figured out how to read Chekhov.

I signed up for an enormous lecture class called “Contemporary American and British Theatre, From the 1950s Through the Present.” This sounded like bliss to me. And it was taught by a famous professor who was also a playwright—William

Alfred, a much beloved teacher and scholar, who in 1965 had had an off-

Broadway success with his Irish-family play *Hogan’s Goat*, which gave the actress Faye Dunaway her first professional success.

The class was in a large lecture room. Professor Alfred walked to the podium. He announced that in order to fully understand modern American and British drama, we needed to know something about the plays that preceded them. And so we were going to read a Greek tragedy, a Roman play, a Molière, a Shakespeare, a Chekhov, a Shaw, etc., until we got to the modern-day playwrights. This was rather far from the published syllabus, but it also sounded terrific.

The assigned Chekhov was *The Seagull*, the play I had tried to read when I was 14.

I did better reading the play this time—and I made my own character list, which was easier to follow.

But it wasn’t until Professor Alfred read scenes aloud that I had the door to Chekhov opened for me.

In a ruffled suit, and with a friendly Irish face, Alfred was a brilliant lecturer, full of wisdom, but he was also a wonderful reader of plays. For some reason, he read aloud not from *The Seagull* but from

Three Sisters, which I had not read yet. He chose the complicated scene where Baron Tuzenbach is talking to Irina, who says that she will marry him even though she’s not in love with him. She no longer believes that she can be happy. The baron accepts this, and they are to marry the next day. But there is an unspoken upset between them, because they both know that he is about to go off and fight a duel. And they are saying nothing about it. And Professor Alfred read this scene with such a sense of fragility and the uncertainty of life that I suddenly heard how the characters were meant to chatter and then to express something deeply felt, but then to rush back to chatter again. I feel that he showed me the enormous vulnerability and sadness that can lie right beneath commonplace conversation, both in Chekhov and in life.

My senior year, I was lucky to be accepted into a small playwriting seminar that he taught.

CHEKHOV ENCOUNTER NO. 3

(*The Seagull* and Vanessa Redgrave)

I went to the movies a great deal in college. And, in my sophomore year, suddenly there was a movie version of *The Seagull*, directed by Sidney Lumet. It was meandering, and the talented Simone Signoret wasn’t right for Arkadina.

But, oh my, there was Vanessa Redgrave playing Nina.

I think it’s an impossibly difficult role, but Redgrave’s portrayal was the perfect Nina I had imagined when I read the play for Professor Alfred’s class. Her Nina was charming but so, so intense—her youth was painfully raw, her insecurity palpable, her infatuation with the theatre was almost humorous, and she gushed at everyone a bit too much. She was spectacular.

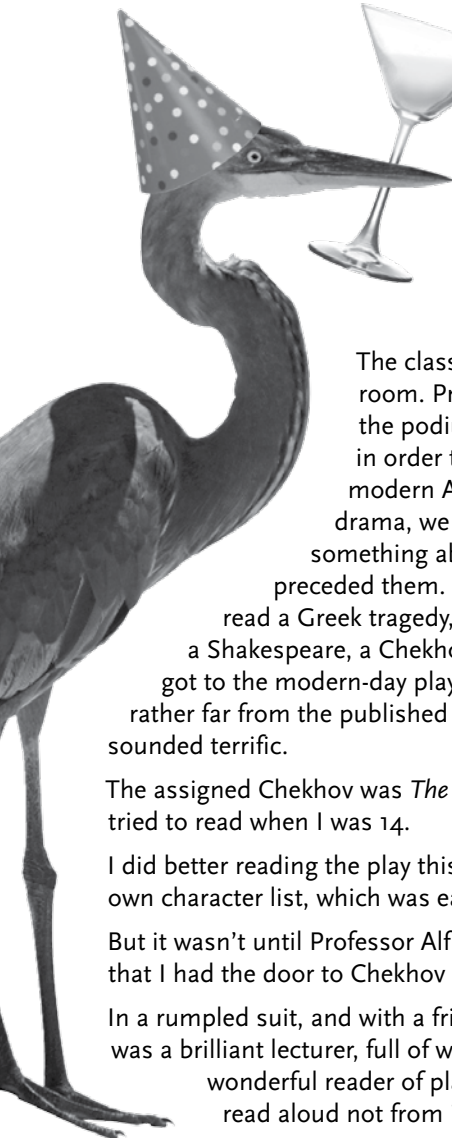
But the character’s youthful hope dies very quickly. Konstantin falls in love with her, but when she doesn’t respond he suddenly deposits a dead seagull at her feet. This was seemingly his extremely inappropriate way of saying, “Please don’t ignore me. I love you.” Nina, meanwhile, falls for the writer Trigorin. They fall in love, she has a baby, the baby dies, Trigorin loses interest in Nina. In Act 4, she comes back secretly to visit Konstantin. In despair and grief, she keeps saying, “I am a seagull.”

It is very hard to play that scene. But Ms. Redgrave knew how to make that mad scene work. It’s an imperfect film, but watch it for her sometime.

CHEKHOV ENCOUNTER NO. 4

(*Three Sisters*)

I mentioned my Dark Night of the Soul during my sophomore year. It might also be called depression. And it lasted into my junior year as well. I lost my Catholic faith (I left it on the ground, like a dead seagull), and I



lost my bushy-tailed exuberance and could only react to dark, despairing literature.

