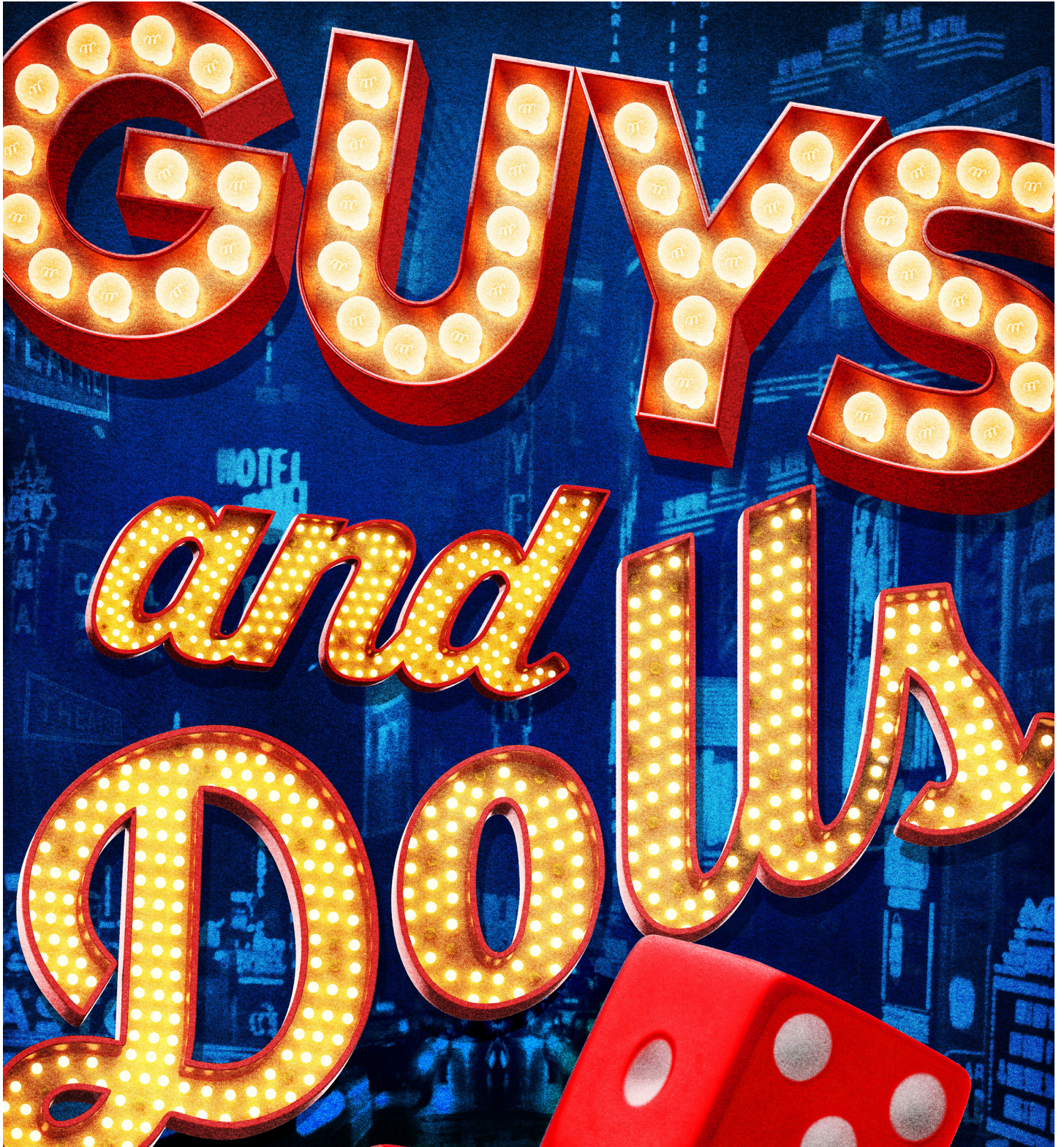


performances

THE  OLD GLOBE

JULY 2017



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of Guys and Dolls. 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

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 who 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*, *The Few*, *Bright Star*, and *Rain*. She has also been a generous supporter of the Globe Gala for many years.



ELAINE AND DAVE DARWIN

Elaine and Dave Darwin, transplants from Palm Beach and Aspen, have enjoyed living in Rancho Santa Fe for 10 years, during which time they have immersed themselves in San Diego's cultural community. Dave has worked on the La Jolla Concours d'Elegance and joined the San Diego/Palm Springs chapter of the Classic Car Club of America. Elaine followed her interest in music and theatre by becoming a board member of La Jolla Music Society and The Old Globe. She has served the Globe in many capacities, most recently as Board Chair. Along the way, she chaired the Search Committee for a new artistic director and now chairs the Artistic Angels Committee. She thanks you, our audience, for your tremendous support of The Old Globe. The Darwins have sponsored *Inherit the Wind*, *Be a Good Little Widow*, the sensory-friendly performance of *Dr. Seuss's How the Grinch Stole Christmas!*, *The Winter's Tale*, *Murder for Two*, *Camp David*, and *Globe for All*. Elaine and Dave are pleased to invite you to enjoy tonight's performance of *Guys and Dolls*.



ANN DAVIES

Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work on children's charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation, and she is a former board president at San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored *Rosencrantz and Guildenstern Are Dead*, *Othello*, *Twelfth Night*, and last year's *Love's Labor's Lost*.



PAULA AND BRIAN POWERS

Paula Powers joined the Globe's Board of Directors in 2011, and she currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the advisory board of ODC, a San Francisco-based modern dance company, and sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including *Nobody Loves You*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *In Your Arms*, a free student matinee of *Dr. Seuss's How the Grinch Stole Christmas!* for Title I schools, and last year's world premieres of both *The Last Match* and *Rain*. They have a strong commitment to new work, and the Powers New Voices Festival is named for them in honor of their significant Artistic Angels commitment to The Old Globe.

PRODUCTION SPONSORS



DARLENE MARCOS SHILEY

Darlene Marcos Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for more than three decades. Darlene's love of theatre and the arts stems from her early years acting in Northern California, where she met the love of her life, Donald P. Shiley. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marks the largest individual contribution in the Globe's history. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program, the Shiley Terrace Apartments (which provide much-needed local housing for Globe artists), and an endowment that underwrites two full scholarships in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Darlene continues to serve as one of the leading underwriters of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre is named the Donald and Darlene Shiley Stage.

ARTIST SPONSOR

Artist Sponsor for Terence Archie (Sky Masterson)

UNION BANK

Union Bank began supporting The Old Globe more than four decades ago and during that time has contributed more than \$700,000 to the theatre's arts engagement and artistic programming, as well as providing bank employees to serve as volunteers in various capacities at the theatre. Union Bank is a champion of businesses and not-for-profits, helping to make San Diego a great community to live and work in. Over the years, Union Bank has sponsored many Globe productions, including *The Comedy of Errors*, *The Glass Menagerie*, *Othello*, *As You Like It*, *Imaginary Friends*, *Allegiance*, *A Midsummer Night's Dream*, and last year's *tokyo fish story*. In addition, many bank executives have served on the theatre's Board of Directors since the 1980s. The Old Globe applauds Union Bank for its longtime and generous support.

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 —
Donald* and Darlene Shiley

— \$11 million and higher —
Conrad Prebys*
City of San Diego Commission for Arts and Culture

— \$9 million and higher —
Karen and Donald Cohn

— \$8 million and higher —
Sheryl and Harvey White

— \$7 million and higher —
Kathryn Hattox*
Viterbi Family and
The Erna Finci Viterbi Artistic Director Fund

— \$4 million and higher —
Audrey S. Geisel

— \$3 million and higher —
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Gillian and Tony Thornley
Wells Fargo
Carolyn Yorston-Wellcome
Anonymous (1)

*In memoriam

OUR THANKS

The vital support of the Globe's Artistic Angels and Benefactors sustains and expands the Globe's artistic excellence to help make theatre matter. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect are deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

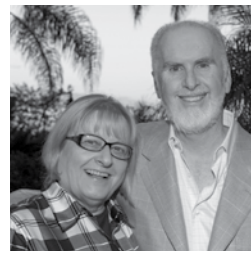
2017 Artistic Angels (\$200,000 and higher annually)



KAREN AND DONALD COHN[†]



ELAINE AND DAVE DARWIN



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*In memoriam
[†]Charter Sponsor since 1995

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.



Welcome to The Old Globe!

A big American musical has become somewhat of a summer tradition at the Globe, and I can't wait to enjoy the spectacular revival of *Guys and Dolls* here at San Diego's premier arts organization.

Please join me in thanking the dedicated supporters of tonight's show. Production Sponsors Mary Beth Adderley, Elaine and Dave Darwin, Ann Davies, Paula and Brian Powers, and Darlene Marcos Shiley are all ardent supporters of the Globe—many of them are Board members—and their patronage of the arts in San Diego benefits us all. We also thank Union Bank, our Artist Sponsor for Terence Archie, who plays Sky Masterson.

The dedication of these philanthropists enables the Globe to achieve the highest levels of excellence not only here onstage, but also in the variety of arts engagement initiatives, workshops, and humanities programs surrounding the summer season. Our Arts Engagement department is how the

Globe makes theatre matter beyond the stage, and we thank all of our donors for making these programs possible.

It is not only major gifts that sustain the Globe. We are so thankful to our large family of supporters—Friends of The Old Globe and Circle Patrons—and our loyal subscribers, who value the work we do. Many of you showed strong support earlier this summer when the arts community faced the possibility of deep budget cuts from the city. Thanks to your advocacy efforts, the original proposed 31 percent budget cut for the City of San Diego's Commission for Arts and Culture is being reduced to only 3.5 percent, which will help arts organizations across the county continue to deliver artwork and performances worthy of America's Finest City. Thank you for helping us make theatre matter.

And now, on with the show! Great theatre requires great patrons, and we are so glad you are with us tonight.

