performed at the OLD GLOBE THEATRE
AUGUST 2010

ROBIN AND THE 7 Hoods
Welcome to the Old Globe

THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

As a not-for-profit theatre with a budget of $20 million, the Globe earns $10 million in ticket sales and must raise an additional $10 million from individual and institutional tax-deductible donations.

The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

The Old Globe has sent 20 productions to Broadway since 1987.

For the fifth consecutive year, Charity Navigator, the premier charity evaluator, has awarded the Globe the coveted 4-star rating for sound fiscal management, placing the Globe in the top 4% of all not-for-profit organizations evaluated in the United States.

I’m delighted to welcome you to the world premiere of Robin and the 7 Hoods.

When a new story about Robin and Little John is coupled with the best of the Sammy Cahn and Jimmy Van Heusen songbook, it’s sure to be something to celebrate. These songs define an era filled with glamour, romance and stylish fun. Add the witty book by Rupert Holmes and you’ve got, with apologies to Sammy Cahn, a ring-a-ding ding of a show.

This musical’s creative team is truly exceptional as well. I want to especially welcome back three of them with deep ties to San Diego: two-time Tony Award nominee Robert Brill, our renowned set designer; Gregg Barnes, our Tony-winning costume designer; and our Tony-nominated director Casey Nicholaw. Three local kids who made it big on the Great White Way — now that’s the plot of a Broadway show!

Since his triumphs with Monty Python’s Spamalot and The Drowsy Chaperone, I’ve been trying to get my friend Casey back to the Globe and am so pleased that we have him back — with this great new show — and this remarkable team.

Talented and in demand artists such as Casey bring us their projects because they know what our staff can accomplish and because of our supportive and sophisticated audiences. You will help to shape the work that could possibly become part of the canon of Broadway and beyond for generations to come.

I have a hunch that you’ll be delighted by the world of Robbo, Little John and their merry band of musical men and maidens.

Louis G. Spisto
Executive Producer
THE OLD GLOBE

PRESENTS

ROBIN AND THE 7 HOODS
A NEW MUSICAL

BOOK BY
RUPERT HOLMES

LYRICS BY
SAMMY CAHN

MUSIC BY
JIMMY VAN HEUSEN

Produced with the permission of Warner Brothers Theatrical Ventures
Based on the original screenplay by David R. Schwartz

SCENIC DESIGN
Robert Brill

COSTUME DESIGN
Gregg Barnes

LIGHTING DESIGN
Kenneth Posner

SOUND DESIGN
John Shivers
David Patridge

ORCHESTRATOR
Bill Elliott

MUSIC DIRECTOR
Mark Hummel

DANCE MUSIC ARRANGER
David Chase

HAIR AND WIG DESIGN
Josh Marquette

CASTING
Tara Rubin Casting

STAGE MANAGER
Peter Wolf

MUSIC SUPERVISION, VOCAL AND INCIDENTAL MUSIC ARRANGEMENTS

JOHN McDANIEL

DIRECTED AND CHOREOGRAPHED BY

CASEY NICHOLAW

In association with The Seven Hoods Limited Partnership.

Old Globe Theatre, Donald and Darlene Shiley Stage
July 14 - August 22, 2010
CAST OF CHARACTERS
(in order of appearance)