A teaching fellow whose small class I was in correctly pointed out to me that I didn't like the poet Wordsworth because I was angry that he wasn't Beckett. That was quite an accurate statement he made, and his taking the time to try to unravel my brain helped me a lot in managing to pass his course. Later, in my 30s, I grew to like Wordsworth. But all that rattling on about nature drove me crazy in my youth. I wanted psychological angst and hopelessness. That is, I didn't want it, but it's what I was feeling, and I needed it reflected back to me so I felt less alone. The melancholy of Chekhov suited me very well.

In my junior year, I saw *Three Sisters*. It was being done by the Harvard Dramatic Society.

The production was directed by an undergrad, Leland Moss, who had been inspired by Jerzy Grotowski, a famous experimental Polish theatre director. This inspiration made for some nontraditional staging in the play—when the star-crossed lovers Masha and Vershinin had a scene, other actors would say their dialogue, while Masha and Vershinin would get down on their knees and growl and purr and paw each other. I guess they were leopards in love or something. Maybe they were lions. I don't think they were raccoons, because they weren't eating garbage.

Sorry to be flip, and I'm sure the growling-crawling behavior is far from a fair description of what Grotowski meant. And I know that he was significant in the history of experimental theatre. Though, as a comic writer, I find it hard not to look back at the "inner animal" sections and find them kind of funny.

Besides which, what I really liked about the production was all the regular acting in it. Most of the play—two-thirds, maybe?—was just young actors embodying their roles with intelligence and passion. And the play was new to me; I had not read it.

Of course, I did know that the recurring lament of the three sisters was their desire to "go to Moscow," where they grew up and where life seemed stimulating and hopeful.

I already liked Beckett and the existential feel of waiting for Godot, who never came, and the three sisters seemed a precursor to that. They longed to go to Moscow, and yet they never went. The ending of *Waiting for Godot* is this:

Vladimir: Well? Shall we go?

Estragon: Yes, let's go.

They do not move. End of play.

Which is similar to Olga, Masha and Irina. "Oh, my sisters, let's go to Moscow." *They do not move.*

The cast was excellent. That barefoot girl who got into the acting seminar played Masha and was terrific. (Her name was Susan Yakutis.) Nancy Cox was very good as the oldest, already spent sister Olga. And the sisters' beloved brother Andrei was played by a Harvard senior named André Bishop. Yes, that André Bishop, who is the artistic director of Lincoln Center Theater. (I didn't know him then.) He was poignant and tortured as Chekhov's Andrei.

A strange thing happened in this production. Laurie Heineman was so good as Irina that she became the protagonist for me.

It is Irina's "name day" (birthday) in Act 1, and Heineman's Irina was so convincingly full of excitement and youthful hope for the future that I was riveted. When she was onstage, I watched only her. I clocked her every movement and emotional shift.

In Act 3, time has not been kind to Irina. She has a boring job at the Town Council. She imagined she'd meet the man of her dreams once they moved to Moscow. But they keep not going to Moscow, and instead her only choice is a loveless marriage to Baron Tuzenbach. She is disappointed in her beloved brother Andrei, who has made a disastrous marriage to the bullying Natasha and is gambling and has given up his dreams of being a professor. They have all given up their dreams.

Heineman's shift from joy to despair was riveting. Starting with a startling "Where has it all gone to?... where is it?," Irina quickly progresses to how hopeless her life seems, how she feels muddled and is forgetting everything. She says, "I don't remember the Italian for 'window' or 'ceiling.' And every day I'm forgetting more and more...."

Because I had never read the play, the weird specificity of forgetting foreign words for "window" and "ceiling" jumped out at me as a beautiful and heartbreaking line. It positively haunted me. It embedded itself in my brain.

I guess *Three Sisters* is actually my favorite Chekhov play.

CHEKHOV ENCOUNTER NO. 5

(Oh, *Uncle Vanya*)

I read *Uncle Vanya* on my own. And I saw a wonderful production directed by Mike Nichols in 1973 at Circle in the Square, with an exciting cast of George C. Scott, Nicol Williamson, Julie Christie, Elizabeth Wilson, Lillian Gish and Barnard Hughes. I paid 10 dollars for standing room, and it was thrilling to see.

And if the "Italian for window and ceiling" lines haunted me in *Three Sisters*, it was Sonia's devastating lines at the end of the play that transfixed me here. Vanya has had an emotional meltdown and has tried to shoot the professor, missing each time. And now Vanya and his



niece Sonia are left alone, both rejected by the people they love, and both with no hope of any kind. Like me on Mondays. (No, just kidding.)

And Sonia says, “What can we do? We shall go on living. We shall suffer through a long succession of tedious days and tedious nights.”

Reading the play, I stopped right there. “Long succession of tedious days.” I don’t feel that every day, though I did during my middle two years at college. And I don’t know why I find that such a despairing sentiment doesn’t depress me; it moves me. It shows me that other people feel awful at certain times. It’s the opposite of the people who rush in and say “Cheer up!” to you when it’s the wrong time to say that. Oh, I don’t know. I guess I love the emotional sadness in Chekhov.

CHEKHOV ENCOUNTER NO. 6

(Chekhov meets Dostoyevsky meets Chris and Albert)

My senior year at college, my depression lifted. A longer story, but lifted it did. I was accepted into the Yale School of Drama with a play that I had written in two days—a burst of energy after not writing for a couple of years.

I made three important friendships at Yale: fellow playwright Albert Innaurato, actress Sigourney Weaver, and fellow playwright Wendy Wasserstein.