Vicki L. Zeiger
Chair, Board of Directors

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*In memoriam

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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*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
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Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	Don Sparks	
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	David Ogden Stiers	*In memoriam

FROM BARRY

Classic plays—Shakespeare's plays—define the summer season at The Old Globe. But for the past few summers, we've responded to classical theatre outdoors by programming on our indoor proscenium stage the classics of another great theatrical form. *Into the Woods*, *Kiss Me, Kate*, and now *Guys and Dolls*: these are classics of the American musical theatre, and it brings the Globe real joy to give them pride of place in our season.

What makes *Guys and Dolls* a classic? Its magnificent Frank Loesser score, first off. From the title song to "Luck Be a Lady" to "I've Never Been in Love Before" to "Sit Down, You're Rockin' the Boat," this musical is a compendium of Broadway standards. They range from romantic ballads to comic novelty songs to brassy blowouts to one of the showstoppingest "11 o'clock numbers" in musical theatre. The songs advance a story of a fantasy New York City peopled by tough-guys with hearts of gold. Brass-knucklers with magnificently evocative names like Brandy Bottle Bates and Angie the Ox may appear to be brutes, but inside they secretly pine for the peaceful suburban existence that their gangster exteriors belie. This contrast—tommy gun in the right hand, dishtowel in the left—is the stuff of comedy.

Damon Runyon, who invented this rogue's gallery and the Technicolor lingo they speak, reveled in the comic subtext of the criminal underworld as an ironic way to inoculate himself and his readers against the terrible gang violence roiling the streets of his beloved New York, a strategy David Chase emulated when he humanized vicious Mafia don Tony Soprano by dropping him on a therapist's couch in New Jersey. In *Guys and Dolls*'s brilliant book by librettists Jo Swerling and Abe Burrows, this strategy—call it the Happy Hit Man—achieves a surprising buoyancy. The guns in this show couldn't hurt a fly. The debate between the goodness of the Salvation Army and the rough-and-tumble of the Palooka is over before it even begins: after all, in a musical, when the going gets tough, the tough get dancing.

A successful revival of a stage classic in any form is all about the caliber of the director tasked with the job. The Globe is very fortunate to have one of the great ones at the helm of *Guys and Dolls*. Josh Rhodes is becoming a regular here, thank goodness. His rollicking production of *Baskerville* was one of the smash hits in the history of the Sheryl and Harvey White Theatre, and his choreography of *Bright Star* gave that wonderful production its effervescent physical lilt. Josh is a choreographer of considerable wit and imagination, and a director whose theatrical toolbox is rich with craft and interpretive rigor. He has injected a freshness and vitality into this enduring musical. The *Guys and Dolls* that he and his ace design team and thrilling company of actor/dancer/singers have fashioned here is a major achievement. (Okay, it may not be quite at the level of the exceedingly memorable 1981 Fair Lawn High School production in which I starred at age 18, but hey, that one was like lightning in a bottle.)

A great American musical comedy, lovingly revived by experts, and produced at the impeccable standard of excellence for which The Old Globe is renowned. That's a recipe for a fun evening in the theatre, and I'm glad to serve it up.

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!

IN ASSOCIATION WITH ASOLO REPERTORY THEATRE

PRESENTS

GUYS AND DOLLS

A MUSICAL FABLE OF BROADWAY

Based on a Story and Characters of Damon Runyon

MUSIC AND LYRICS BY
FRANK LOESSER

BOOK BY
**JO SWERLING AND
ABE BURROWS**

Lee Savage
SCENIC DESIGN

Brian C. Hemesath
COSTUME DESIGN

Paul Miller
LIGHTING DESIGN

Kevin Kennedy
SOUND DESIGN

Sinai Tabak
MUSIC DIRECTOR AND
ADDITIONAL ARRANGEMENTS

Lee Wilkins
ASSOCIATE DIRECTOR
AND CHOREOGRAPHER

**Tara Rubin Casting
Kaitlin Shaw, CSA**
CASTING

Peter Van Dyke
PRODUCTION
STAGE MANAGER

DIRECTED AND CHOREOGRAPHED BY
JOSH RHODES

Guys and Dolls is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.MTIShows.com

The videotaping or other video or audio recording of this production is strictly prohibited.

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

July 2 – August 13, 2017

CAST
(in alphabetical order)

MARTHA, HOT BOX GIRL Chelsey Arce*
SKY MASTERSON Terence Archie*
BENNY SOUTHSTREET Matt Bauman*
SOCIETY MAX Giovanni Bonaventura*
SORROWFUL JONES Jonathan Brugioni*
ANGIE THE OX, EMCEE Ricky Bulda*
NICELY-NICELY JOHNSON Todd Buonopane*
THE GREEK Juan Caballer*
NATHAN DETROIT J. Bernard Calloway*
SARAH BROWN Audrey Cardwell*
HARRY THE HORSE Lance Carter
LIVERLIPS, CALVIN Cody Davis*
RUSTY CHARLIE, JOEY BILTMORE Richard Gatta*
LEFTY LYONS William Geary*
BIG JULE Steve Greenstein*
LT. BRANNIGAN Ed Hollingsworth
ARVIDE ABERNATHY Ralph Johnson
BRANDY BOTTLE BATES, HOT BOX WAITER Evan Kasprzak*
AGATHA, HOT BOX GIRL Julie Kavanagh*
MISS ADELAIDE Veronica J. Kuehn*
HOT BOX GIRL Celeste Lanuza*
GEN. MATILDA B. CARTWRIGHT Linda Libby*
MIMI, HOT BOX GIRL Tara Shoemaker
SCRANTON SLIM, HAVANA WAITER Ala Tiatia*

UNDERSTUDIES for Nicely-Nicely Johnson, Lt. Brannigan – Ricky Bulda*;
for Benny Southstreet – Juan Caballer*; for Sky Masterson – Cody Davis*;
for Nathan Detroit – Richard Gatta*;
for Arvide Abernathy, Big Jule – Ed Hollingsworth;
for Miss Adelaide, Sarah Brown – Julie Kavanagh*;
for Gen. Matilda B. Cartwright – Tara Shoemaker

Production Stage Manager Peter Van Dyke*
Assistant Stage Manager Chandra R.M. Anthenill*

SETTING

New York, the 1950s. Various locations around the city, including Broadway, the Save-a-Soul Mission, the Hot Box nightclub, and the vicinity of Times Square, as well as Havana, Cuba.

There will be one 15-minute intermission.

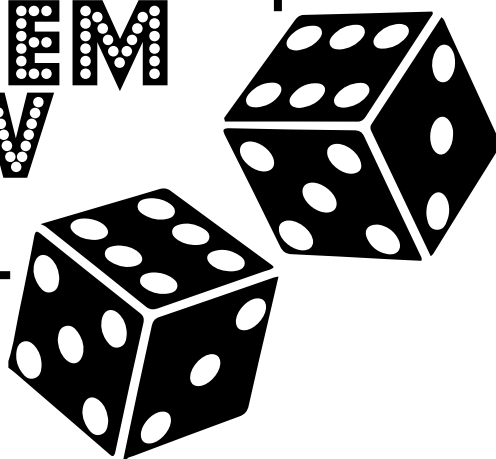
PRODUCTION STAFF

Hair, Wig, and Makeup Design Michelle Hart
Vocal Coach David Huber
Assistant Director and Choreographer Tamlyn Brooke Shusterman
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Assistant Costume Design Katie Knox, Danita Lee
Assistant Lighting Design Amanda Zieve
Assistant Lighting Design Alex Cluff
Lighting Design Intern Jennifer Thurman
Stage Management Interns Jenny Barretto, Tyler Larson, Attitra Lelahuta
Dance Captain and Fight Captain Richard Gatta*

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

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 PERFECT GEM OF A SHOW



Director/choreographer Josh Rhodes talks about bringing one of the most iconic American musicals to new and vibrant life.

Interview by Danielle Mages Amato



JIM COX

What drew you to this piece as a director and made you want to work on it?

It's one of the greatest musicals ever written. The music is so solid, the ideas are so rich, the characters are so vibrant, and the writing is so strong. It's just a perfect gem of a show. So if somebody asks you to do it, you say, "Great! That's fantastic!"

But what really hooked me into the material was going back and reading Damon Runyon's short stories. So many of us have seen *Guys and Dolls*; I myself thought I knew the show really well. But if you go back and read the short stories, you realize that the inspiration for the musical was one of our great American comic writers. He wasn't known for his narratives, but for his style. It's the turn of phrase, the eccentric style of the words he chooses for his delicious characters that just makes you laugh. When I read his work, I was really inspired, and I thought: okay, this is my take for this production. I want to bring Damon Runyon to the stage. I want the cast to really embrace the language, to understand where the show came from, and to bring that forward for the audience.

What does that mean in the rehearsal room? How do you encourage the actors to embrace the language?

We do exercises, especially to bring out Runyon's blend of high and low language. He writes gangsters with a heart of gold, characters who are very low-class but trying to act high-class. Often, in an attempt to stay alive, they have to speak and phrase things with great courtesy, so as not to offend someone or get killed. So there's this fascinating mixture in the way they speak.

One of the exercises we do is to work with Shakespeare. Everyone runs to the center of the room and says a line of Shakespeare as if they're living on Broadway in 1953 in a Damon Runyon musical. It's really amazing how well it works, how it captures that idea of a low-class gangster trying to create high art with his voice. We've also gone back and read old Abe Burrows radio plays. Burrows wrote the book for the musical, and a lot of it is based on old-fashioned Jewish humor—that's really the style they're riffing on. So we watched a lot of sketch comedies from the '40s and '50s with Sid Caesar, Milton Berle, and Imogene Coca. Those have been a great way to embrace the language and the rhythm of the script.

What were some of the challenges for your design team?

When it was originally produced, *Guys and Dolls* had a lot of old-fashioned painted drops that would come in, and the actors would do a scene downstage while the crew changed the set behind the drop. That's the way shows were written at the time. But our great scenic designer, Lee Savage, didn't want to do that version of *Guys and Dolls*. We wanted to come up with a way to make it visually a little more modern, so that the set *poetically* evokes New York, rather than *literally* giving us drops with New York painted on them. Lee's design asks for seamless and cinematic transitions, more of what you expect when you see a contemporary musical. You don't want people to feel like they're watching a show that's an exact replica of something they saw in the '50s or '60s. You want it to surprise and yet remain a vibrant valentine to New York City.

