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.
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 emeritus 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 La Jolla Cocnours 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, The Few, Bright Star, and Rain. She has also been a generous supporter of the Globe Gala for many years.

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 specializes 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 true student matinee of Dr. Seuss’s How the Grinch Stole Christmas! for Title 1 schools, and last year’s Love’s Labor’s Lost.

ARTIST SPONSOR
Artist Sponsor for Terence Archie (Skye 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 long-term and generous support.
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.

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 Old Globe, and I can’t wait to enjoy the spectacular revival of Guys and Dolls here at San Diego’s premier arts organization.

I’d like to thank the dedicated supporters of tonight’s show. Production Sponsors Mary Beth Adekker, Elaine and Dave Darwin, Ann Davies, Paula and Brian Powers, and Darlene Marcus 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 on stage, but also in the variety of arts engagement initiatives, workshops, and humanities programs surrounding the summer season. Our Arts Engagement department is the heart and soul of the Globe. It makes theatre matter beyond the stage, and we thank all of our donors for making these programs possible.

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 Globe theatre matter everywhere.

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

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. From 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 Juke 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 showdowns to one of the show-stoppingest “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 Bites and Angie the Ox may appear to be brutes, but inside they quietly pine for the peaceful suburban existence that their gangster exteriors belie. This contrast—tomy 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 his brilliant book, emulated by librettists Jo Swerling and Abe Burrows, this strategy—call it the Happy Hit Man—achieves his goal. He injects a freshness and vitality into this enduring musical. The Guys and Dolls that he and his 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.)

Guy’s A successful 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.

FROM BARRY
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

PERFORMANCES
July 2 – August 13, 2017
www.MTIShows.com

CAST
(in alphabetical order)

MARTHA, HOT BOX GIRL.........................Chalsey Area*
SKY MASTERSON................................Terence Archie*
BENNY SOUTHSTREET ........................................Matt Bauman*
SOCIETY MAX.................................................Giovanni Romandino*
SORROWFUL JONES.................................Jonathan Brugioni*
ANGIE THE OX, EMCEE..........................Ricky Bulda*
NICELY-NICELY JOHNSON.......................Todd Buonopane*
THE GREEK................................................Juan Caballar*
NATHAN DETROIT.................................J. Bernard Calloway*
SADIE BROWN.................................................Audrey Carbdell*
HARRY THE HORSE....................................Lance Carter
LIVERLIPS, CALVIN.................................Cody Davi*
RUSTY CHARLIE, JOEY BILMORE..........................Richard Gatta*
LEFTY LYONS...............................................William Geary*
BIG JULIE......................................................Steve Greenstein*
LT BRANNIGAN..........................................Ed Hollingsworth
ARVIDE ABERNATHY..............................Ralph Johnson
BRANDY BOTTLE BATES, HOT BOX WAITER............Evan Kaspzak*
AGATHA, HOT BOX GIRL..............................Julie Kavanagh*
MISS ADELAIDE.................................................Veronica J. Kuehn*
HOT BOX GIRL...............................................Celeste Lamuta*
GEN. MATILDA B. CARTWRIGHT ..........Tara Shoemaker
MMI, HOT BOX GIRL.........................................Ala Tiatia*
SCRANTON SLIM, HAVANA WAITER ........Tara Shoemaker

UNDERSTUDIES........................................for Nicely-Nicely Johnson, Lt. Brannigan – Ricky Bulda*;
........................................for Benny Southstreet – Juan Caballar*; for Sky Masterson – Cody Davi*; 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. Ashenfeller*

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 Knn, Danita Lee
Assistant Lighting Design.................................Amanda Zieve
Assistant Lighting Design................................Alex Cluff
Lighting Design Intern....................................Jennifer Thurman
Stage Management Interns.................................Ala Tiatia*
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 pedirlo 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.
Interview by Danielle Mages Amato

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. 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 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.

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

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 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 Terrence Archie’s. First of all, he’s not hard to look at. He’s also got this dynamic charisma—that’s a prime example of 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.

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?

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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 work and times of Damon Runyon.

By Danielle Mages Amato

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

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

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. 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 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 undesirably eccentric. (His baseball writings are compiled in 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—not 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.”