ROBBO ORTONA.......................................................................................................... Eric Schneider
SHOESHINE GUY/JOEY/TERRIFIED MAN / WAITER................................................. Brian Shepard
TOMMY/WAITER ........................................................................................................... Clyde Alves
DOORMAN/LARRY ...................................................................................................... Tally Sessions
CONNIE/JETSETTER .................................................................................................. Stephanie Gibson
DOREEN/JETSETTER ................................................................................................... Beth Johnson Nicely
SHOWBIZ MANAGER/SONNY .................................................................................... Sam Prince
LIEUTENANT NOTTINGHAM ..................................................................................... Adam Heller
GEORGIE ..................................................................................................................... Timothy J. Alex
STOCKBOY/HUEY/WAITER ...................................................................................... Andrew Cao
MIKEY/WAITER .......................................................................................................... Aleks Pevec
NUNZIE ...................................................................................................................... Anthony Wayne
WILLIE SCARLATTI ...................................................................................................... Jeffery Schecter
JETSETTER ................................................................................................................ Cara Cooper
JETSETTER ................................................................................................................ Paige Faure
JETSETTER ................................................................................................................ Lisa Gajda
JETSETTER ................................................................................................................ Vasthy Mompoint
LITTLE JOHN DANTE ................................................................................................... Will Chase
ALANA O’DELL ............................................................................................................. Amy Spanger
P.J. SULLIVAN .............................................................................................................. Rick Holmes
MARIAN ARCHER ....................................................................................................... Kelly Sullivan
ENSEMBLE.................................................................................................................. Cara Cooper, Paige Faure, Lisa Gajda, Stephanie Gibson, Vasthy Mompoint, Beth Johnson Nicely, Aleks Pevec, Sam Prince, Tally Sessions, Brian Shepard, Anthony Wayne
SWING/DANCE CAPTAIN ......................................................................................... Graham Bowen
SWING.......................................................................................................................... Carissa Lopez

UNDERSTUDIES ........................................................................................................ for Robbo Ortona—Sam Prince, Tally Sessions;
for Lieutenant Nottingham—Timothy J. Alex, Brian Shepard; for Willie Scarlatt—Clyde Alves,
Brian Shepard; for Little John Dante—Sam Prince, Tally Sessions; for Alana O’Dell—Cara Cooper,
Paige Faure; for P.J. Sullivan—Timothy J. Alex; for Marian Archer—Cara Cooper, Stephanie Gibson

Stage Manager ............................................................................................................ Peter Wolf
Assistant Stage Managers .......................................................................................... Brian Bogin, Jess Slocum

PRODUCTION STAFF

Associate Director ..................................................................................................... Jennifer Werner
Associate Choreographer .......................................................................................... John MacNniss
Associate Music Director .......................................................................................... Ed Goldschneider
Resident Scenic Design Assistant ............................................................................ Sean Fanning
Assistant Scenic Design ............................................................................................. Drew Boyce, Kristin Ellert, Steven Kemp, Annette McCloskey, Dustin O’Neill, Brian Redfern
Resident Costume Design Associate ......................................................................... Charlotte Devaux
Associate Lighting Design ........................................................................................ Curtis Mueller, Aaron Spivey
Interns ......................................................................................................................... Brent Beavers, Catherine Miller, Ryan Neville, Sarah Testerman
Assistant to Mr. Holmes ............................................................................................. Kelsey Gilmore

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.
I am thrilled to welcome you to the world premiere of *Robin and the 7 Hoods*, the Broadway-bound musical comedy for the Globe’s 75th Anniversary. As Chair of the Board, I am especially proud that the Globe remains on a financial footing allowing us to fulfill our commitment to bringing our audiences “Broadway’s Best and San Diego’s Finest.” No easy accomplishment in an unsteady economic climate.

Musicals, by their nature, are always the most expensive productions to mount, especially those built on a larger scale for an eventual home on Broadway. It is only through our donors’ extraordinary generosity to the Annual Fund, and those who make special Season and Production Sponsor gifts, that the Globe is able to keep the curtain rising on world premiere musicals making their debut here at the Globe.

As a Board, we continue to look for additional income and fundraising opportunities throughout the year in order to safeguard the Theatre. We appreciate your understanding of our continuing need for additional funds in order to meet the inevitable rising costs of producing world-class theatre. It’s what you deserve, and what we expect of ourselves.

My great thanks goes out to each and every one of you for your tremendous support of The Old Globe. I hope you enjoy this exciting new production.

Sincerely,

Donald L. Cohn, Chair
BOARD OF DIRECTORS

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of $1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country’s great theatre institutions.

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This production is generously sponsored in part by a gift from David C. Copley

For more than a decade, U.S. Bank has supported The Old Globe’s education and community programs including The Shakespeare Initiatives for Young People. Thanks to the support of San Diego President and Globe Board Member Jim Wening, U.S. Bank has increased its support to sponsor this production of the new musical Robin and the 7 Hoods. U.S. Bank strengthens communities through contributions to nonprofit organizations to improve the educational and economic opportunities of low- and moderate-income individuals and families; and enhance the cultural and artistic life in communities across the country.