How would you describe the choreography you've developed for the show? How is it unique to you as a choreographer?

This show is a dream for a choreographer. The choreography is highly athletic, sharp, sexy, and full of story. When creating the movement, the most important element was matching the wit and energy of the story.

One of the things I've done to accomplish this is to take Adelaide's Hot Box numbers—which are sometimes choreographed as huge floor shows—and push them toward something you would find in a small burlesque club in Hell's Kitchen. Lee Savage found research images of a small, elevated stage in the '50s, and I immediately went with that. I loved the idea of the women stripping high above like goddesses while the men hung on the sides. It allowed me to find humor and charm in her production numbers.

What were some of the most fun scenes or numbers to work on?

I'm definitely very proud of "Runyonland," the opening number. Our music director Sinai Tabak helped me create a danced overture, set to all the melodies that you're going to hear in the course of the show. It's this giant dance story, just a great way to meet all these eclectic Damon Runyon characters. Some of them are characters I took right out of Runyon's other short stories—like Apple Annie from the story "Madame La Gimp"—fun characters that aren't even in *Guys and Dolls*. It's a new take on "Runyonland," and I'm really happy with it.

It's a very diverse cast—was that something you set out to do when you first started working on the show?

Not really—the casting came first, and my thinking about what it meant came later. When you're auditioning for a show like this, it's just terribly obvious when the right person walks in the room. They're people who understand the music of the language and have the perfect qualities for the character. Nathan Detroit has to be in a state of comedic peril the whole show, and J. Bernard Calloway can totally pull that off. You have to watch him yell and scream and kick and shout, and still be able to laugh at him and love him. That's a really particular quality that's hard to find. And I've always been a fan of Terence Archie's. First of all, he's not hard to look at. He's also got this dynamic charisma—there's a princely air to him that's a great fit for Sky Masterson, who plays his cards so close to the chest. He's got to live on charisma until he falls in love with Sarah and lets us see another side of him.

But the more I thought about the casting, the more I thought about the subtitle of the piece: "A Musical Fable of Broadway." *Guys and Dolls* is one of the great American fables, and I believe everybody deserves the right to tell this story. I couldn't be more thrilled to have these actors and this cast.

When you direct a classic musical like this, do you think about making it relevant to a modern audience?

No, I really just try to bring it to life as fully as possible. I do consider the lens of the audience, and the theatre styles they're used to. And I don't want to direct a museum piece. But the most important thing is the spirit of what makes the show great. That's what I have to pull out, and that is timeless. ■



The cast of *Guys and Dolls*. Photo by Cliff Roles, courtesy of Asolo Repertory Theatre.

THE POET OF PROHIBITION-ERA NEW YORK

The work and times of Damon Runyon.

By Danielle Mages Amato



One evening along about seven o'clock I am sitting in Mindy's restaurant putting on the gefilte fish, which is a dish I am very fond of, when in come three parties from Brooklyn wearing caps as follows: Harry the Horse, Little Isadore, and Spanish John. Now these parties are not such parties as I will care to have much truck with, because I often hear rumors about them that are very discreditable, even if the rumors are not true. In fact, I hear that many citizens of Brooklyn will be very glad indeed to see Harry the Horse, Little Isadore, and Spanish John move away from there, as they are always doing something that is considered a knock to the community, such as robbing people, or maybe shooting or stabbing them, and throwing pineapples, and carrying on generally.

—"Butch Minds the Baby," Damon Runyon

"By all accounts," writes fellow New York journalist Pete Hamill, Damon Runyon "was a small, quiet man, given to expensive clothes and good food, with a fine eye for detail and an ear for the nuances of human speech." One of the great American prose stylists of the 20th century, Runyon is best known today as the writer whose work inspired the musical *Guys and Dolls*. But in the 1930s and '40s, he was the popular poet of Prohibition- and Depression-era New York, a prolific short-story writer who published more than 80 tales chronicling the colorful underworld of midtown Manhattan.

The Manhattan of Damon Runyon's stories is a thousand miles—both literally and metaphorically—from the Manhattan of his birthplace: Manhattan, Kansas. The son of a second-generation newspaperman, Runyon followed in his father's footsteps, writing for several Colorado newspapers before moving to the East Coast in 1910 to take a job for William Randolph Hearst's *New York American*. He quickly rose to prominence as a sports journalist and feature writer, often uncovering stories that were unusual, surprising, and undeniably eccentric. (His baseball writings are compiled in

Guys, Dolls, and Curveballs, a collection edited by sportswriter/historian Jim Reisler.)

Runyon married fellow reporter Ellen Egan, with whom he had two children, but the marriage was short-lived. Runyon's true passions were his work, his gambling (of which he did much), and his solitude, particularly his habit of sitting in all-night delis—like Lindy's on Broadway and 52nd Street—and watching New York stroll by. "I am the sedentary champion of the city," he wrote. "In order to learn anything of importance, I must remain seated. Why I am the best is that I can last an entire day without causing a chair to squeak."

The gamblers and gangsters of Runyon's stories were fictional, stylized creatures of his own imagination, but they had their genesis in people he knew well. One of Runyon's close friends was Arnold Rothstein, a notorious mob kingpin whom many believe conspired to fix the 1919 World Series. Runyon modeled several characters on this man known as "The Brain," including, supposedly, Nathan Detroit. Runyon also based characters on mobster accountant Otto Berman, a friend who

became, in Runyon's fiction, a gambler named "Regret." While Runyon's writings are by and large comic stories, they possess an undercurrent of violence that reflects the reality of 1930s and '40s New York. Indeed, the real-life Rothstein and Berman were both murdered in mob hits. *New Yorker* journalist Adam Gopnik, who has written compellingly about Runyon, suggests that Runyon discovered "he could dramatize his accumulated experience of violence on Broadway if he made it funny. ... Fiction was a way of putting funny hats on hit men."

However, the true genius and lasting impact of Runyon's stories come not only from the unique window he offers into the history of New York, but above all from his language, the matchless rhythm and music of his prose. Runyon was a wordsmith in the truest sense, creating an idiosyncratic slang for his characters, a blend of real words and invented jargon that can be understood only through context. His characters often twist ordinary language into elaborate spirals, blending street language with high-toned sentence structure in a pattern so distinctive it has come to be called "Runyonesque." And no character in Runyon's stories—even his understated, observant, and ubiquitous narrator—ever uses the past tense, or for that matter, contractions. So in his story "The Idyll of Miss Sarah Brown," one of the bases for the musical *Guys and Dolls*, when Sarah tells Sky she knows a thing or two about gambling, she says, "I ought to. It ruins my poor papa and my brother Joe. If you wish to gamble for souls, Mister Sky, gamble for your own soul. ... This two dollars against your soul, Mister Sky. It is all I have, but it is more than your soul is worth."

Runyon's stories proved incredibly popular in their time. "I took one little section of New York," he said, "and made a half a million dollars writing about it." The stories inspired at least



(above) Poster for Damon Runyon's *Bloodhounds of Broadway*, 1952.

16 films, and Runyon himself relocated to Hollywood in the early 1940s to try his hand at producing. But by 1946 he had returned to his true home of New York, where he died of throat cancer at 66. His friend, media commentator Walter Winchell, founded the Damon Runyon Cancer Research Foundation in his honor that same year. Runyon did not live to see the 1950 Broadway opening of *Guys and Dolls*, the musical that would give his stories their most lasting public fame.

"Today not many remember Runyon himself," writes Runyon's chronicler Pete Hamill, "or the era in which he lived with so much verve and melancholy," but the stories endure. "They forever remain part of the long tale of New York." ■



The only time The Sky ever thinks of money as money is when he is broke, and the only way he can tell he is broke is when he reaches into his pocket and finds nothing there but his fingers. Then it is necessary for The Sky to go out and dig up some fresh scratch somewhere, and when it comes to digging up scratch, The Sky is practically supernatural. He can get more potatoes on the strength of a telegram to some place or other than John D. Rockefeller can get on collateral.

—"The Idyll of Miss Sarah Brown," Damon Runyon

There are some very tough guys around the table, too, including guys who will shoot you in the head, or maybe the stomach, and think nothing whatever about the matter. In fact, when I see such guys as Harry the Horse, from Brooklyn, and Sleepout Sam Levinsky, and Lone Louie, from Harlem, I know this is a very bad place for my blood pressure, for these are very tough guys indeed.

—"Blood Pressure," Damon Runyon

(right) Damon Runyon book covers.

ACT ONE

“Runyonland”Orchestra, Company
 “Fugue for Tinorns” Nicely-Nicely Johnson, Benny Southstreet, Rusty Charlie
 “Follow the Fold”Sarah Brown, Arvide Abernathy, Mission Band
 “The Oldest Established” Nathan Detroit, Benny Southstreet,
 Nicely-Nicely Johnson, Crapshooters
 “I’ll Know” Sarah Brown, Sky Masterson
 “Bushel and a Peck” Miss Adelaide, Hot Box Girls
 “Adelaide’s Lament”Miss Adelaide
 “Guys and Dolls” Benny Southstreet, Nicely-Nicely Johnson
 “Havana” Sky Masterson, Sarah Brown, Company
 “If I Were a Bell”Sarah Brown
 “My Time of Day” Sky Masterson
 “I’ve Never Been in Love Before” Sarah Brown, Sky Masterson

ACT TWO

“Entr’acte” Orchestra
 “Take Back Your Mink” Miss Adelaide, Hot Box Girls
 “Adelaide’s Second Lament” Miss Adelaide
 “More I Cannot Wish You” Arvide Abernathy
 “The Crapshooter’s Dance”Crapshooters
 “Luck Be a Lady” Sky Masterson, Crapshooters
 “Sue Me” Nathan Detroit, Miss Adelaide
 “Sit Down, You’re Rockin’ the Boat”Nicely-Nicely Johnson, Company
 “Marry the Man Today”Miss Adelaide, Sarah Brown
 “The Happy Ending” Company

ORCHESTRA

Music Director, Conductor,	Trombone	Brian O’Donnell
Piano, Accordion.....	Acoustic Bass.....	Ken Dow
Clarinet, Alto Saxophone, Flute, Piccolo.....	Drums, Percussion	Tim McMahon
Clarinet, Tenor Saxophone,	Contractor	Lorin Getline
Bass Clarinet	Rehearsal Piano.....	Justin Gray
Trumpet 1	Rehearsal Drums.....	Tim McMahon
Trumpet 2		
French Horn.....		