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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 Louise, 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
MUSICAL NUMBERS

ACT ONE

"Runyonland" ...................................................... Orchestra, Company
"Fugue for Tinhorns" .............................................. Nicely-Nicely Johnson, Benny Southstreet, Rusty Charlie
"Follow the Fold" ................................................. Sarah Brown, Arvide Abernathy, Mission Band
"The Oldest Established" ...................................... Nathan Detroit, Benny Southstreet, Nicky Nursing, Johnson, Crapshooters
"I'll Know" .......................................................... Sarah Brown, Sky Masterson
"Bushel and a Peck" .............................................. Miss Adelaide, Hot Box Girls
"Adelaide's Lament" .............................................. Miss Adelaide, Benny Southstreet, Nicely-Nicely Johnson
"Havana" .............................................................. Sky Masterson, Sarah Brown
"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, Arvide Abernathy
"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 .................................. Matt Bauman
Piano, Accordion .................................................. Sinai Tabak
Clarinet, Alto Saxophone, Flute, Piccolo ................. John Reilly
Trombone ............................................................ Brian O’Donnell
Acoustic Bass ..................................................... Ken Dow
Drums, Percussion ............................................. Tim McMahon
Contractor .......................................................... Lorin Getline
Bass Clarinet ...................................................... Mark Margoles
Trumpet 1 ........................................................... Justin Gray
Trumpet 2 ........................................................... Andrew Elstob
Rehearsal Piano ................................................... Jane Zwerneman
French Horn ...................................................... Jane Zwerneman
Percussion ......................................................... Tim McMahon

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

CHESLEY ARCE (Martha, Hot Girl) is incredibly excited to be making her debut at The Old Globe this season. Arce was recently seen in the original Broadway cast of Cirque du Soleil’s Panorama. She has had the privilege of performing in the first national tour of Renowned stepper and choreographer, Crystal Waters. In addition, Ms. Arce has a diverse career in concert and opera, including Elton John’s OMEGA 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 Broadcast. Ms. Arce is a graduate of Boston Conservatory and is represented by Innovative Talent.

TERENCE ARCHIE (Sky Masterson), a Detroit native and graduate of the North Carolina School of the Arts, previously appeared at the Globe as Obsequies in Twelfth Night. He most recently completed a run of the world premiere Off Broadway production of Show of Allace Into the Fire (The Public Theater). His other recent credits include All the Way and The 12 (Deerfield Center for the Performing Arts Theatre Company). His Broadway credits include Ragtime and Rocky The Musical, which he also performed at Operaettenhaus 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 Peace (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 Pecadillo Theatre Company), Saturday Night (York Theatre Company), and most recently, The New Yorkers and Scene Dream (City Center Encore). 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: NYC” reality show matt.bauman.com or @MattBaumanNYC.

GIOVANNI BONAVENTURA (Seymour), last seen at the Globe in Kiss Me, Kate. He appeared in the Broadway and touring productions of Rodgers + Hammerstein’s The King and I, The Visit, and in 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 Theatre), and Damn Yankees (Paper Mill Playhouse). Mr. Bonaventura trained at University of Cincinnati College-Conservatory of Music.

JONATHAN BRUGSONI (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 Poppins Pilate in Annie (Civic Light Theatre, City Center/Encore). Mr. Brugsoni is a native of Des Moines, Iowa, with recent work in Cabin (Des Moines Community Playhouse), 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 Yukimori Battle 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, Bemardos 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 BUONOPOANE (Nicely-Nicely Johnson) appeared on Broadway as Jean-Michel in Rodgers + Hammerstein’s Cinderella, Annex 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 tour of Off Broadway. He recently starred in The New Yorkers at City Center Encore! 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 Mump, Aurore Repertory Theatre, Signature Theatre Company, Pasadena Playhouse, The 5th Avenue Theatre, Paper Mill Playhouse, Goodspeed Musicals, Barrington Stage Company, and Prince Music Theatre. On television, Mr. Buonopane recurred as Jeffrey Weissler on CBS’s “30 Rock.” His other television and film credits include “BrainDead,” “Gray’s Anatomy,” The Black Donnellys,” “Law & Order: Criminal Intent,” The Bropul Girl, and Pangou 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 CARALLER (The Greek) is making his Old Globe debut. He was previously production stage manager at Aurore Repertory Theatre. His other credits include the new musical Empire (La Mirada Theatre/McCoy Rigby Entertainment), Pablo in Sister Act (Theatre By The Sea/Aurora Repertory Theatre), Huck Finn in Big River (Performance Riverside), American Idiot (La Mirada Theatre), Bernadette in West Side Story (Candlelight Pavilion Dinner Theatre), Zacky Price in Big Fish (Moonlight Stage Productions), and Sweeney Todd (Theatre Victoria). juancaballer.weebly.com, @JuanCabarrell on Instagram.
J. BERNARD CULLOWAY

(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. Culloway has been fortunate to be in the original cast of two Tony Award-winning musicals: The Music Man (2015 Best Musical) and All the Way (2014 Best Play). Regionally he has worked at Theatre Lab, York Theatre Company, Portland Stage, Tamarinsk, Actors’ Playhouse, Berkshire Playhouse, Guthrie Theatre, The 5th Avenue Theatre, Dallas Summer Theater, Actors’ Theatre of Louisville, American Repertory Theatre, Two River Theater Company, Evan’s Theatre, The Lower Ossington Theatre, and many others.