HM Electronics, Inc. (HME) was the first company to develop a wireless intercom system that quickly became the industry standard among broadcast and entertainment professionals. In tonight’s performance and many others throughout the year at the Globe, HME’s generous gift of equipment provides clear and reliable wireless communication among members of the Globe’s Production staff.

"Meet the Artist"

Every year, The Old Globe hosts three "Meet the Artist" events for Annual Fund donors. Each event features a reception and an intimate interview with a Globe artist. This year’s featured artists include Old Globe Associate Artist Robert Foxworth (King Lear), director Casey Nicholaw (Robin and the 7 Hoods) and Old Globe Associate Artist Marion Ross with Paul Michael (The Last Romance). For more information on how to participate in these events, please contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving, at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.
Despite his Middle Age birth, the character of Robin Hood never grows old. While the origins of his legend have kept historians scratching their heads for 700 years, audiences remain ready to embrace each new account. It's no surprise. With a slogan any campaign manager would poach in a heartbeat – “He robs from the rich and gives to the poor” – Robin Hood remains a man of the people. And a man for all media.

In the past decade alone, he has returned to page, stage and screens large and small. The BBC produced an acclaimed television series and this year Universal Pictures released a $237 million film. Now theatre, closest in spirit to the oral traditions that first fanned the fame, has a new Broadway-bound musical.

Based on the 1964 film of the same name, *Robin and the 7 Hoods* may be the most imaginative spin yet. Moving the story from Medieval English woods to mob-run Chicago streets not only lets Robin hop the pond, it taps our American love of the crafty underdog who outfoxes the authorities. Set in the pre-radicalized Sixties, the central character is now “Robbo,” with all the suave sophistication that makes a guy like Mad

*(above)* Errol Flynn as Robin Hood in the 1938 Warner Brothers classic, *The Adventures of Robin Hood* and Russell Crowe in the most recent big screen adaptation of the Robin Hood legend.
Men’s Don Draper both a ladies’- and a man’s- man.

Logic and research both hold that a real person stands at the beginning of the Robin Hood legend. Unfortunately, centuries of embellishment have made finding him harder than seeing the source of a fire through a plume of smoke. Even the first story of Robin Hood likely bore no resemblance to any real man.

Many historians, including the respected James C. Holt, agree that a probable catalyst was Robert Hode, identified on a 1225 Yorkshire document as an imprisoned outlaw. The following year, the record shows that he escaped to the green woods. Thirty years later, Robin Hood stories were so common that a lawyer prosecuting Robert, son of William LeFevre, tried to rattle the defendant by calling him Robin Hood. Over the next century, a dozen petty criminals tried to enhance their stature by using the name, just as a male-female team today might do by calling themselves Bonnie and Clyde.

The first reference to Robin as a fictional character is in William Langland’s The Vision of Piers the Ploughman, a collection of stories published around 1377. Again, Langland only alludes to the character’s popularity. In Confessions of Sloth, the title character apologizes for preferring “the rhymes of Robin Hood” to the word of God.

Stories of Robin and his Merry Men continued to spread by word of mouth until, in 1601, the first of the two most momentous leaps in the myth’s development appeared. Anthony Munday’s two plays The Downfall of Robert, Earle of Huntington and The Death of Robert, Earle of Huntington were the first to make Robin a nobleman, greatly expanding his appeal. Now, not only was he loved by common people for his stand on justice (and tax refunds), aristocrats could feel his pain.

The next, and arguably most famous appearance, came in Sir Walter Scott’s Ivanhoe. This 1819 historical fiction by the most popular writer of his day first put Robin as a contemporary of Richard I, who died in 1199 after only a decade as King. Whereas previous stories had been set in the 1300s, Robin now lived during the Third Crusades. Scott also added an archery contest in which Robin split the shaft of his competitor’s arrow.

The Robin Hood Project at the University of Rochester has a list of 52 films, another 15 animated shorts and features, and a dozen television programs or series not including Robin and the 7 Hoods or the new Russell Crowe movie. Beginning with a silent film in 1900, the list includes films from Britain, the U.S., the Soviet Union, Japan and Italy, with stars like Douglas Fairbanks, Errol Flynn and Kevin Costner.