All musicians are represented by the American Federation of Musicians, Local 325 San Diego.



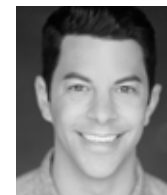
CHELSEY ARCE

(Martha, Hot Box Girl) is incredibly excited to be making her debut at The Old Globe this season. Ms. Arce was recently seen in the original Broadway cast of Cirque du Soleil’s *Paramour*. She has had the privilege of performing in the first national tours of Broadway’s *Memphis* and *Evita*. In addition, Ms. Arce has a diverse career in concert and commercial dance, including Daniel Ezralow’s *OPEN* tour, Barrington Stage Company’s *Guys and Dolls*, and Shakespeare Theatre Company’s *A Funny Thing Happened on the Way to the Forum*. Her television and film credits include “Saturday Night Live,” “The Kennedy Center Honors,” *Gone with the Bullets*, *The 2, Amici*, and “Sochi 2014: XXII Olympic Winter Games.” Most recently, she performed alongside Katy Perry at both the Met Gala and YouTube’s Brandcast. Ms. Arce is a graduate of Boston Conservatory and is represented by Bloc NYC.



TERENCE ARCHIE

(Sky Masterson), a Detroit native and graduate of the North Carolina School of the Arts, previously appeared at the Globe as Orsino in *Twelfth Night*. He most recently completed a run of the world premiere Off Broadway production of *Joan of Arc: Into the Fire* (The Public Theater). His other recent credits include *All the Way* and *The 12* (Denver Center for the Performing Arts Theatre Company). His Broadway credits include *Ragtime* and *Rocky the Musical*, which he also performed at Operettenhaus in Hamburg, Germany. He appeared Off Broadway in *The Elaborate Entrance of Chad Deity* (Second Stage Theatre), and his solo shows include *Frederick Douglass Free*, *Peanut Prince*, and *At the Pole* (Urban Stages). His regional highlights include *The Elaborate Entrance of Chad Deity* (Geffen Playhouse), the musical *Two Gentlemen of Verona*, *Edward II*, and *Tamburlaine the Great* (Shakespeare Theatre Company), *The Arabian Nights* (Arena Stage, Berkeley Repertory Theatre), and *A Year with Frog and Toad* (Two River Theater). Mr. Archie’s television credits include “Law & Order,” “Blindspot,” “The Blacklist,” “The Mysteries of Laura,” “Madam Secretary,” “Manhattan Love Story,” “Blue Bloods,” and “One Life to Live.”



MATT BAUMAN

(Benny Southstreet) has appeared Off Broadway in *A Tree Grows in Brooklyn* (The Peccadillo Theater Company), *Saturday Night* (York Theatre Company), and most recently, *The New Yorkers* and *Pipe Dream* (City Center Encores!). Regionally, he has appeared at the Shakespeare Theatre Company in *A Funny Thing Happened on the Way to the Forum*, choreographed by Josh Rhodes; Goodspeed Musicals, directed by Julie Andrews; Barrington Stage Company; Bucks County Playhouse; Berkshire Theatre Group; North Shore Music Theatre; The Muny; and Edinburgh Festival Fringe, with Joan Rivers. Mr. Bauman is a graduate of Brown University with a B.A. in Theatre Arts. He is also an active real estate broker in New York, and he recently starred on ABC Family’s “Next Step Realty: NYC” reality show. matt-bauman.com, @MattBaumanNYC.



GIOVANNI BONAVENTURA

(Society Max) was last seen at the Globe in *Kiss Me, Kate*. He appeared in the Broadway and touring productions of *Rodgers + Hammerstein’s Cinderella* and the national tours of *Wicked* and *Elf*. Mr. Bonaventura’s regional theatre credits include *Somewhere in Time* (New York City workshop, Portland Center Stage), *Pippin* (American Repertory Theater), and *Damn Yankees* (Paper Mill Playhouse). Mr. Bonaventura trained at University of Cincinnati College-Conservatory of Music.



JONATHAN BRUGIONI

(Sorrowful Jones) is thrilled to be making his debut with The Old Globe. He is a current student in the M.F.A. in Musical Theatre program at San Diego State University, where he was recently seen as Dave in *The Full Monty* and Pontius Pilate in *Jesus Christ Superstar*. He is a native of Des Moines, Iowa, with recent work in *Cabaret* (Des Moines Onstage) and *Into the Woods*, *South Pacific*, and *Rent* (Des Moines Community Playhouse). He has also served as Music Director with Des Moines Young Artists’ Theatre. He received his B.M. from Iowa State University.



RICKY BULDA

(Angie the Ox, Emcee) is a San Diego native whose credits include San Diego Opera, Welk Resort Theatre, Starlight Musical Theatre, and *Yoshimi Battles the Pink Robots* at La Jolla Playhouse. His other theatre credits include the world premiere musical *Empire* (La Mirada Theatre/McCoy Rigby Entertainment), the first regional production of *Big Fish* (Musical Theatre West), *The King and I* (Lyric Opera of Chicago), and numerous productions with Sacramento Music Circus, Theatre Under The Stars, and Tuacahn Center for the Arts. Mr. Bulda’s favorite roles include Macavity in *Cats*, Bernardo in *West Side Story*, and Benjamin in *Seven Brides for Seven Brothers*. He has also danced in *Cinderella* for California Ballet Company and has performed with LA Opera, Houston Grand Opera, Arizona Opera, Los Angeles Philharmonic, and The Dallas Opera. *Guys and Dolls* is his debut production with The Old Globe.



TODD BUONOPANE

(Nicely-Nicely Johnson) appeared on Broadway as Jean-Michel in *Rodgers + Hammerstein’s Cinderella*, Amos in *Chicago*, Roger in *Grease*, and many, many characters in *The 25th Annual Putnam County Spelling Bee*. Along with Broadway, he has performed *Chicago* in Dubai, Seoul, and Tokyo, as well as on the U.S. tour. Off Broadway, he recently starred in *The New Yorkers* at City Center Encores! His other Off Broadway credits include *The Butter and Egg Man*, *Henry and Mudge*, and *Don’t Quit Your Night Job*. Regionally, he has appeared at The Muny, Asolo Repertory Theatre, Signature Theatre Company, Pasadena Playhouse, The 5th Avenue Theatre, Paper Mill Playhouse, Goodspeed Musicals, Barrington Stage Company, and Prince Music Theater. On television, Mr. Buonopane recurred as Jeffrey Weinerslav on “30 Rock.” His other television and film credits include “BrainDead,” “Grey’s Anatomy,” “The Black Donnellys,” “Law & Order: Criminal Intent,” *The Breakup Girl*, and *Paragon School for Girls*. He is a graduate of University of Michigan and a proud member of Actors’ Equity. Mr. Buonopane is the host of the podcast “Broadway Stories.”

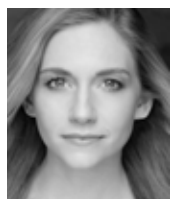


JUAN CABALLER

(The Greek) is making his Old Globe debut. He was recently part of this production at Asolo Repertory Theatre. His other credits include the new musical *Empire* (La Mirada Theatre/McCoy Rigby Entertainment), Pablo in *Sister Act* (Theatre By The Sea/Arkansas Repertory Theatre), Huck Finn in *Big River* (Performance Riverside), *American Idiot* (La Mirada Theatre), Bernardo in *West Side Story* (Candlelight Pavilion Dinner Theater), Zacky Price in *Big Fish* (Moonlight Stage Productions), and *Singin’ in the Rain* (Music Theatre Wichita). juancaballer.weebly.com, @JuanCaballer on Instagram.

**J. BERNARD CALLOWAY**

(Nathan Detroit) has delighted Globe audiences as The Grinch for the past two seasons in *Dr. Seuss's How the Grinch Stole Christmas!* On Broadway, Mr. Calloway has been fortunate to be in the original cast of two Tony Award-winning shows: *Memphis* (2010 Best Musical) and *All the Way* (2014 Best Play). Regionally he has worked at Guthrie Theater, York Theatre Company, La Jolla Playhouse, Berkeley Repertory Theatre, The 5th Avenue Theatre, Dallas Theater Center, Actors Theatre of Louisville, American Repertory Theater, Two River Theater, Fox Theatre, McCarter Theatre Center, and North Shore Music Theatre, as well as Off Broadway at The Public Theater and New York Theatre Workshop, to name a few. His film credits include *The Taking of Pelham 1 2 3*, *Man on a Ledge*, *The Girl Is in Trouble*, *Big Words*, and *Anesthesia*. His television credits include Netflix's "Luke Cage," VH1's "The Breaks," "The Good Wife," "Blue Bloods," "Elementary," "White Collar," and "Law & Order: Special Victims Unit."

**AUDREY CARDWELL**

(Sarah Brown) most recently starred as Sarah Brown in *Guys and Dolls* at Asolo Repertory Theatre. She played the title role in the national tour of *Rodgers + Hammerstein's Cinderella* and appeared in the ensembles of the national tours of *Anything Goes* and *Elf*. Ms. Cardwell's regional credits include The Muny, North Shore Music Theatre, Dallas Summer Musicals, Theatre Under The Stars in Houston, Pennsylvania Centre Stage, and Red Mountain Theatre Company. Ms. Cardwell holds a B.F.A. in Musical Theatre from Penn State University. @akatcard.

**LANCE CARTER**

(Harry the Horse) is thrilled to be making his Old Globe debut. He recently appeared as Franz Liebkind in San Diego Musical Theatre's *The Producers*. His other San Diego credits include Abner Dillon in *42nd Street*, *Singin' in the Rain*, and *Race*. His regional credits include Riff Raff in *The Rocky Horror Show*, *The Odd Couple*, *Dooty* in *Grease*, Perchik in *Fiddler on the Roof*, Rooster in *Annie*, and Will Parker in *Oklahoma!* Mr. Carter has appeared in the television shows "The Middle," "Terriers," and "That '70s Show" and in the film *Gods and Generals*. lancecarter.net, dailyactor.com; @LanceCarter, @DailyActor on Twitter.