Albert and I were both raised Catholic, and we both had nuns in our plays. We had a brief period of distrust—was the school big enough for two nun-writing authors?

However, Albert made me laugh, and we became friends. We co-wrote and performed in two cabaret pieces. And we also wrote a very odd, playful musical together—*The Idiots Karamazov*. The setup was that Constance Garnett was translating *The Brothers Karamazov*, but she was old and crazy and kept mixing it up with Chekhov and Eugene O’Neill and Charles Dickens—it was a literary roller coaster.

It was done first as an undergrad project (directed by Albert). Then it was a Drama School project, starring acting student Meryl Streep as Constance. (Whatever happened to her? Ha-ha.) And then, as a professional production at the Yale Repertory Theatre, still starring Meryl, and I was unexpectedly cast as the monk Alyosha.

In the first scene, Constance introduces the Karamazov brothers, but when they enter they sing a spirited song called “O, We Gotta Get to Moscow.” The lyrics included

these lines: “O, we gotta get to Moscow, make a check-off list and pack, and we’ll leave this town behind us, and we’re never coming back....O, we gotta get to Cleveland, San Francisco or L.A., and we’ll sell the cherry orchard, and we’ll give the pits away....Goodbye now, Uncle Vanya, don’t you cry now, Gotta get to Moscow, Moscow right now!”

It was a crazy and chaotic play, and it was Albert’s and my first professional production.

CHEKHOV ENCOUNTER NO. 7

I had the idea to write *Vanya and Sonia and Masha and Spike* a few years ago, when I realized that I was now the age that Vanya was (or seemed to be). And, like Vanya and other Chekhov characters, I started to reassess choices made in the past.

I live in a stone farmhouse with my partner, the writer-actor John Augustine, on a small hill in Bucks County, Pennsylvania. I choose to live here for the quiet and the trees, and there is a small pond where a blue heron comes and sees what is available to eat.

But I started to think to myself, what if I didn’t live here with my partner but with my adopted sister, and the two of us had spent 15 years taking care of our elderly and eventually incoherent parents. What if we never left the house we lived in as children, and felt jealous of our older sister, who was a glamorous stage and film star. She sends us money, but our lives feel empty and unexciting. What if my life had been closer to a Chekhov play?

By the way, I also have cherry trees around the house. About nine of them, I’d say. Very pretty two weeks a year.

My play is not a parody. It is set in the present day. Once I finished the first draft, I started to say to people, “The play takes Chekhov characters and themes and puts them into a blender.” Throughout my life, I keep reacting and reacting to Chekhov. ♦

Christopher Durang is an award-winning playwright whose work has appeared on and off-Broadway, including the Tony-nominated A History of the American Film, the Obie Award-winning Sister Mary Ignatius Explains It All for You, and Miss Witherspoon, which was a finalist for the Pulitzer Prize. With Marsha Norman, he is the co-chair of the Playwriting Program at Juilliard.

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Who's Who



MARK BLUM

(*Vanya*) returns to the Taper after an absence of 30 years. Broadway: *The Assembled Parties*, *The Best Man* (both revivals), *Twelve Angry Men*, *The Graduate*, *A Thousand Clowns*, *Lost In Yonkers*, *My Thing of Love*, *The Merchant*. Off-Broadway: *The Model Apartment*, *The Good Mother*, *Lonely I'm Not*, *We Live Here*, *Picked*, *After The Revolution*, *The Singing Forest*, *Mourning Becomes Electra*, *The Long Christmas Ride Home*, *The Waverly Gallery*, *Mizlanski Zilinski*, *Little Footsteps*, *It's Only A Play*, *Gus and Al* (Obie Award), *Key Exchange*, *Table Settings*, *Say Goodnight Gracie*. Films: *I Don't Know How She Does It*, *Shattered Glass*, *Desperately Seeking Susan*, *Crocodile Dundee*, *The Presidio*, *Blind Date*, *Worth Winning*, *Lovesick*, *Miami Rhapsody*. TV: *Indictment: The McMartin Trial*, *The Defenders*, *The Judge*, *Jesse Stone: Innocents Lost*, *Capital News*, *Sweet Surrender*, *The Good Wife*, *Damages*, *Mercy*, *Fringe*, *The Sopranos*, *The West Wing*, *Law & Order*, *Law & Order: Criminal Intent*, *Law & Order: SVU*, *CSI: Miami*, *NYPD Blue*, *Frasier*, *The Practice*, *Judging Amy*, *Roseanne*, *Wings*, *Miami Vice*, *St. Elsewhere*.



CHRISTINE EBERSOLE

(*Masha*). Ms. Ebersole received virtually every off-Broadway award and her second Tony Award for Leading Actress in a Musical for her "dual role of a

lifetime" as Edith Beale and Little Edie Beale in *Grey Gardens*. Other memorable performances include her Tony Award-winning performance in the revival of *42nd Street*, *Steel Magnolias*, *On the Twentieth Century*, *Oklahoma*, *Camelot*, *Dinner at Eight*, *The Best Man* and *Blythe Spirit*. Film credits include *The Wolf of Wall Street*, *The Big Wedding*, *Confessions of a Shopaholic*, *Black Sheep*, *Richie Rich*, *Tootsie* and *Amadeus*. Ms. Ebersole was a regular cast member on *Saturday Night Live* ('81- '82). Other television credits include *American Horror Story: Coven*, *Royal Pains*, *Ugly Betty*, *Boston Legal* and *Will and Grace*. She can currently be seen in the comedy series *Sullivan and Son* on TBS. www.christineebersole.com