While Robin may have escaped prison, he would not escape the grasp of comedy writers. Mel Brooks created both “When Things Were Rotten” for television and the film Robin Hood: Men in Tights. Even Monty Python created a highwayman who would steal lupines from the rich and give them to the mystified poor.

Of the major films released in the last 40 years, the script that might appeal most to theatergoers is Robin and Marian, starring Sean Connery and Audrey Hepburn as former lovers reuniting in middle age. Written in 1976 by James Goldman, who wrote The Lion in Winter and Becket, it’s short on swashbuckling and long on contemplating life’s mysteries.

Goldman also manages to present Robin as a man who sees his life being eclipsed by his myth. Will Scarlett tells Robin what has been happening since he left for the Crusades. Everywhere I go, he says, people want to hear about the things you did.

But, says an embarrassed Robin, we didn’t do them.

And with a grin broad enough to be shared by Robin and all seven of his hoods, Scarlett replies, I know that!

Cristofer Gross is a former theatre publicist now writing for theatertimes.org.
TIMOTHY J. ALEX (Georgie, Ensemble, Lieutenant Nottingham & P.J. Sullivan u/s) is returning to The Old Globe after last being here in 2004 with the original company of Dirty Rotten Scoundrels. His Broadway credits are Pal Joey (Seaver Swift, Roundabout Theatre Company at Studio 54), Dirty Rotten Scoundrels (Conductor and Freddie Benson u/s, Imperial Theatre), Never Gonna Dance (Dance Captain-Roger, Duke University), Chicago (Shubert Theatre) and Titanic (Frederick Fleet). His New York credits include Pippin (Leading Player u/s, Paper Mill Playhouse), Pirates! (Pirate King u/s) and Kiss Me Kate (Bill Calhoun, Paper Mill Playhouse). His Toronto credits include Ragtime (Harry K. Thaw), Fosse and Cats (Tugger and Tumblebrutus), Sunset Boulevard (Choreographer) and Crazy for You (Jimmy). His television credits include “Dancing with the Stars” with Lisa Rinna, “All My Children” (Erica Kane’s Personal Choreographer) and “Saturday Night Live,” “Late Show with David Letterman,” “Late Night with Conan O’Brien” and the Tony Awards, as well as numerous commercials and voiceovers.

CLYDE ALVES (Tommy, Waiter, Ensemble, Willie Scarlatti u/s) is excited about spending this summer at The Old Globe. His Broadway credits include Wicked, Hairspray, Oklahoma! and The Music Man (Tommy Djlja, 2000 Astaire Award winner). His Off Broadway credits include Anyone Can Whistle and Follies (City Center Encores!), Altar Boyz (Juan) and Boobs! (The Musical) (Principal). Mr. Alves’ film and television credits include Disney’s Movie of the Week The Music Man (Tommy Djlja). His International and National Tours include A Chorus Line (Mike), Hairspray, Fame — The Musical, Beauty and the Beast and West Side Story (Action, Stratford Shakespeare Festival). Thanks to all of my family, friends and especially my loving wife!

GRAHAM BOWEN (Swing, DanceCaptain) has performed on Broadway in Gypsy (2003 Revival), 42nd Street (2001 Revival), Matthew Bourne’s Swan Lake and Big: The Musical. He has performed in the first National Tours of Monty Python’s Spamalot and 42nd Street. His other theatre credits include the world premiere of Whistle Down the Wind, Irving Berlin’s White Christmas and Radio City Christmas Spectacular (Radio City Music Hall). His film and television credits include Pitch, “One Life To Live,” “All My Children,” “Guiding Light,” “Saturday Night Live,” “Late Show with David Letterman,” “Late Night with Conan O’Brien” and the Tony Awards, as well as numerous commercials and voiceovers.

ANDREW CAO (Stockboy, Huey, Waiter, Ensemble) was recently seen as Bernardo in West Side Story (Stratford Shakespeare Festival), Tommy Keeler in Annie Get Your Gun (Goodspeed Musicals and Pittsburgh Civic Light Opera), Romeo in Romeo and Juliet and Puck in A Midsummer Night’s Dream (The Shakespeare Theatre of New Jersey) and Paul in Kiss Me Kate (Orlando Shakespeare Theater).