**CODY DAVIS**

(Liverlips, Calvin) is thrilled to be making his Old Globe debut with this timeless story. Mr. Davis has appeared in *Rodgers + Hammerstein's Cinderella* (also assistant dance captain, Broadway and first national tour), *Lady Be Good* (City Center Encores!), and *Irving Berlin's White Christmas* (national tour). His regional credits include Asolo Repertory Theatre, Music Theatre Wichita, Pennsylvania Shakespeare Festival, and Infinity Theatre Company. Mr. Davis is a native Oklahoman and a proud graduate of University of Michigan's Department of Musical Theatre.

**RICHARD GATTA**

(Rusty Charlie, Joey Biltmore) is thrilled to be performing at The Old Globe. Most recently, Mr. Gatta served as dance captain for Steve Martin and Edie Brickell's Tony Award-nominated Broadway musical *Bright Star*. His other New York City credits include *Zorba*, *The Countess of Storyville*, *Back Home Again* (assistant choreographer), and *Beatsville* (associate choreographer). His touring credits include *Rodgers + Hammerstein's Cinderella* (first

national tour); assistant resident choreographer for the Tony Award-winning *Billy Elliot: The Musical* (U.S., Brazil); *Fiddler on the Roof* with Topol and Harvey Fierstein; *The Pajama Game*; and *Grease* (Asia tour, Macao International Music Festival). Mr. Gatta attended University at Buffalo's B.F.A. Music Theatre program and received a Bachelor of Science degree in Business Economics & Arts Management from SUNY Empire State College. He also currently serves as Assistant Artistic Director of Northeast Ballet Company in New York. richardgatta.com, @richardgatta.

**WILLIAM GEARY**

(Lefty Lyons) grew up outside of Chicago, where he began his formal dance training at Faubourg School of Ballet. He continued to further his studies on scholarship with Miami City Ballet School, Houston Ballet Academy, and the Joffrey Ballet Trainee Program. His professional credits include dancing full-length ballets with the Joffrey Ballet; working as a principal dancer with Festival Ballet Theatre; and performing the lead role in the European tour of Rasta Thomas's *Rock the Ballet* with Bad Boys of Ballet. Mr. Geary has also worked in music videos for Meredith O'Connor, The Grahams, and Chehon Wespi-Tschopp, and he had the opportunity to perform in "The McDonald's Thanksgiving Day Parade," which aired on WGN. He received his vocal training in New York City under Josh Franklin, Garret Taylor, and Jeremy Pasha. He also studied acting technique primarily with J.R. Whittington and Tracey Rooney. Currently, Mr. Geary is represented by McDonald/Selznick Associates.

**STEVE GREENSTEIN**

(Big Jule) has recently appeared onstage as Big Jule in *Guys and Dolls* (Asolo Repertory Theatre) and Frank in *Over the River and Through the Woods* (Saint Vincent Summer Theatre). Off Broadway he was seen as Capeletti in *No Place to Be Somebody*, Mel in *Another Man's Poison*, and more. Mr. Greenstein played Officer Krupke in the acclaimed 50th anniversary production of *West Side Story* on London's West End, and Harry in the national tour of *Flashdance*. His regional credits include High Pockets in *Buddy - The Buddy Holly Story* and Pap Finn in *Big River*. Mr. Greenstein's television and film credits include "Iron Fist," "The Detour," "Unbreakable Kimmy Schmidt," *The History of Future Folk*, *Noise, Never Forever*, *Confessions of a Shopaholic*, "Elementary," "Blue Bloods," "Law & Order: Special Victims Unit," "Growing Pains," "Seinfeld," "Airwolf," and many others. He is also the playwright of two successful solo shows. stevegreensteinactor.com.

**ED HOLLINGSWORTH**

(Lt. Brannigan) is excited to make his debut at The Old Globe. He has performed in 46 of the 50 states and has appeared in over 150 productions, including with San Diego Opera, Starlight Musical Theatre, Moonlight Stage Productions, San Diego Repertory Theatre, North Coast Repertory Theatre, San Diego Musical Theatre, Lamb's Players Theatre, and many others. Mr. Hollingsworth has a B.A. in Drama from UC Irvine and an M.F.A. in Theatre: Acting from United States International University. He toured with The Serendipity Singers for three and a half years, which included performing as the opening act for the 1973 presidential inauguration at The Kennedy Center. His major local roles include Billy's Dad in *Billy Elliot: The Musical*, General Waverly in *Irving Berlin's White Christmas*, John Gabriel Utterson in *Jekyll & Hyde*, Zoser in *Aida*, and R.F. Simpson in *Singin' in the Rain*. Mr. Hollingsworth is currently on the board of directors for Save Starlight, striving to revive the historical San Diego venue. savestarligh.org.

**RALPH JOHNSON**

(Arvide Abernathy) makes his Old Globe debut in this production of *Guys and Dolls*. His San Diego theatre credits include productions with Moonlight Stage Productions, Lamb's Players Theatre, Cygnet Theatre Company, Welk Resort Theatre, ion theatre company, and Grossmont College. His favorite productions over the past 25 years include Grandfather in *Ragtime*, Doc in *West Side Story*, Padre in *Man of La Mancha*, Hucklebee in *The Fantasticks*, Lewis Morris in 1776, and Joe Keller in *All My Sons*.

**EVAN KASPRZAK**

(Brandy Bottle Bates, Hot Box Waiter) is ecstatic to be making his Old Globe debut in *Guys and Dolls*. His recent credits include Disney's *Newsies* (Broadway, national tour, Paper Mill Playhouse), *The New Yorkers* and *The Golden Apple* (City Center Encores!), *Can-Can* (Paper Mill Playhouse), and *Joseph and the Amazing Technicolor Dreamcoat* (New Theatre). He also finished in third place on season 5 of the hit television series "So You Think You Can Dance." Mr. Kasprzak is a proud Illinois Wesleyan University graduate.

**JULIE KAVANAGH**

(Agatha, Hot Box Girl) is thrilled to make her Old Globe debut and to be back in Runyonland. Most recently she appeared in *Guys and Dolls* at Asolo Repertory Theatre. Her other favorite credits include *La Cage aux Folles* (first national tour, Sacramento Music Circus), Janet Van de Graaff in *The Drowsy Chaperone* (Cape Playhouse), Kate Monster/Lucy in *Avenue Q* (Theatre Aspen), Peggy Sawyer in *42nd Street* (Weston Playhouse, Merry-Go-Round Playhouse, Forestburgh Playhouse), Miss Dorothy in *Thoroughly Modern Millie* (Ogunquit Playhouse), and Penny Pingleton in *Hairspray: In Concert!* (Indianapolis and Baltimore Symphony Orchestras). Ms. Kavanagh is a proud AEA member and graduate of University of Cincinnati's College-Conservatory of Music. She also serves as the artistic director for Broadway Method Academy. juliekavanagh.com.

**VERONICA J. KUEHN**

(Miss Adelaide) is delighted to be back at the Hot Box after playing Adelaide at Asolo Repertory Theatre last fall. She was recently seen as Jovie in *Elf* (Madison Square Garden) and as Kate Monster/Lucy in *Avenue Q* and Monica in *Clinton The Musical* (Off Broadway at New World Stages). Her Broadway and tour credits include *Xanadu*, *Mamma Mia!*, and *Elf*. She has appeared regionally at York Theatre Company, Maine State Music Theatre, Eugene O'Neill Theater Center, New Repertory Theatre, and The Lyric Stage Company of Boston. Ms. Kuehn soloed at Boston Symphony Hall with the Boston Pops, and she can be heard on the original cast album of *Clinton The Musical*. She holds a B.F.A. from Boston Conservatory. veronicajkuehn.com, @veronicajkuehn.

**CELESTE LANUZA**

(Hot Box Girl) is excited to make her Globe debut with Josh Rhodes. Her last musical endeavor in San Diego was at Moonlight Stage Productions, playing Tiger Lily/Liza in *Peter Pan* to rave reviews. Her shows in L.A., where she now resides, include Anita in *West Side Story* (Broadway in the Park, Candlelight Pavilion Dinner Theater) and featured dancer in *Evita* and *West Side Story* (Musical Theatre West). Her other credits include the Pachuca Trio Lead in *Zoot Suit* and Lass understudy in *The Who's Tommy* (San Diego Repertory Theatre). She is a Los Angeles Music Award nominee for her music, available on

iTunes and Spotify. Ms. Lanuza holds a B.F.A. in Ballet Performance with a minor in Musical Theatre Performance from The University of the Arts in Philadelphia, and an M.F.A. in Dance from UC Irvine. @celeste_lanuza on Instagram.

**LINDA LIBBY**

(Gen. Matilda B. Cartwright) is delighted to make her Globe debut. A regular on San Diego stages, she recently played The Poet in *An Iliad* for New Village Arts and Madame Rose in *Gypsy* for Cygnet Theatre Company, where she is a Resident Artist. Ms. Libby is a Founding Company Member of ion theatre company, where her credits include *Grey Gardens*, *Gypsy*, *Body Awareness*, and *Request Programme*, and she is an Associate Artist at Lamb's Players Theatre, where she has appeared in *Pump Boys and Dinettes*, *South Pacific*, and *Boomers*. Her other San Diego credits include *Ether Dome* (La Jolla Playhouse), *Milvotchkee*, *Wisconsin* (Mo'olelo Performing Arts Company), *Little Women* and *Cabaret* (North Coast Repertory Theatre), and *Exit Interview*, *The Good Body*, *Women Who Steal*, *King Lear*, *The Merchant of Venice*, *How I Learned to Drive*, *The Women* with Anne Bogart and Michael Mayer, and the record-breaking *Six Women with Brain Death*, or *Expiring Minds Want to Know* (San Diego Repertory Theatre). Ms. Libby was the first woman to receive the San Diego Theatre Critics Circle Craig Noel Award for Actor of the Year for her body of work in 2013. Outside of San Diego, her credits include Arizona Theatre Company, Barter Theatre, Clarence Brown Theatre Company, and tours to the Russian Far East, Edinburgh, and Toronto. She was also seen in the film *Box of Moonlight* and on the television series "Terriers." lindalibby.wix.com/lindalibby.