SHALITA GRANT

(*Cassandra*). Broadway: *Vanya and Sonia and Masha and Spike* (Tony nomination, Theatre World Award recipient). Off-Broadway: *Vanya and Sonia and Masha and Spike* (LCT, Martin E. Segal Award recipient); *The Philanderer* (Pearl Theatre); *Measure for Measure*, *The Winter's Tale*, *The Merchant of Venice* (The Public Theater); *Roxy Font* (Fringe NYC). Regional: *Vanya and Sonia and Masha and Spike* (McCarter Theatre); *Luck of the Irish* (Huntington Theatre); *The Laramie Project* (England); *Unaccompanied Minors* (Vanguard Arts); *The Children's Hour* (Everyman Theatre); *A Raisin in the Sun*, *Into the Woods* (Mainstage Theater); *Body and Soul* (Baryshnikov Arts Center). Film:

Empire Corner, *Invisible*, *Rehearsing a Dream* (Academy Award nom., Best Documentary Short, 2006). Television: *The Good Wife*. Education: The Juilliard School. Affiliated with NFAA Arts.



DAVID HULL

(*Spike*). CTG Debut. Recently seen as Cooper in the New York premiere of *Really Really* (MCC). And recently not seen as the understudy for Daniel Radcliffe, Nick Jonas and Darren Criss in the recent Broadway revival of *How To Succeed... Other Credits: The Book of Mormon* (Elder Grant), *Wicked* (Fiyero u/s), *A Chorus Line* (Mark). Regional: *Calvin Berger* (George Street Playhouse), *Saved* (Kansas City Rep), *High Button Shoes* (Goodspeed) and *Gypsy* starring Patti LuPone. Film/TV: *The Big C*, *Smash* and the forthcoming feature film *You Must Be Joking*. University of Michigan graduate. Thanks to this amazing cast and creative team, Armen and Sean at ICM, Sarah and Nick at 3 Arts, and to his hilarious friends and family.



KRISTINE NIELSEN

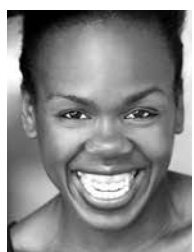
(*Sonia*). Broadway: *Vanya and Sonia and Masha and Spike* (Tony nomination), *Bloody Bloody Andrew Jackson*, *To Be or Not to Be*, *Les Liaisons Dangereuses*, *Spring Awakening*, *A Streetcar Named Desire*, *The Green Bird*, *Jackie*, *The Iceman Cometh*. With Christopher Durang: *Why Torture Is Wrong*, and

the People Who Love Them (Drama League, Outer Critics Circle noms.), *Miss Witherspoon*, *Betty's Summer Vacation* (Obie, Drama Desk and Outer Critics Circle noms.), *Mrs. Bob Cratchit's Wild Christmas Binge*. Off-Broadway: *Crazy Mary*, *Our Leading Lady*, *Dog Opera* (Obie Award). Has appeared at many regional theatres including the Old Globe, La Jolla Playhouse and the Taper. Film: *Morning Glory*, *That's What She Said*, *The Savages*, *Adelaide*, *Small Time Crooks*. Television: *Political Animals*, *Smash*, *Law & Order*, *Law & Order: CI*, *Third Watch*, NBC's live broadcast of *The Sound of Music*. Education: MFA, Yale School of Drama; B.S., Northwestern.



LIESEL ALLEN YEAGER (*Nina*) is excited to explore L.A. and make her Center Theatre Group debut! Previous credits include Broadway:

Vanya and Sonia and Masha and Spike. Lincoln Center: *Vanya and Sonia and Masha and Spike*. Off-off-Broadway: *Too Much, Too Soon* (Lesser America), *The Sporting Life* (Studio 42). Film: *A Picture of You*. Television: *The Good Wife*, *How to Make It in America*. Education: The Juilliard School. Thank you to Chris for his beautiful, funny play.



NGOZI ANYANWU (*Understudy for Cassandra*) is a recent MFA grad from UC San Diego. UCSD Credits: *Joe*

Turner's Come and Gone, *Titus Andronicus*, *Hedda Gabler* and *June Moon*. Other Credits: *As You Like It* (directed by Eve Best), *War* (Rattlestick Playwrights Theater) and *Castronauts* (NYMF). Regional Credits: *Hair*, *Showboat* and *The*

Crucible. She is also graduate of Point Park University.



SUSAN DENAKER (*Understudy for Sonia and Masha*). London West End Theatre:

Accidental Death of an Anarchist, *Budgie*, *Blockheads*, *Country Life*. Regional: *Abuela Claudia*, *In The Heights*; understudy Beth in *Tribes* and Bernstein (performed) in *November*, Mark Taper Forum; *Lola* in *Come Back*, *Little Sheba*; *Aunt Alicia* in *Gigi*; *Paulina* in *A Winter's Tale*; *Sweet Bird of Youth* and *Our Town*, La Jolla Playhouse; *Beatrice* in *A View From the Bridge*; *Marta* in *Company*; *Frankie and Johnny in the Clair de Lune*, *Breaking Legs*. Film/Television: *American Friends*, *Accidental Death of an Anarchist*, *As Time Goes By*, *Just a Gigolo*, *Me and My Girl*, *Royce*, *The Woman He Loved*, *Passport to Murder*. She has recorded over 100 audio books.