WILL CHASE (Little John Dante) currently appears on Broadway as Tony in Billy Elliot. He has starred on Broadway in The Story of My Life, High Fidelity, Lennon, Aida, The Full Monty, Miss Saigon and as Roger in the final cast of Rent. His Off Broadway credits include The Burnt Part Boys (Vineyard Theater) and Don’t Quit Your Night Job (Hal Comedy Club). Mr. Chase’s regional credits include Valentin in Kiss of the Spiderwoman (Helen Hayes nomination, Signature Theatre), Curly in Oklahoma! (Lyric Theatre of Oklahoma), Sid in The Papaya Game (The Muny of St. Louis), Assassins, Electra and Mame (Jeff Award nomination). His film credits include Four Single Fathers, Rent: Filmed Live on Broadway, Everyday People (HBO Films) and Shaft. On television, Mr. Chase currently plays Pat Mahoney on FX’s “Rescue Me.” He has made guest appearances on “Law & Order,” “Law & Order: Criminal Intent,” “Cupid,” “Canterbury’s Law,” “Conviction,” “Queen’s Supreme,” “Third Watch,” “Flip,” “As the World Turns,” “Guiding Light” and “All My Children.” He can be heard on the Original Broadway Cast recordings of The Story of My Life and High Fidelity, and on This Ordinary Thursday: The Songs of Georgia Stitt. Mr. Chase is a classically trained percussionist and conductor, having studied at the Oberlin Conservatory of Music. He resides in New York with his wife Stephanie Gibson and their daughters Daisy and Gracie.

CARA COOPER (Jetsetter, Ensemble, Marian Archer & Alana O’Dell u/s) has been seen on Broadway in Legally Blonde, The Wedding Singer, All Shook Up and Urban Cowboy. She has toured the country in Monty Python’s Spamalot, 42nd Street and The Who’s Tommy. Her other credits include Can-Can (City Center Encores!), A Chorus Line, City of Angels and Cumberland Blues. She has appeared on the Tony Awards, “The Today Show,” “Good Morning America,” the Macy’s Thanksgiving Day Parade and “Guiding Light,” as well as numerous commercials. She is an NYU Tisch School of the Arts graduate and also attended the Royal Academy of Dramatic Arts in London.

PAIGE FAURE (Jetsetter, Ensemble, Alana O’Dell u/s) has been seen in the National Tours of A Chorus Line (Vicki, Sheila u/s, Maggie, Judy, Diana), Chitty Chitty Bang Bang (Truly Scrumptious, Asst. DC, u/s), Little Women (Jo) and Aida (Amneris u/s, Staging Captain). Her regional credits include On the Town (Claire de Leon u/s, Paper Mill Playhouse), Miss You (Woman 1 & 2, Tampa Bay Performing Arts Center) and Wild Party (Queenie u/s, Theresa Lang Theater). She is a Broadway Theatre Project Alum. As always, thanks and love to Matthew. Eph. 3:14-21.

LISA GAJDA (Jetsetter, Ensemble, Pal Joey u/s) has recently appeared on Broadway in Finian’s Rainbow (Susan u/s), Guys and Dolls, Pal Joey (Glady’s u/s), Cry Baby (Mona and Pepper u/s), The Times They Are A-Changin’, Monty Python’s Spamalot, Movin’ Out, Taboo, Urban Cowboy, Sweet Smell of Success (Rita u/s), Kiss Me Kate, Fosse, How to Succeed in Business Without Really Trying and Tommy. Her New York credits include City Center Encores! in Anyone Can Whistle, Finian’s Rainbow, Applause and Can-Can. Her television credits include “Fashion Rocks” (with...
Duran Duran), MTV Video Music Awards (with Paula Abdul), “Viva Variety” (Swimsuit Squad) and the 63rd and 64th Annual Academy Awards.