**TARA SHOEMAKER**

(Mimi, Hot Box Girl) is thrilled to be making her Old Globe debut with *Guys and Dolls*. Her regional credits include *9 to 5*, *Irving Berlin's White Christmas*, and *42nd Street* (San Diego Musical Theatre), *American Rhythm* (Lamb's Players Theatre), *Next Thing You Know* (Chromolume Theatre), *Hello, Dolly!* and *Anything Goes* (Welk Resort Theatre), *Singin' in the Rain* (Musical Theatre West), and *My Fair Lady* (Moonlight Stage Productions). She is a graduate of University of California, Santa Barbara.

**ALA TIATIA**

(Scranton Slim, Havana Waiter) is a Ridgecrest, California, native earning his B.A. in Theatre at California State University, Fullerton. His regional credits include *La Cage aux Folles* as Mercedes, *42nd Street*, and *Irving Berlin's White Christmas* (San Diego Musical Theatre) and *Shrek The Musical* as Sticks Pig, *Peter Pan*, *The Music Man*, *All Shook Up*, *Catch Me If You Can*, and *Spamalot* (Moonlight Stage Productions). His favorite educational credits include *The Drowsy Chaperone* as Robert and Aldolpho, *Once on This Island* as Agwe, and *Guys and Dolls* as Sky Masterson (MiraCosta College, Fullerton). He has also choreographed *Shrek The Musical Jr.* (Carlsbad Community Theatre) and *Show Choir* (Mission Vista High School).

DAMON RUNYON

(Story and Characters), born in New York City in 1880, was an American short-story writer, journalist, and humorist. He was the archetype of the tough, hardnosed street reporter who fraternized socially with gangsters and hoodlums. He began in the newspaper business as a child and went on to cover news, sports, politics, and crime during his time in the business. He also published verses and short stories in national publications such as *Harper's Weekly* and *McClure's*. He wrote his first book in 1911, a collection of poems entitled *The Tents*, and began covering World War I soon thereafter. By the 1920s, Mr. Runyon had developed his own distinct style as a

prolific author, and in the late 1930s, he began writing and producing movies in Hollywood. Mr. Runyon’s works served as the basis for 29 feature films, including *Lady for a Day* directed by Frank Capra (1933), *Little Miss Marker* starring Shirley Temple (1934), *The Lemon Drop Kid* starring Bob Hope (1951), and *Pocket Full of Miracles* with Bette Davis (1961). In all, Mr. Runyon’s literary legacy includes over 700 stories, novellas, plays, articles, essays, and poems. Among his best-known works is *Guys and Dolls*, which was adapted for the stage in 1950 as a musical on Broadway, where it ran 1,200 performances. It was then brought to film in 1955 starring Frank Sinatra, Marlon Brando, Vivian Blaine, and Jean Simmons. The musical has been staged in over 25 countries and is performed over 3,000 times annually in high schools, universities, and community and regional theatres, making it one of the most produced musicals of all time.

FRANK LOESSER

(Music and Lyrics), one of America’s great composer/lyricists, began his songwriting career during the Great Depression as a lyricist, contributing songs to Broadway revues and nightclub acts. His work with composer Irving Actman in the 1936 revue *The Illustrator’s Show* led to a songwriting contract in Hollywood, where he spent the next 11 years working with such composers as Burton Lane, Jule Styne, Arthur Schwartz, and Hoagy Carmichael. Some of his film songs from that period include “Two Sleepy People,” “Jingle Jangle Jingle,” and “I Don’t Want to Walk Without You.” The first song for which Mr. Loesser wrote both words and music was “Praise the Lord and Pass the Ammunition,” written during his World War II service. His Hollywood work after the war included the hit songs “Spring Will Be a Little Late This Year,” “A Slow Boat to China,” and the 1949 Oscar-winning song “Baby, It’s Cold Outside.” In 1948 Mr. Loesser was approached by fledgling Broadway producers Cy Feuer and Ernest Martin to write music and lyrics to George Abbott’s libretto for an adaptation of the classic Brandon Thomas play *Charley’s Aunt*. The new musical, which starred Ray Bolger, was called *Where’s Charley?* and was a hit. This led to Mr. Loesser’s next show, the hugely influential and successful *Guys and Dolls* in 1950, also produced by Mr. Feuer and Mr. Martin, with a script by Abe Burrows and Jo Swerling. In 1956 Mr. Loesser wrote the libretto, music, and lyrics for his next show, *The Most Happy Fella*, adapted from Sidney Howard’s play *They Knew What They Wanted*. This impressive score contains over 30 musical numbers and makes extensive use of operatic techniques and forms, including recitative, arias, duets, trios, and choral numbers. In 1960 Mr. Loesser provided the score and was co-librettist for *Greenwillow*. The next year he wrote the score for the Pulitzer Prize-winning *How to Succeed in Business Without Really Trying*. His last show, *Pleasures and Palaces*, closed in 1965 during out-of-town tryouts. frankloesser.com.

JO SWERLING

(Book), born in Russia in 1897, was a playwright, screenwriter, and vaudeville sketch writer. Mr. Swerling’s long career began as a reporter and feature writer in New York and Chicago.

ABE BURROWS

(Book) studied to be a doctor and an accountant and had a career in sales before becoming a successful radio scriptwriter and writer/performer of musical parody numbers. His first Broadway libretto was *Guys and Dolls*, co-written with Jo Swerling, with a score by Frank Loesser. Among the musicals for which Mr. Burrows provided librettos are *Make a Wish*; *Can-Can* and *Silk Stockings*, both with scores by Cole Porter; *Say, Darling*; and *How to Succeed in Business Without Really Trying*, which he also directed, with a score by Frank Loesser. Mr. Burrows’s non-musical plays include *Cactus Flower*, which he wrote and directed; and *Forty Carats*, which he directed.

JOSH RHODES

(Director and Choreographer) most recently directed the Globe production of Ken Ludwig’s *Baskerville: A Sherlock Holmes Mystery*, following his work as choreographer on the highly acclaimed *Bright Star* (also Broadway, 2016 Astaire and Outer Critics Circle Award

nominations for Outstanding Choreographer) and *Working* (also at Broadway Playhouse in Chicago, Drama Desk Award-winning production at Prospect Theater Company in New York). He recently directed *Spamalot* (The 5th Avenue Theatre, Gregory Award nomination), *Joseph and the Amazing Technicolor Dreamcoat* (Casa Mañana), and *Broadway Bares XX* and *XXI*. As a choreographer, his other Broadway credits include *Rodgers + Hammerstein’s Cinderella* (Outer Critic Circle, Astaire, and Drama Desk Award nominations), *It Shoulda Been You*, and *First Date*. Onstage and on screen, Mr. Rhodes choreographed *Company* starring Neil Patrick Harris (PBS/Screenvision) and the Emmy Award-winning productions of *Sweeney Todd* and *Sondheim! The Birthday Concert* (New York Philharmonic/PBS). He also choreographed *Zorba!* (City Center Encores!), *Broadway: Three Generations* (The Kennedy Center), and *A Funny Thing Happened on the Way to the Forum* (Shakespeare Theatre Company, Helen Hayes Award nomination). His other stage credits include John Kander’s *The Landing* (Vineyard Theatre), *On the Town* (Los Angeles Philharmonic), *Annie Get Your Gun* starring Patti LuPone (Ravinia Festival), *Barnum* (Asolo Repertory Theatre, *Sarasota Magazine* Theater Award), *They’re Playing Our Song* starring Jason Alexander (Reprise Theatre Company), *Stars of David* (Philadelphia Theatre Company), *Academy* (Maltz Jupiter Theatre), *1776* (Paper Mill Playhouse), and *Chess* and *Dreamgirls* (North Carolina Theatre).

LEE SAVAGE

(Scenic Design) previously designed The Old Globe’s productions of *In This Corner* and *Back Back Back*. His New York credits include *The Lightning Thief* (Theatreworks USA), *Muscles in Our Toes*, *Sunset Baby*, and *Thinner Than Water* (Labyrinth Theater Company), *Collapse* (Women’s Project Theater), *All-American* (LCT3), *The Dream of the Burning Boy* and *Ordinary Days* (Roundabout Theatre Company), *Oohrah!* (Atlantic Theater Company), and *punkplay* (Clubbed Thumb). His regional credits include Asolo Repertory Theatre, Chautauqua Theater Company, Dallas Theater Center, The Glimmerglass Festival, Goodman Theatre, Guthrie Theater, Shakespeare Theatre Company, Washington National Opera, Westport Country Playhouse, The Wilma Theater, Yale Repertory Theatre, and others. He has also designed internationally for Gate Theatre in Dublin and Edinburgh Festival Fringe. Mr. Savage has received an NAACP Theatre Award for *Satchmo at the Waldorf* (Wallis Annenberg Center for the Performing Arts); Helen Hayes Award for *Much Ado About Nothing* and nominations for *A Midsummer Night’s Dream* and *Richard III* (Shakespeare Theatre Company); and Connecticut Critics Circle Award for *The Intelligent Design of Jenny Chow* (Yale Repertory Theatre). He is a member of Wingspace Theatrical Design and an instructor at Yale School of Drama’s Design Department and Rhode Island School of Design. Mr. Savage received his B.F.A. from Rhode Island School of Design and his M.F.A. from Yale School of Drama.

BRIAN C. HEMESATH

(Costume Design) is a two-time Emmy Award-winning designer for PBS’s “Sesame Street.” He spent 14 years at “Saturday Night Live,” where he designed costumes for 106 digital shorts with The Lonely Island, including “Dick in a Box”. His Broadway credits include *Honeymoon in Vegas*, and his Off Broadway credits include *Disaster!* and *Unbroken Circle*. His selected regional credits include *Boeing-Boeing*, *Smokey Joe’s Cafe*, *Pump Boys and Dinettes*, *High School Musical*, and the regional production of *Honeymoon in Vegas* (Paper Mill Playhouse), *Guys and Dolls* (Asolo Repertory Theatre), and *Chicago*, *The Rivals*, and *Iolanthe* (Skylight Music Theatre). Mr. Hemesath received his M.F.A. from Carnegie Mellon University, and in 2015 he received the Irene Sharaf Young Master Award from Theatre Development Fund. brianhemesath.com.