DAVID PEVSNER (*Understudy for Vanya*). Stage: *F*cking Men* (U.S. premiere), *Corpus Christi*, *Fiddler* on Broadway with *Topol*, *When Pigs*

Fly (original N.Y./L.A. cast), *Party* (original N.Y. cast), MTLA's *Chicago*, *Lucid by Proxy's Into the Woods*, *It Must Be Him* (L.A. premiere). Film: *Scrooge and Marley* (Ebenezer Scrooge), *Joshua Tree: 1951*, *Role/Play*, *Corpus Christi: Playing with Redemption*, *Waiting in the Wings*, *Love and Teleportation*. TV/Web: *Modern Family*, *Grey's Anatomy*, *Liz and Dick*, *Law & Order: LA*, *Desperate Housewives*, *The LXD*, *Old Dogs and New Tricks*. Songwriter: *Adam and Steve*, *Naked Boys Singing*, and the one-man musicals *To Bitter and Back* and *Musical Comedy Whore*.



BRAD SCHMIDT (*Understudy for Spike*). Broadway: *Lombardi* (Circle in the Square). Off-Broadway: *Corktown* (Signature

Theatre), *New Girl in Town* (Theresa Lange Theatre), *Peer Gynt* (Shapiro Theatre). Regional: *Lombardi* (Fox Cities PAC). Los Angeles: *The Bacchae* (Getty Villa), *West* (Electric Lodge), *Footnotes* and *Mad Forest* (Open Fist Theatre). Film: *Dead Men Float*, *Eden*, *Bill*, *Tunnel Rats*. TV: *CSI: New York*, *Entourage*, *The Studio*, *Joey*, *Summerland*, *As the World Turns*, *Guiding Light* and is currently on season three of *House of Lies* on Showtime as J.C. Butterman. Thanks to Larry Moss, Deb Aquila, Alan Hergott and SMS. Love to my wife Julianna and son Jaxon.



GEORGIA WARNER (*Understudy for Nina*) has loved enacting Jill in *Equus* (with Alec Baldwin), *Slippy Helen* in *The*

Cripple of Inishmaan and *Pip* in *Moby Dick Rehearsed* (with Peter Boyle) at the John Drew Theatre/Guild Hall; *Curley's Wife* in *Of Mice and Men* at Pioneer Theatre Company (director Mary B. Robinson); *Abigail* in *The Crucible* at Northern Stage; *Margot* in *The Diary of Anne Frank* at Bay Street Theatre; and *Polly* in *Transport* at Irish Arts Center (director Tony Walton), plus many more plays and several nifty indie films. She would like to thank DHP, Mark and Mike for this exhilarating opportunity! www.GeorgiaWarner.com

CHRISTOPHER DURANG (*Playwright*). His plays include *A History of the American Film* (Tony nomination), *Sister Mary Ignatius*



Explains It All for You (Obie Award), *Beyond Therapy* (off and on Broadway), *Baby with the Bathwater*, *The Marriage of Bette and Boo* (Obies for playwriting, Jerry Zaks' direction, ensemble acting; Dramatists Guild Hull Warriner Award), *Laughing Wild*, *For Whom the Southern Belle Tolls*, *Betty's Summer Vacation* (Obies for playwriting, Nicholas Martin's direction, Kristine Nielsen), *Miss Witherspoon* (2005 Pulitzer finalist), *Why Torture is Wrong and the People Who Love Them*. For *Vanya and Sonia and Masha and Spike*, he won the 2013 Tony Award for Best Play. Cabaret: *Das Lusitania Songspiel*, coauthored and performed by Sigourney Weaver and Durang (Drama Desk nominations for both performers); *Chris Durang and Dawne* (Bistro Award for Durang and cohorts John Augustine and Sherry Anderson). He won the Harvard Arts Medal, the PEN/Laura Pels Award for a Master American Dramatist; recently inducted in the Theater Hall of Fame. For 20 years he and Marsha Norman have been co-chairs of the Juilliard Playwriting Program. He is a member of the Dramatists Guild Council. www.christopherdurang.com



DAVID HYDE PIERCE (Director). CTG: *Curtains*, *It's Only a Play*. Broadway: *Vanya and Sonia and Masha and Spike* (Tony nomination), *La Bête*, *Accent on Youth*, *Curtains* (Tony Award), *Spamalot*, *The Heidi Chronicles*, *Beyond Therapy*. Off-Broadway: *The Landing*, *Close Up Space*, *Elliot Loves*, *Zero Positive*, *That's It, Folks!*, *The Maderati*, *The Author's Voice*, *Summer*, *Hamlet*, *Much Ado*, Peter

Brook's *The Cherry Orchard*. Regional: *Six Dance Lessons in Six Weeks* with Uta Hagen at the Geffen Playhouse, various roles at the Guthrie, Goodman and Long Wharf Theatres. Film: *The Perfect Host*, *Down with Love*, *Full Frontal*, *Wet Hot American Summer*, *A Bug's Life*, *Treasure Planet*, *Wolf*, *Nixon*, *Sleepless in Seattle*, *Little Man Tate*, *Crossing Delancey*. TV: *The Powers That Be*, *The Outer Limits*, *Titus*, *Frasier* (Emmy and SAG Awards). As Director: Oscar Wilde's *The Importance of Being Earnest* at the Williamstown Theatre Festival and Anselmi & Hargrove's musical *It Shoulda Been You* at the George Street Playhouse.