**STEFANIE GIBSON**
(Connie, Jetsetter, Ensemble, Marian Archer u/s) is thrilled to be making her Old Globe debut. She has performed on Broadway in Monty Python’s Spamalot as the understudy for the Lady of the Lake. She has been seen in the National Tours of A Chorus Line playing Judy Turner, Happy Days: A New Musical as Lori Beth (where she can be heard on the original cast recording) and Dreamgirls. She recently performed at City Center Encores! in Anyone Can Whistle and has been seen on television in “All My Children,” “As the World Turns,” “Guiding Light” and in the film What Goes Round. Her favorite regional credits include performances at The Muny of St. Louis, Paper Mill Playhouse, Galveston Island Outdoor Musicals and Kansas City Starlight Theatre. Ms. Gibson is a graduate of the Cincinnati College - Conservatory of Music with a Bachelor of Fine Arts degree in Musical Theatre. She resides in New York with her husband, Will Chase.

**ADAM HELLER**
(Lieutenant Nottingham) has been seen at The Old Globe in Dancing in the Dark and Falsettos. His Broadway credits include Caroline, or Change, A Class Act, Victor/Victoria and Les Misérables. His Off Broadway credits include Make Me a Song: The Music of William Finn and The Immigrant (New World Stages), Endgame (Irish Repertory Theatre), Normal (Transport Group) and Merrily We Roll Along (York Theatre Company). Mr. Heller’s tours include Titanic and Falsettos. His regional credits include My Name is Asher Lev (Arden Theatre Company, Delaware Theater Company and Round House Theatre), Pseudolus in A Funny Thing Happened on the Way to the Forum (Goodspeed Musicals), End Days (Vineyard Playhouse), Party Come Here (Williamstown Theatre Festival), Merrily We Roll Along (Kennedy Center Sondheim Celebration), Art (TheaterWorks, Hartford) and Dinner With Friends (Coconut Grove Playhouse). Mr. Heller’s film and television credits include Off the Menu: The Last Days of Chasen’s, Isn’t She Great, “The Sopranos,” “Law & Order” (all versions), “Oz” and “Queens Supreme.” He is a graduate of NYU Tisch School of the Arts.

**RICK HOLMES**
(P.J. Sullivan) has been seen on Broadway in Monty Python’s Spamalot, The Pillowman, Cabaret, Major Barbara, The Deep Blue Sea, Timon of Athens, The Government Inspector, Saint Joan and Off Broadway in Distracted (Roundabout Theatre Company), Dog Opera and Stop Kiss (The Public Theater), Clean (Atlantic Theatre Company) and Hapgood (Lincoln Center Theater). His National Tour credits include Monty Python’s Spamalot, Cabaret and Angels in America. His regional credits include The Blue Room (Signature Theatre), K2 (Arena Stage), Cymbeline (Hartford Stage), Arcadia (Milwaukee Repertory Theater) and The Glass Menagerie (Huntington Theatre Company). His film and television credits include The Girl in the Park, Melinda and Melinda, The Stepford Wives, “All My Children,” “Law & Order: SVU,” “Law & Order; Criminal Intent,” “The Petrified Forest” and “The City.”

**CARISSA LOPEZ**
(Swing) was most recently seen in the first National Tour of Monty Python’s Spamalot. Ms. Lopez has appeared several times as a Radio City Rockette in and outside of New York City, and has been featured in such shows as the international touring cast of Fosse and the Equity National Tour of Joseph and the Amazing Technicolor Dreamcoat. Some of her favorite roles include June in Chicago, Young Emily in Stephen Sondheim’s Follies, Consuelo in West Side Story and being a Ziegfeld Follies girl in The Will Rogers Follies.

**VASTHY MOMPOINT**
(Jetsetter, Ensemble) is excited to be working at The Old Globe. Her Broadway credits include Good Vibrations (Bikini Girl/Swing, u/s), Hot Feet (Ensemble) and Mary Poppins (Fannie/Ensemble). Her National Tour credits include Ragtime (Pas de Deux dancer). Some favorite roles include Aida (Elton John and Tim Rice’s Aida), Dionne (Hair), Brenda (Smokey Joe’s Cafe), Wendy-Jo (Footloose), Woman 1 (The World Goes ‘Round), Solitude soloist (Sophisticated Ladies), Gladys (42nd Street) and Helene (Sweet Charity). One of her favorite jobs to date is dancing with Michael Jackson. Ms. Mompoint is currently the voice of Layla on Fox Kids’ “The Winx Club.” Love to all friends and teachers and to my family in Haiti. www.Yelehaiti.com

**BETH JOHNSON NICELY**
(Doreen, Jetsetter, Ensemble) is thrilled to be in Robin and the 7 Hoods. She has been seen on Broadway in Monty Python’s Spamalot, Young Frankenstein and Irving Berlin’s White Christmas (Rhoda). Her National Tour credits include 42nd Street (Lorraine, Peggy Sawyer u/s). Other credits include Minsky’s (Ahmanson Theatre) and Radio City Rockette. Her television credits include “Saturday Night Live” and “Live with Regis and Kelly.” Much love and thanks to Casey, family, friends, and the love of my life, Adam.