PAUL MILLER

(Lighting Design) designed the Broadway productions of *Amazing Grace*, *The Illusionists*, *Legally Blonde*, *Jackie Mason: Freshly Squeezed*, and *Jackie Mason’s Laughing Room Only*. His Off Broadway credits include *Marry Harry*, *Out of the Mouths of Babes*, *Clinton The Musical*,

Pageant, *Vanities: The Musical*, *Waiting for Godot*, *Addicted*, *Nonsense*, and *Balancing Act*. He also designed *Big River* and six other shows for City Center Encores! Mr. Miller’s regional credits include Stratford Festival, Chicago Shakespeare Theater, Idaho Shakespeare Festival, Great Lakes Theater, Asolo Repertory Theatre, American Conservatory Theater, Cleveland Play House, Pasadena Playhouse, and Goodspeed Musicals, as well as New Jersey Ballet Company, Eglevsky Ballet, and Grand Rapids Ballet. His U.S. tours include *Elf*, *The Illusionists*, *Shrek The Musical*, *Storytime Live!*, *The Wizard of Oz*, *Legally Blonde*, *Sweeney Todd*, *Hairspray*, *The Producers*, and *The Sound of Music*. Mr. Miller has designed internationally for London’s West End, Vienna, Teatro alla Scala in Milan, South Africa, China, Manila, and São Paulo. His television and event credits include “Live from Lincoln Center,” numerous Netflix and Showtime specials, the internationally renowned Broadway Cares/Equity Fights AIDS fundraiser *Broadway Bares*, and every live performance from the New Year’s Eve celebration in Times Square since 2000. PaulMillerLighting.com.

KEVIN KENNEDY

(Sound Design) previously designed the Globe’s production of *Richard O’Brien’s The Rocky Horror Show*. He has also designed *Guys and Dolls*, *West Side Story*, *Luck Be a Lady*, *Noah Racey’s PULSE*, *1776*, *Deathtrap*, and *Bonnie & Clyde* (Asolo Repertory Theatre), *This Wonderful Life* (Asolo Repertory Theatre, Cleveland Play House, Syracuse Stage, Laguna Playhouse, North Coast Repertory Theatre), *The Colored Museum* (Huntington Theatre Company), *Moonshine* (Dallas Theater Center), Nilo Cruz’s *Hurricane* (Ringling International Arts Festival, Arca Images/Miami-Dade County Auditorium), and *1776* and *A Little Night Music* (American Conservatory Theater), as well as the 2016 and 2017 seasons at The Muny, and the tours of *Mamma Mia!*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Flashdance*. Mr. Kennedy also served as Production Engineer/Assistant Designer for Cirque du Soleil’s *Paramour*, *Sunset Boulevard*, *Bonnie & Clyde*, and *Kinky Boots* (2013 Tony Award for Best Sound Design of a Musical) on Broadway.

SINAI TABAK

(Music Director and Additional Arrangements) has music directed regional productions of *Guys and Dolls*, *Josephine*, and *Luck Be a Lady* (Asolo Repertory Theatre), *Les Misérables* (Dallas Theater Center), *Bells Are Ringing* (Berkshire Theatre Festival), *The Rocky Horror Show* and Justin Guarini’s *Lovesick* (Bucks County Playhouse), *Johnny Baseball* (Williamstown Theatre Festival), and *Family Album* (Oregon Shakespeare Festival). His Off Broadway credits include *Stars of David* (DR2 Theater), and his workshop credits include *The Total Bent* (The Public Theater), *American Psycho*, *Murder at the Gates*, *Damascus Square*, and *The Single Girls Guide* (Dallas Theater Center). He also worked as an on-set pianist for the film *Hello Again*. Mr. Tabak received a degree in Music Composition from New York University.

LEE WILKINS

(Associate Director and Choreographer) directed and choreographed *The Little Mermaid* (Casa Mañana), *First Date* (Straz Center), *Broadway Bares XXII: Happy Endings*, and the 2(X)IST New York fashion show. He served as Associate Choreographer on Broadway for *Bright Star*, *It Shoulda Been You*, *First Date*, and *Rodgers + Hammerstein’s Cinderella* as well as *Company* and *Sondheim! The Birthday Concert* (Avery Fisher Hall). Mr. Wilkins also choreographed *Rodgers + Hammerstein’s Cinderella* (current national tour) and *Spamalot* (The 5th Avenue Theatre). His most recent work includes *Guys and Dolls* (Asolo Repertory Theatre), *Carousel* (English National Opera), *Big River* (City Center Encores!), *Paint Your Wagon* (The 5th Avenue Theatre), and *God Bless You, Mr. Rosewater* (Encores! Off-Center). His television choreography credits include “The Late Show with Steven Colbert” (CBS), “The Hatfields and McCoys” (NBC pilot), and “Alpha House” (Amazon Studios). He has also performed on Broadway in *Elf* (original cast), *Spamalot*, *Wonderful Town*, and *Kiss Me, Kate*, as well as the national tours of *Cats*, *How to Succeed in Business Without Really Trying*, *Guys and Dolls*, and *Kiss Me, Kate*.

TARA RUBIN CASTING/KAITLIN SHAW, CSA

(Casting) has cast the Globe’s *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *Prince of Broadway* (upcoming), *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale* *The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *The Band’s Visit*; *Here Lies Love*; and *Love, Loss, and What I Wore*. They have also cast regionally for Yale Repertory Theatre, Bucks County Playhouse, Paper Mill Playhouse, and Berkeley Repertory Theatre.

PETER VAN DYKE

(Production Stage Manager) has been a stage manager for over 50 productions at The Old Globe, beginning with *Foxfire* in the former Cassius Carter Centre Stage in 1984 and most recently *Skeleton Crew*. Some of his other notable shows include *Waiting for Godot*, *Falsettos*, *Forever Plaid*, *Blues in the Night*, *Pride’s Crossing*, *Cowgirls*, and nine Shakespeare plays, including Jack O’Brien’s monumental *Henry IV*. Born in Chicago and raised on a dairy farm in Wisconsin, Mr. Van Dyke has been a San Diegan since 1989. He has stage managed at Denver Center for the Performing Arts Theatre Company, Arizona Theatre Company, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Long Wharf Theatre, Kansas City Repertory Theatre, and Mark Taper Forum. He has been the production stage manager of *The Phantom of the Opera*, *Les Misérables*, *Wicked*, *Million Dollar Quartet*, and *Kinky Boots* on tour, playing over 100 cities in 36 states and five provinces of Canada, as well as Seoul and Shanghai.

CHANDRA R.M. ANTENILL

(Assistant Stage Manager) previously worked on the Globe productions of *Camp David* and *The Comedy of Errors*. Her credits as production stage manager include *Into the Beautiful North*, *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*, *Outside Mullingar*, *The Oldest Boy*, *Everybody’s Talkin’: The Music of Harry Nilsson*, *Oedipus El Rey*, and *Honky* (San Diego Repertory Theatre), *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, and *Company* (Cygnet Theatre Company), and *Pippin* (Diversionsary Theatre). Her credits as assistant stage manager include *JUNK: The Golden Age of Debt* (La Jolla Playhouse), *In the Next Room or the vibrator play*, *The Who’s Tommy*, *Walter Cronkite Is Dead*, *Tortilla Curtain*, *Zoot Suit*, and *A Hammer, A Bell, and A Song to Sing* (San Diego Repertory Theatre) and *Dirty Blonde* (Cygnet Theatre Company). Mrs. Anthenill is a proud member of Actors’ Equity.

ASOLO REPERTORY THEATRE

(Co-Presenter), now in its 58th season, is recognized as one of the premier professional theatres in America and one of the largest in the Southeastern United States. One of the few select theatres in the nation that performs in true rotating repertory, Asolo Rep’s highly skilled acting company and extensive craftsmanship bring to life this unique performance method that gives audiences the opportunity to see multiple productions in the span of a few days. Asolo Rep presents up to 15 productions each season, including contemporary and classic works and provocative musical theatre experiences. A theatre district in and of itself, Asolo Rep is committed to expanding its reach into the community, furthering its collaboration with the best theatre artists working in the industry today and cultivating new artists through its affiliation with the Florida State University/Asolo Conservatory for Actor Training. Under the leadership of Producing Artistic Director Michael Donald Edwards and Managing Director Linda DiGabriele, Asolo Rep’s ambitious theatrical offerings and groundbreaking education and outreach programming engage audiences and ensure its lasting legacy for future generations.

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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 the upcoming *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.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. 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*, *Hapgood* (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 birthday 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. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the 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

Tara Rubin Casting

Tara Rubin, CSA; Kaitlin Shaw, CSA;
Eric Woodall, CSA; Merri Sugarman, CSA;
Lindsay Levine, CSA; Claire Burke, CSA;
Felicia Rudolph, CSA; Xavier Rubiano



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-826, IATSE.



All musicians are represented by the American Federation of Musicians, Local 325 San Diego.

A REASON TO WAKE UP

By Freedom Bradley-Ballentine and Mike Hausberg

In many ways, Jorge Rivas is a typical 22-year-old San Diegan. He goes to school, he has a part-time job, he hangs out with friends. But there is something that sets him apart: he believes that theatre matters and has seen firsthand the impact it can have on young people's lives.

A child of Mexican immigrants, Rivas grew up in the working-class neighborhood of San Ysidro. "My parents weren't exactly artsy people," he says. "Growing up, going to theatre wasn't something Latinos typically did."

His first experience with professional theatre came through The Old Globe's free student matinee program. He saw a production of the 2012 musical *Allegiance* and was forever changed. "That's the show that made me love theatre. The story, the performance, the sets, the costumes, everything! I was just blown away by what you could do onstage."

Inspired by what he saw, Rivas participated in the Globe's summer Shakespeare intensive for teens and got more involved with his high school drama program. "In the beginning we started out small. Not many people would come to our performances. But we worked hard, and now we routinely sell out. Some of that has to do with what I've learned at the Globe."