JUDITH DANZA

(Chita Rivera) is a founding member of The Lion King company, and under her leadership, it has become the longest-running show on Broadway. In addition to her work with the Lion King, Ms. Danza has appeared in several other productions on Broadway, including The Color Purple, Guys and Dolls, and The Music Man. She has also appeared in several film and television productions, and was the recipient of a Tony Award for Best Performance by a Leading Actress in a Musical for her role in The Color Purple.

ED HOLLOTTINGUS

(Lionel Bull) has appeared 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 Musical Theatre, La Jolla Playhouse, The Old Globe, Theatre Under The Stars in Man at the Manhattan, Hudsucker in The Fantasticks, Lewis Morris in 1776, and Joe Keller in All My Sons.

Ralph Johnson

(Andrew Abberathy) makes his Old Globe debut in this production of Gyps and Dolls. His San Francisco regional credits include Fringe productions with 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 and City University of New York. His favorite productions over the past 25 years include Gypsy, Miss Edgar and the Strange Bird, in Man at the Manhattan, Hudsucker in The Fantasticks, Lewis Morris in 1776, and Joe Keller in All My Sons.

EVAN KASPRZAK

(Alfred Waltraud, Hot Box Waiter) is ecstatic to be making his Old Globe debut in Gyps and Dolls. His recent credits include Disney’s Newsies (Barricade), Pippin, The New Yorkers and The Golden Apple (City Center Encore!), C.C. (Fiddler on the Roof Playhouse), and Joseph and the Amazing Technicolor Dreamcoat (New Theatre). He also finished in third place on season 5 of the hit television competition “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 Gyps and Dolls at Asolo Repertory Theatre. Her other favorite credits include The Lion King (role of Zazu), Flashdance, An Iliad, Anne, and Pap Finn in Buddy – The Buddy Holly Story regionally and on tour. Ms. Kavanagh is a proud AEA member and graduate of University of Connecticut-College Conservatory of Music. She also serves as the artistic director for Broadway Method Academy jlkavanagh.com.

VERONICA J. KUHIN

(Miss Adelaide) is delighted to be back at the Hot Box after playing 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 (Theatre Aspen), Peggy Sawyer in 42nd Street (Weston Playhouse, Marcy-Gro-Rown Playhouse, Forthworth Playhouse), and Penny Pingleton in Hairspay! (In concert) at Indiana University. Ms. Kuhin has been seen regionally with Flashdance, and on the West End as Nellie in The History of Future Folk, Noise, Never Forever, Confessions of a Shopaholic, Elementary, “Blue Bloods,” “Law & Order: Special Victims Unit,” “Growing Pains,” “Seinfeld,” “Arrested,” and many others. She is also the playwright of two successful solo shows. stevegreensteinactor.com.

KEVIN CULLOWAY

(Eugene Field) recently graduated from the University of Oklahoma with a B.F.A. in Musical Theatre andestimates a run of 1,000 performances. His professional credits include The Bodyguard, Elf, Annie, and Annie Jr. His television credits include the award-winning “So You Think You Can Dance.” Mr. Kasprzak is a proud Illinois Wesleyan University graduate.

LINDA LIBBY

(Mimi, Hot Box Girl) is thrilled to be making her Old Globe debut with Gyps and Dolls. Her regional credits include Jekyll & Hyde, Oklahoma!, and Oklahoma! Jr. She is an Associate Artist at Lamb’s Players Theatre, where she has appeared in Pump Boys and Dinettes, South Pacific, and Rumors. Her other San Diego credits include Brandy Bottle Bates, Hot Box Waiters, and she is an Associate Artist at Lamb’s Players Theatre, where she has appeared in Pump Boys and Dinettes, South Pacific, and Rumors.

ALIA TIATIA

(Sierra, Zora) is a graduate of UCLA’s Theatre Arts program and has worked regionally with Napa Valley Youth Theatre, The 5th Avenue Theatre, and many others. Ms. Lanuza 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, Claremont Black Box Theatre, and tours to the Russian Far East, Edinburgh, and Toronto. She was also seen in the film Runyonland and on the television series “Terriers” — linkable simx.com/lindalibby.