**ALEKS PEVEC**
(Mikey, Waiter, Ensemble) has been seen in Wicked (original L.A. company), Pippin (Mark Taper Forum) Irving Berlin’s White Christmas (Pantages Theatre) and played Tommy in Who’s Tommy (Ricardo Montalban Theater). Stoked to be a part of this show. Pura vida!

**SAM PRINCE**
(Showbiz Manager, Sonny, Ensemble, Robbo Ortona & Little John Dante u/s) is honored to continue on with Robin and the 7 Hoods after completing the reading this past spring. Selected credits include City Center Encores!, Lyric Theatre of Oklahoma and The Children’s Theatre of Minneapolis. His favorite roles include Curly (Oklahoma!), Joey (The Most Happy Fella) and Pharaoh (Joseph and the Amazing Technicolor Dreamcoat). Mr. Prince is a 2009 graduate of Oklahoma City University and a Minneapolis native. Thanks to Casey, John, BRS and Tara Rubin Casting for helping to make my dreams a reality. Love to my ever-supportive family who follow me everywhere, especially Mom and Dad. www.samprince.com
Profiles

JEFFREY SCHAETZ (Willie Scarlatti) was last seen on the West Coast in the U.S. Premiere of Minsky’s at the Ahmanson Theatre in Los Angeles, also directed and choreographed by Casey Nicholaw. He was last seen on Broadway as Mike Costa in the Broadway revival of A Chorus Line and can also be seen in the documentary film, Every Little Step, winning that role. Other Broadway credits include The Pajama Game, Wonderful Town, Beauty and the Beast, Guys and Dolls, Mambo Kings (pre-Broadway) and A Tree Grows in Brooklyn (City Center Encores!). As a filmmaker, Mr. Schecter’s first feature film, Farm Girl in New York (co-star/co-writer), appeared in several film festivals across the country. Most recently, he wrote, directed, produced and starred in the short film Flirting with Commitment, which was accepted into the Doorpost Film Project. He is grateful to be here and for the support from his family and beautiful wife Melissa. www.jeffreyschecter.com

ERIC SCHNEIDER (Robbo Ortona) performed the role of Frankie Valli in Jersey Boys on Broadway as well as Danny Zuko in the National Tour of Grease. His Off Broadway credits include Altar Boyz and The Full Monty and the original cast of Happy Days—A New Musical as Chachi. Mr. Schneider’s recent television roles are Sixtus D’Allessio in HBO’s “Boardwalk Empire” for executive producer Martin Scorsese and Officer Eddie Nelson in this year’s season finale of “Law & Order: SVU” with Sharon Stone. His first film role was in Loverboy directed by Kevin Bacon and most recently filmed Goat, to be released later this year. La mia famiglia è il mio cuore. For Pops.

TALLY SESSIONS (Doorman, Larry, Ensemble, Robbo Ortona & Little John Dante u/s) has been seen in the National Tours of South Pacific (Lincoln Center Theater), Legally Blonde and Dirty Rotten Scoundrels. His Off Broadway credits include Anyone Can Whistle (City Center Encores!), Yank! and Godspell. Mr. Sessions’ other New York credits include Main-Travelled Roads, The Children, Tim and Scrooge and The Happy Prince. His regional credits include Signature Theatre, Goodspeed Musicals, Westport Country Playhouse, Paper Mill Playhouse, Florida Stage, Actors’ Playhouse and SpeakEasy Stage Company. Mr. Sessions is a graduate of the University of North Carolina at Chapel Hill and is a proud AEA member.