NICHOLAS MARTIN (Broadway Director). Broadway: *Vanya and Sonia and Masha and Spike* (Tony Award nomination), *Present Laughter*, *Butley*, *Match*, *Hedda Gabler*, *The Rehearsal*, *You Never Can Tell*. Off-Broadway: *Vanya and Sonia and Masha and Spike*, *Saturn Returns*, *The New Century*, *Observe the Sons of Ulster Marching Towards the Somme* (Drama Desk nomination), *Chaucer in Rome*, *The Time of the Cuckoo* (LCT); *Why Torture Is Wrong, and the People Who Love Them* (The Public Theater); *Fully Committed* (Vineyard Theatre, Cherry Lane); *Full Gallop* (MTC, Westside Theatre); *Betty's Summer Vacation* (Obie Award, Drama Desk nomination), *Sophistry* (Playwrights Horizons); *Bosoms and Neglect* (Signature Theatre). Regional: *Vanya and Sonia and Masha and Spike*, *She Stoops to Conquer* (McCarter); *The House of Blue Leaves* (Mark Taper Forum); *Dead End* (Ahmanson Theatre); *Pygmalion*, *Macbeth* (Old Globe); *The Verizon Play* (Humana); *The Show Off*, *The Circle*, *A Cheever Evening* (Westport Country Playhouse); *My Wonderful Day* (Two River Theater). Former artistic director of Williamstown Theatre Festival and Boston's Huntington Theatre.

DAVID KORINS (Set Design). Broadway: *Vanya and Sonia and Masha and Spike*, *Motown*, *Annie*, *Bring It On*, *Chinglish*, *An Evening with Patti LuPone and Mandy Patinkin*, *Magic/Bird*, *Godspell*, *The Pee-Wee Herman Show*, *Lombardi*, *Passing Strange* and *Bridge & Tunnel*. David has worked extensively both off-Broadway and regionally. Opera credits include the world premiere operas of *The Gospel of Mary Magdalene* at the San Francisco Opera, and *Oscar and Life Is A Dream* at Santa Fe Opera. David served as creative director to Kanye West, designing several concerts in the United States and abroad. He received a Drama Desk Award, a Lucille Lortel Award, three Henry Hewes Awards and the 2009 Obie Award for Sustained Excellence in Design. Dad to Stella and Vivian. www.DavidKorinsDesign.com

GABRIEL BERRY (Costume Design) specializes in collaboration on new work. Notable productions include the world premieres of the works of Maria Irene Fornes, Richard Foreman, Charles Ludlam, Samuel Beckett, Philip Glass, John Guare, Christopher Durang, Mabou Mines, Peter Sellars, John Adams, Tito Puentes, Yoshiko Chuma, Lucinda Childs, Ethyl Eichelberger, Nick Jones, Branden Jacobs-Jenkins, Osvaldo Golijov, Meredith Monk and Ellen Stewart. Awards include Obies, Bessies and a silver medal from the Prague Quadrennial for her contribution to experimental theatre.

DAVID WEINER (Lighting Design). Center Theatre Group: *American Night: The Ballad of Juan Jose*, *Venice* (2011 L.A. Ovation Award), *This Beautiful City*. Broadway: *Romeo & Juliet*, *Dead Accounts*, *Grace*, *Godspell*, *The Normal Heart*, *reasons to be pretty*, *Butley*, *Dinner at Eight* (LCT), *Betrayal* (Roundabout), *The Real Thing*. Off-Broadway: MCC, MTC, Second

Stage, Playwrights Horizons, The Public, N.Y. Theatre Workshop, Theatre for a New Audience, Vineyard, Atlantic. Regional: The Goodman, Oregon Shakespeare Festival, South Coast Repertory, The Guthrie, La Jolla Playhouse, The Alley, McCarter, Huntington, ART, Kansas City Rep, Williamstown, Berkeley Rep. Museum Design: NC State Museum of Natural Sciences Nature Research Center - Raleigh, NC. Awards: 2012 Lucille Lortel Award (*Through a Glass Darkly*), 2011 Drama Desk nomination (*Small Fire*), 2005 Lucille Lortel Award (*Rodney's Wife*).
www.DavidWeinerDesign.com

MARK BENNETT (*Original Music and Sound Design*). Broadway (Lincoln Center Theater): *Macbeth*, *Vanya and Sonia...*, *The Coast of Utopia* (Drama Desk Award, Outstanding Score; Henry Hewes Award, Outstanding Sound Design), *Henry IV*. Broadway: *Dead Accounts*, *Driving Miss Daisy*, *A Steady Rain*, *Henry IV*, *A Streetcar Named Desire*, *Who's Afraid of Virginia Woolf?*, *Golda's Balcony*, *The Goat*, Lily Tomlin's *The Search...* (Ovation Award-CTG), *The Lion in Winter*, *A View From the Bridge*. CTG: *Dead End*, *Without Walls*, *The House of Bernarda Alba* (Ovation nomination). Getty/Hall Walls: *Plato's Symposium*. La Jolla Playhouse: *A Midsummer Night's Dream* (Craig Noel Award), *His Gal Friday*, *Most Wanted*, *Dogeaters*. The Globe: *Pygmalion*, *Twelfth Night*. Off-Broadway: *The Bridge Project* 2009-2012 (BAM/Old Vic), *Talley's Folly*, *An Iliad* (Obie Award, Craig Noel Award); *Mad Forest*. Awards: 1998 Obie Award for Sustained Excellence in Sound Design, 14 Drama Desk nominations.