Now a full-time student at Southwestern College, where he majors in theatre, Rivas returned again to the Globe last year as an intern in the Arts Engagement department. He found similarities between the programming at the Globe and the art he was creating in his own community, and that symmetry bolstered his work in both locations. When his internship ended earlier this year, he readily accepted a part-time position as a programs assistant.

"It's been a weird but great transition going from student matinee viewer and summer program participant to intern and employee at the Globe. I've gone from watching shows to now helping make them happen. I'm in a place now where I can create a future for myself for years to come."

These experiences have given Rivas the drive to make an even bigger difference for young people in his neighborhood. At a recent city council meeting he got his chance, speaking



Jorge Rivas. Photo by Chanel Cook.

passionately about the necessity of arts not only to create a vibrant, world-class city, but also to change people's lives. "I wouldn't be here right now if it weren't for the arts and the funding provided by the city. And a lot of students have come to me saying that they were lost, they were seriously contemplating suicide, but the arts gave them a reason to wake up in the morning."

As his love of theatre and his connection to his community have deepened, Rivas continues to be thankful for the opportunities the Globe has given him. He has even seen his parents coming around. "They're slowly starting to see that this is not just a hobby, it's a profession, which is a big deal. They're still learning. So am I." ■

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Co-Chairs Sheryl White, Karen Cohn, and Nina Doede. Photo by Douglas Gates.



Tony Award winner Jane Krakowski.



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Craig Noel League members are visionary and generous donors who have included The Old Globe in their estate plans. Members enjoy special events and invitations to exciting Globe activities and will have the satisfaction of knowing that their generosity will support the Globe for years to come.

— CRAIG NOEL LEAGUE MEMBERS —



*“I want this theatre to have
the security of
an endowment so that we
may continue
to engage and inspire
audiences for
generations to come.”*

—Craig Noel, Founding Director

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(above) Circle Patrons Anne Turhollow and Mike Perkins (center) enjoy a lunch with actors from *Picasso at the Lapin Agile*, Hal Linden, Philippe Bowgen, Marcel Spears, and Ron Orbach.



(above) *Red Velvet* actor John Lavelle gives a behind-the-scenes tour of the Globe's rehearsal halls to Circle Patrons. Photo by Douglas Gates.



(left) Director of Production Robert Drake takes Circle Patrons on a tour of the catwalks above the Sheryl and Harvey White Theatre.

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 Llewellyn Crain Director of Development
 Dave Henson Director of Marketing and Communications
 Mark Somers Director of Finance
 Ray Chambers Interim Director of Professional Training
 Robert Drake Director of Production
 Freedom Bradley-Ballentine ... Director of Arts Engagement

ARTISTIC

Eric Keen-Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Ngozi Anyanwu, JC Lee, Justin Levine, Ken Ludwig,
 Mona Mansour, Laura Marks, Richard Nelson (with
 Richard Pevar and Larissa Volokhonsky), Mike Sears,
 Gill Sotu, Anna Ziegler Commissioned Artists
 Maria Sophia Hernandez,
 Caroline Lezny Artistic Interns

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
 Jennifer Watts Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Eileen McCann Resident Design Assistant
 Megan Tuschhoff Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Jack Hernandez Master Carpenter, Festival
 Daniel Caprio Charge Carpenter, White
 Curt Carlsteen, Chris Chauvet, Jason Chohon,
 Benjamin Gray, Sloan Holly, Laura McEntyre,
 John Munoz, Francisco Ramirez, Kurt Rautenberg,
 Mariah Ray, Adam Shuttleworth, Kurtis Weichers,
 Chris Zervas Carpenters
 Carole Payette Charge Scenic Artist
 W. Adam Bernard Lead Scenic Artist
 Jessica Amador, David Garcia, Jennifer Imbler,
 Nichol Richardson, David Weeks Painters
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robin Barnett Rigger
 Samantha Bauman-Martin, James Ramirez,
 Kurtis Weichers Run Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais,
 Lisa Sanger-Greshko Assistants to the Director
 Shelly Williams Design Assistant/Shopper
 Katie Knox, Danita Lee, Teri Tavares Design Assistants
 Erin Cass, Emily Robertson Drapers
 Jacqueline Heimel, Marsha Kuligowski Tailors/Drapers
 Su-Lin Chen, Wendy Miller Tailors
 Mark Baiza, Anne Glidden Grace,
 Tracy Graham, Marcus Richardson, Susan Sachs,
 Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Sonya Levin, Dana Linskill Stitches/Assistant Cutters
 Bonnie Clinnin, Kelly Marie Collett-Sarmiento,
 Cat Frazier, Carissa Ohm, Nunzia Pecoraro, Heather
 Premo, Raquel Stewart, Veronica von Borstel Stitches
 Kristin Womble Craft Supervisor/Dyer/Painter
 Sharon Granieri, Stephanie Parker,
 Emily Wilson Craft Artisans
 Katie Rogel Stitcher/Craft Artisan
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Kimberly Eddo, Ana Maldonado Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Ana Maldonado Wig Running Crew, Globe
 Terrie Cassidy,
 Noelle Souza Wardrobe Crew, Globe
 Anna Campbell Wardrobe Crew Chief, White
 Kelly Marie Collett-Sarmiento Wardrobe Crew, White
 Keriann Reyes Wig Running Crew, Festival
 Debbie Callahan, Terrie Cassidy, Becca Hawkins, Sue
 Noll, Danielle Rowe, Megan Stoll Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

David Buess Properties Director
 Kristin Steva Campbell Associate Properties Director
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer
 Jacob Sampson Prop Shop Foreman
 Andrew Recker Property Master, Globe
 Richard Rossi Stage and Property Master, White
 Eszter Julian Property Master, Festival
 Kendell Northrop, James Ramirez,
 Emily Small, Victoria Vitola Properties Artisans
 Kyle Melton Properties Carpenter
 Trish Rutter Properties Painter

LIGHTING

Shawna Cadence Lighting Director
 Will Dean Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Areta MacKelvie Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Sarah Alexander, Jason Bieber Lighting Assistants
 Kevin Orlof, Robert Thoman Follow Spot Operators, Globe
 Michelle Aguilar,
 Stephen Schmitz Follow Spot Operators, Festival
 Michelle Aguilar, Caroline Andrew, Cynthia Bloodgood,
 Alex Cluff, Jerry Crum, Derek Lauer, Christina Martin,
 Amber Montoya, Sean Murray, Kevin Orlof, Brandon
 Rosen, Stephen Schmitz, Sarah Schwartz, Clarice
 Sobon, Robert Thoman, Jennifer Thurman,
 Rachel Tibbetts, Jessica Van Ess, Kimberlee Winters,
 Laura Zingle Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Alex Heath Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Brooke Rains Deck Audio, Globe
 Krystin Cline Deck Audio, Festival
 Michael Cornforth, Patrick Duffy, Jaclyn Skingel,
 Miranda Stone Sound Technicians

ADMINISTRATION

Alexandra Hisserich General Management Associate
 Carolyn Budd Assistant to the Artistic Director
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

Dean Yager Information Technology Director
 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Ramon Juarez Facilities Director
 Mack Benjamin, Violanda Corona, Ismael Delgado,
 Roberto Gonzalez, Bernardo Holloway,
 Reyna Huerta, Johnny Kammerer, Jason McNabb,
 Jose Morales, Victor Quiroz,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Scott Ripley, Fred Robinson, Richard Seer,
 Abraham Stoll M.F.A. Faculty
 Scott Amiotte, Corey Johnston, Nate Parde,
 Nicole Ries, Robin Roberts M.F.A. Production Staff

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
 Annette Nixon Arts Engagement Operations Coordinator
 Melinda Cooper Arts Engagement Programs Coordinator
 Lisel Gorell-Getz Master Teaching Artist
 Jorge Rivas-Garibay Programs Assistant
 Carolyn Agan, Gerardo Flores, Monique Gaffney,
 Katherine Harroff, Jason Heil, Kimberly King,
 Erika Malone, Blake McCarty, Crystal Mercado,
 Heather Pauley, Erika Beth Phillips, James Pillar,
 Tara Ricasa, Christopher Salazar, Catherine Hanna
 Schrock, Sharrif Simmons Teaching Artists
 Landon Baldwin Arts Engagement Intern

FINANCE

Cindy Hunt Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

DEVELOPMENT

Sheri J. Broedlow Senior Associate Director of Development
 Bridget Cantu Wear Associate Director,
 Strategic Partnerships
 Annamarie Maricle Associate Director,
 Institutional Grants
 Keely Tidrow Associate Director, Major Gifts
 Eileen Prisyb Events Director
 Matthew Richter Major Gifts Officer
 Robin Hatfield Individual Giving Manager
 Matthew B. Williams Development
 Communications Manager
 Diane Addis Donor Services Administrator
 Rico Zamora VIP Services and Ticketing Coordinator
 Caren Dufour Development Assistant
 Derek Floyd Grants Assistant

DONOR SERVICES

Jyothi Doughnan, Anthony Hackett,
 Jerilyn Hammerstrom, Helene Held, Barbara Lekes,
 Richard Navarro, Stephanie Reed,
 Laura Regal Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Alejandra Enciso-Dardashti,
 Mike Hausberg Public Relations Associates
 Chanel Cook Digital and Print Publications Designer
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Nisha Catron, Arthur Faro, Janet Kavin,
 Keith Langhorn, Pamela Malone, Yolanda Moore,
 Philip Patterson, Ken Seper, Cassandra Shepard,
 Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

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,
 Korrin Main, Lauren Mezta, Savannah Moore,
 Evan Nyarady, Wesley Ohmstede, John Sweeney,
 Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Cynthia Ochoa, Laura Rodriguez,
 Mary Taylor, Alondra Velez 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, Tanika Baptiste, Athena Dinunzio,
 Mina Morales, Jennifer Van Atta,
 Katrina Zebrowski 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, Jeff Howell, Joseph Lapira,
 Janet Larson, Eleuterio Ramos, Charlotte A. Sims,
 Carlos Valderrama, Guadalupe Velez Security Guards
 Thomas Weyrich VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director