TARA SHOEMAKER

(Mimi, Hot Box Girl) is thrilled to be making her Old Globe debut with Gyps and Dolls. Her regional credits include Jekyll & Hyde, Oklahoma!, and Oklahoma! Jr. She is an Associate Artist at Lamb’s Players Theatre, where she has appeared in Pump Boys and Dinettes, South Pacific, and Rumors. Her other San Diego credits include Brandy Bottle Bates, Hot Box Waiters, and she is an Associate Artist at Lamb’s Players Theatre, where she has appeared in Pump Boys and Dinettes, South Pacific, and Rumors.

Dave Redford

(George, Hot Box Waiter) is ecstatic to be making his Old Globe debut in Gyps and Dolls. His recent credits include Disney’s Newsies (Barricade), Pippin, The New Yorkers and The Golden Apple (City Center Encore!), C.C. (Fiddler on the Roof Playhouse), and Joseph and the Amazing Technicolor Dreamcoat (New Theatre). He also finished in third place on season 5 of the hit television competition “So You Think You Can Dance.” Mr. Kasprzak is a proud Illinois Wesleyan University graduate.

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Tara Shoemaker

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prolific author, and in the late 1950s, he began writing and producing movies in Hollywood. Mr. Ryman’s workshops served as the basis for 29 feature films, including *Lady for a Day* directed by Frank Capra, *The Little Mermaid* (animated version), *The Lemon Drop Kid* starring Bob Hope (1952), and *Pocket Full of Miracles* with Bert Lahr (1961). In all, Mr. Ryman’s literary legacy includes over 7,500 songs, novels, short stories, and novellas, among his best-known works is Guys and Dolls, which was adapted for the stage in 1950 and led to a successful Broadway production. It was then brought to film in 1955 starring Frank Sinatra, Marlon Brando, Virgil Yamada, and Jean Simmons. The musical has been staged in multiple productions and revivals, annually appearing in over 25 countries and is performed over 3,000 times.

FRANK LOESSER
(Music and Lyrics)
One of America’s greatest composers/lyricists, began his songwriting career during the Great Depression as a lyricist, contributing to vaudeville revues and nightclubs. He wrote with composer Irving Caesar in the 1930s, the revue *The Illustrators’ Show* led to a songwriting contract in Hollywood, where he spent the next 11 years working for Disney, helping Burton Lane write songs for the film *Styrofoam* and *Mill Playhouse*, and writing the score for *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 World War II. His Hollywood work during the war included the hit songs “Spring Will Be a Little Late This Year,” “A Glow Boat to China,” and the 1943 Oscar-winning song “Baby, It’s Cold Outside.” In 1948 Mr. Loesser was approached by Broadway producer Cy Feuer and Ernest Martin to write music and lyrics to George Abbott’s libretto for an adaptation of the story “Baby, It’s Cold Outside.” In 1948 Mr. Loesser was approached by Broadway producer Cy Feuer and Ernest Martin to write music and lyrics to George Abbott’s libretto for an adaptation of the story “Baby, It’s Cold Outside.”

LE SAVAGE
(Scenic Design)
Previously designed The Old Globe’s productions of It’s a Wonderful Life and *Guys and Dolls*. His regional credits include Asolo Repertory Theatre, Chautauqua Theatre Company, Dallas Theater Center, The Glimmerglass Festival, ASU Black Box, and The Pioneer Theatre Company. He graduated with a B.F.A. from the University of Kentucky and an M.A. from the University of Arizona. His credits include *Guys and Dolls*, *The Producers*, *Mamma Mia!* and *Joseph and the Amazing Technicolor Dreamcoat*. He also recently served as Production Engineer/Assistant Designer for Cirque du Soleil’s Paramour, Sunset Boulevard, Bonnie & Clyde and *Eclipse* (2019). Mr. Savage received a Student Design Award from the Backstage Bistro for Best Sound Design of a Musical on Broadway.

SINAI TABAK
(Music Director and Additional Arrangements) has also music directed regional productions of *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat*, *Working*, and *A Bronx Tale*. He is a member of Actors’ Equity. His recent credits include *Kinky Boots* (Atlantic Theatre Company), *What the Butler Saw* (Fenway Performing Arts), *Barflies* (Prototype Theatre), and *Proper Romance* (Theatre Untangled). He has also served as Production Engineer/Assistant Designer for Cirque du Soleil’s Paramour, Sunset Boulevard, Bonnie & Clyde and *Eclipse* (2019). Mr. Savage received a Student Design Award from the Backstage Bistro for Best Sound Design of a Musical on Broadway.