COOKIE JORDAN (*Wig, Hair and Make-up Design*). Broadway: *Fela!*, *Motherf**ker with the Hat*, *Lombardi*, *The Miracle Worker*, *A View from the Bridge*, *South*

Pacific. Off-Broadway: *King Lear*, *Neighbors*, *Hurt Village*, *Angels in America*. Other: *The Wiz* (City Center); *Cunning Little Vixen*, *Le Grand Macabre* (N.Y. Philharmonic); *White Noise* (Royal George); *You, Nero* (Arena); *The Wiz, Joseph...* (Dallas Theater Center); *Liberty Smith, 1776* (Ford's Theatre).

BRYAN HUNT (*Associate Director*) was the assistant director for the world premiere of *Vanya and Sonia and Masha and Spike* at the McCarter Theatre, Lincoln Center Theater and on Broadway. His directing credits include *Alien Sex Comedy* (New Light Theater Project), *As You Like It*, *Caroling Through the Woods* (Theater Hikes - CO), *Pretty, Smart, Poetic* (Westport Country Playhouse), *Henry V* (Great River Shakespeare Festival - SYA) and *Urinetown: The Musical* (Margo Jones Theatre). In addition to *Vanya...*, he has served as assistant director at several regional theatres including Westport Country Playhouse, 92Y, Baltimore Center Stage, Goodman Theatre and Dallas Theater Center. He is currently producing director of the Iron Curtain Theater Company in NYC and was a founding member of the Island Theatre Company in Chicago.

MARK B. SIMON, CSA (*Casting*). CTG: *The Black Suits*, *The Royale* (Artios nomination), *Neva* (Kirk Douglas Theatre); *The Sunshine Boys*, *The Scottsboro Boys*, *End of the Rainbow*, *Backbeat* (Ahmanson Theatre); *The Steward of Christendom*, *A Parallelogram*, *Los Otros* (Mark Taper Forum). Prior to joining the CTG casting department, Mark worked as a New York-based independent casting director for clients including Hal Prince, Jason Robert Brown, Graciela Daniele, Susan Stroman, Patricia Birch, Stephen Sondheim, Marvin Hamlisch, Nick Hytner, Alfred Uhry, Carol Burnett, Jeremy Sams,

New York City Opera and the Radio City Christmas Spectacular on projects including *13*, *Parade*, *The Last Five Years*, *Show Boat*, *Candide*, *3hree*, *Hollywood Arms*, *Bounce*, *LoveMusik*, *Paradise Found*, *Sweeney Todd*, *Chita Rivera: The Dancer's Life*, *Sweet Smell of Success* and *Ragtime*. Treasurer of the Board, Casting Society of America.

DANIEL SWEE, CSA (*Casting*). As casting director for Lincoln Center Theater, he has cast more than 70 productions including *Vanya and Sonia and Masha and Spike*, *The Nance*, *Golden Boy*, *War Horse*, *Other Desert Cities*, *The Coast of Utopia*, *In the Next Room*, *Joe Turner's Come and Gone*, *Awake and Sing!*, *Henry IV*, *The Invention of Love*, *Contact*, *The Heiress*, *Arcadia*, *Carousel* and *The Sisters Rosensweig*. Additional Broadway productions include *God of Carnage*, *Mary Stuart*, *Exit the King*, *Frost/Nixon*, *The Crucible*, *Art* and *The Heidi Chronicles*. Films include *The Hours*, *The Crucible*, *The Object of My Affection*, *The Great New Wonderful* and *Cold Souls*.



DAVID S. FRANKLIN (*Production Stage Manager*). Center Theatre Group Highlights: *An Enemy of the People*, *Baz*

Luhrmann's La Bohème, *Art*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays by David Mamet*, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, *Randy Newman's Harps and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red*, *Seminar*, *Tribes*, *A Parallelogram*, *Humor Abuse* and *The Steward of Christendom*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-

1990, Pasadena Playhouse and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe - *Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

MICHELLE BLAIR (*Stage Manager*). For CTG: *The Steward of Christendom*, *The Sunshine Boys*, *A Parallelogram*, *Joe Turner's Come and Gone*, *Backbeat*, *Krapp's Last Tape*, *Red*, *Los Otros*, *Clybourne Park*, *Vigil*, *Poor Behavior*, *Burn This*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Lydia*, *The School of Night*, *Bloody Bloody Andrew Jackson*, *Distracted*, *Nightingale*, *Without Walls*, *Lewis and Clark Reach the Euphrates*, *all wear bowlers* (also at the Barbican Theatre, Berkeley Rep., La Jolla Playhouse and Studio Theatre), *Flight*, *Nothing But The Truth*, *Stones in His Pockets*, *Topdog/Underdog* and "QED" at Lincoln Center Theater. Other favorites include *The Pee-Wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company and *Amnesia Curiosa* with Rainpan 43. Mom to five-year-old Liam and one-year-old Imogen.

DENISE YANEY (*Stage Manager*). Most recently stage-managed *Vanya and Sonia and Masha and Spike* on Broadway. Other Broadway credits include *Time Stands Still*, *American Buffalo*, *The Homecoming*, *The Retreat From Moscow*, *A Moon for the Misbegotten*, *Redwood Curtain* and *As Is; In the Next Room*, *Awake and Sing!* and *Morning's at Seven* (Lincoln Center); *The Columnist*, *Good People*, *Accent on Youth*, *Brooklyn Boy* and *Sight Unseen* (MTC); *The Road to Mecca*, *Old Acquaintance*, *Major Barbara* and *The Play's the Thing* (Roundabout). Off-Broadway: LCT, MTC, Playwrights Horizons, Second Stage and Circle Rep (company member). Regional:

Hartford Stage, Arizona Theatre Company, Long Wharf and Bay Street.



MICHAEL RITCHIE (*Artistic Director*) is in his eighth season as Center Theatre Group's Artistic Director, and has led over 130

productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At CTG, he premiered six musicals that moved to Broadway — *The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations) 13, 9 to 5: *The Musical*, *Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 33 world premieres including the musicals *Minsky's*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer for 12 years (1996 – 2008). Rada spent three years (2008 –

2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union.



DOUGLAS C. BAKER (*Producing Director*) is now in his 23rd season at CTG.

Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working*, *The Wiz*, and *Legends!*, which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. He is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013 Doug received The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.



KELLEY KIRKPATRICK
(Associate Artistic Director). Since arriving at CTG in 2005, Kelley has produced over 40 productions at

the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond. In addition to producing shows across CTG's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.

NAUSICIA STERGIU (General Manager, Mark Taper Forum and Kirk Douglas Theatre) has worked professionally supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees main stage



productions at the Taper and Douglas, as well as new play commissions and developmental productions through CTG's

New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local not-for-profits including Daukayev Ballet Theatre and Hollywood Orchard. MFA, Yale School of Drama and Outward Bound trekker.



GORDON DAVIDSON
(Founding Artistic Director)

led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre — including the Tony Award for theatrical excellence, Margo Jones

Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

Additional staff for *Vanya and Sonia and Masha and Spike*

Associate Set Designers Amanda Stephens, Sarah Wreede
New York Costume Design Assistants
..... Andrea Hood, Albulena Borevci, Heather Stanley
Resident Assistant Lighting Designer
..... Heather Graff
Assistant Lighting Designer John A. Garofalo
Associate Sound Designer Josh Liebert
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New York Prop Coordinator Susan Barras
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Costumes provided by the Center Theatre Group Costume Shop and additional staff: First Hand - Lydia Harmon; Stitcher - Agnes Ingram; Specialty Costumes provided by Carmel Dundon, and New York Theatre Workshop - Jeffrey Wallace. Rehearsal photography by Joan Marcus. Production photography by Craig Schwartz.

“Here Comes The Sun”
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“Some Day My Prince Will Come”
Music by Frank Churchill
Lyrics by Larry Morey

Rehearsed and photographed at the
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(L-R): Kristine Nielsen, David Hull, Shalita Grant, Director David Hyde Pierce, Associate Director Bryan Hunt, Christine Ebersole and Mark Blum.



Mark Blum and Shalita Grant.



(L-R): Christine Ebersole, Mark Blum and Shalita Grant.



Kristine Nielsen.



David Hull and Liesel Allen Yeager.

PHOTOS BY JOAN MARCUS.

CENTER THEATRE GROUP L.A.'s Theatre Company

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Producer/Director of New Play Production
PIER CARLO TALENTI Resident Dramaturg/Literary Manager
LINDSAY ALLBAUGH Producing Associate
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JOY MEADS Literary Associate and Artistic Engagement Strategist
MARK B. SIMON Casting Director
STEVEN PIESZCHALKSI Casting Assistant

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JENNIFER ACHTERBERG Production Administrator

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ANDREW W. ARNOLD Flyman (Ahmanson Theatre)
STAN STEELMON Master Propertyman (Ahmanson Theatre)
JIM BERGER Master Electrician (Ahmanson Theatre)
ROBERT SMITH Master Soundman (Ahmanson Theatre)
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PATRICE MIRANDA Hair and Make-up Supervisor (Ahmanson Theatre)
CHRISTINE L. COX House Manager (Ahmanson Theatre)

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KATE COLTUN Assistant Production Manager (Kirk Douglas Theatre)
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ADAM BURCH, KARLA GALVEZ Donor Advisors
ANNE BRUNER, MURRAY E. HELTZER, MARCI MILLER, JULIE NADAL Donor Services Associates
Development Volunteers

MARKETING AND COMMUNICATIONS

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NANCY HEREFORD Director of Media and Communications
PHYLLIS MOBERLY Media and Communications Associate
JASON MARTIN Media and Communications Associate
LYN COWAN Media and Communications Coordinator
CHELSEY ROSETTER Media and Communications Coordinator

NISHITA DOSHI Art Director
IRENE KANESHIRO Senior Design Manager
HARUKA HAYAKAWA Graphic Designer
TERESA ENGLISH Graphic Designer

SUSAN BARTON Interim Associate Director of Marketing
ANDREW DARCEY Advertising Manager
KAREN VOCK Marketing Manager
JAMES SIMS Marketing Creative Manager
JEWEL MOORE Marketing Coordinator
ROSE POIRIER Webmaster
CRAIG SCHWARTZ Production Photographer
LARRY DEAN HARRIS Copywriter
CINEVATIVE/MARK CIGLAR Production Video
TOM BURMESTER, TREVOR ALGATT, KEVIN MAPP Event Video
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SKYPP CABANAS Ticket Operations Coordinator
SANDY CZUBIAK Audience and Subscriber Services Manager
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.