BRIAN C. HEMESATH
(Costume Design) is a two-time Emmy Award-winning designer for *The Good Wife* and *Boardwalk Empire*. He was nominated for Outstanding Costume Design for *Outrageous Fortune* in the former and *The Good Wife* in the latter. Mr. Hemesath received his M.F.A. from Emerson College and is a member of the Designers’ Guild (DGDG). He is a member of the Drama League, and his work has also been nominated for Outstanding Costume Design for *The Good Wife* and *Boardwalk Empire*. He has also designed for the Broadway productions of *Guys and Dolls* and *Kiss Me, Kate*, and his work has been featured on Long Island University’s Music Theater Festival, *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat*, and *WORKS AND PROCESS AT THE EMMY AWARDS*. His latest work includes the film *A Star Is Born*, and he was nominated for an Academy Award for Best Costume Design for *A Star Is Born*. He is a member of the Drama League, and his work has been featured on Long Island University’s Music Theater Festival. His work has also been nominated for Outstanding Costume Design for *Guys and Dolls* and *Kiss Me, Kate*, and his work has been featured on Long Island University’s Music Theater Festival. His work has also been nominated for Outstanding Costume Design for *Guys and Dolls* and *Kiss Me, Kate*, and his work has been featured on Long Island University’s Music Theater Festival.
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BARRY EDELSTEIN (Emeritus 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 Gwenyth 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 premieres of Steve Martin’s The Underpants, which he commissioned, and Molotov’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 and periods and produced an additional 270 productions. His vision for The Globe resulted in the establishment of the Shakespeare Festival of San Diego Junior Theatre in late 40’s, the expansion to two theatres in the ’50s, Globe Educational Tours in the ’70s, and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. 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; Kailin Shaw, CSA; Eric Woodall, CSA; Merri Sugarman, CSA; Lindsay Levine, CSA; Claire Burke, CSA; Felicita Rudolph, CSA; Xavier Rubiano

Craig Noel
(Founding Director) was born on August 25, 1915, and in 2013 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in building the San Diego 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 of theatre and managed an additional 270 productions. His vision for The Globe resulted in the establishment of the Shakespeare Festival of San Diego Junior Theatre in late 40’s, the expansion to two theatres in the ’50s, Globe Educational Tours in the ’70s, and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. 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.

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 we routinely sold 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 that year, he already accepted a part-time position as a programs assistant.

“It’s been a weird but great transition going from student theatre: view wiser and summer program participant to intern and employee at the Globe. I’ve gone from watching shows 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 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.”
THE 2017 GLOBE GALA
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SEPTEMBER 23, 2017

The year’s best party just got better! Gala Co-Chairs Karen Cohn, Nina Doede, and Sheryl White, along with Honorary Chair Audrey S. Geisel, invite you to celebrate the theatrical art of illusion as we dine and dance the night away on the beautiful Globe plaza.

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Underwriting opportunities are available. Secure your VIP spot by contacting Eileen Prisby at (619) 684-4146 or eprisby@TheOldGlobe.org.

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To purchase tables or tickets, please contact Barbara Bolt at (619) 889-7121 or visit www.GlobeGilders.org/FashionShow2017.

Underwriters at the Gold level or above will be recognized as Honorary Committee members and will be invited to our exclusive Patron Party at Pendry San Diego on Monday, August 21. To become an underwriter or for any questions, please contact Cathy Golden, Underwriting Chair, at (619) 890-5454 or cg@cgolden.com.

Thank you and we look forward to seeing you at the show!

Underwriting opportunities are available. Secure your VIP spot by contacting Eileen Prisby at (619) 684-4146 or eprisby@TheOldGlobe.org.
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*In Memoriam*

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**Marilies Schoepflin**, in memory of Axel

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**Eileen Sondak**, in honor of Peggy Matthew’s 95th birthday

**Alan Sokin**, in memory of Alex McDonald

**Nancy Spector**, in memory of Luzminia Zamora

**Nancy Sunday**, in memory of Greg LaDue

**Suzanne & Michael Turner**, in memory of Ben Pollard

**Jordine Von Wantoch**, in memory of Michael Murphy

**Jordine Von Wantoch**, in memory of Ben Pollard

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**The gifts listed above were received June 1, 2016 – May 12, 2017.**

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

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PERFORMANCES MAGAZINE 27
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