BRIAN SHEPARD (Shoeshine Guy, Joey, Terrified Man, Waiter, Ensemble, Lieutenant Nottingham & Willie Scarlatti u/s) most recently played Chip in the Paper Mill Playhouse production of On the Town and then served as a Narrator in the City Center Encores! production of Anyone Can Whistle. His Broadway credits include Guys and Dolls (Joey Biltmore), Young Frankenstein (Quartet Bass/Telegram Boy/Igor u/s), Monty Python’s Spamalot (Nun/Killer Rabbit Puppeteer/Prince Herbert u/s), Annie Get Your Gun (Dance Captain/Tommy u/s) and Peter Pan.

AMY SPANGER (Alana O’Dell) On Broadway, she originated the roles of Sherrie in Rock of Ages, Holly in The Wedding Singer (Drama Desk nomination), Bianca/Lois in Kiss Me Kate and appeared as Roxie Hart in Chicago, Hope Cladwell in Urinetown and Betty Schaeffer in Sunset Boulevard. Off Broadway, she originated the role of Susan in Jonathan Larson’s tick, tick... BOOM!. Her tours include Maureen in the first National Tour of Rent and Roxie in Chicago. Her television credits include “Royal Pains,” “Michael and Michael Have Issues,” “Law & Order: SVU,” “Six Feet Under,” “Ed,” “Becker” and “EGG, the arts show” on PBS. Her film credits include Sally in Reefer Madness (Showtime) and Synecdoches, New York. Her recordings include Kiss Me Kate, tick, tick...BOOM!, The Wedding Singer, Reefer Madness and Rock of Ages. www.amyspanger.com

KELLY SULLIVAN (Marian Archer) is thrilled to be a part of Robin and the 7 Hoods and making her Old Globe debut. She was most recently seen as Claire de Loone in On the Town (Paper Mill Playhouse). Her Broadway credits include Young Frankenstein, Contact and Bells Are Ringing. Her television and film credits include “Law & Order: Criminal Intent,” “One Life to Live,” “As the World Turns,” The Producers, Winter of Frozen Dreams, Meet Pete, Greta and the upcoming My Father’s Will and Ice Grill U.S.A. Her Off Broadway and regional credits include Burleigh Grimes (New World Stages), Enter Laughing (York Theatre Company), City Center Encores!, Steel Magnolias and The Full Monty (Paper Mill Playhouse), world premiere of Carter’s Way (The Kansas City Repertory Theater), Chicago (Pioneer Theatre Company), The Importance of Being Earnest and Private Lives (Great Lakes Theater Festival) and The Mystery of Edwin Drood (Repertory Theatre of St. Louis). www.kelly-sullivan.com

ANTHONY WAYNE (Nunzie, Ensemble) is beyond thrilled to be making his Old Globe debut after completing a run of Sophisticated Ladies starring Maurice Hines at Arena Stage in Washington, D.C. His favorite Broadway touring credits include the first National Revival of A Chorus Line, the first National Tour of The Color Purple and Fame—The Musical (Tyrone Jackson). He recently made his Off Broadway debut in the City Center Encores! production of Anyone Can Whistle. His regional theatre history consists of Once on This Island (Papa Ge), Parade (Jim Conley), Aida (Maine Stage Music Theater), Beauty and the Beast (Alabama Shakespeare Festival) and Swing! (Theatre Under The Stars). He is a Norfolk, Virginia native who graduated from Shenandoah Conservatory with a BFA in Music Theatre. He has also trained at The Alvin Ailey School and Gus Giordano Jazz Dance Chicago. He performs his one-man cabaret, Anthony Wayne: Crossing The Line, in venues across the country. www.awayne.com

RUPERT HOLMES (Book) has won Tony Awards as an author, lyricist and composer. His most recent Broadway musical Curtains earned him the 2007 Drama Desk award for Best Book of a Musical, as well as Tony nominations for both Best Book and Best Additional Lyrics. Prior to that, he received a Tony nomination for Best Play (and won the Touring Broadway Best Play award) for Say Goodnight, Gracie. His comedy-thriller Accomplice won him the second of his two Edgar Awards from The Mystery Writers of America. His Broadway musical The Mystery of
Edwin Drood won the Tony Award for Best Musical, for which Holmes also singly won Tonys for Best Book, Best Lyrics and Best Music. He received the identical honors from the New York Drama Desk and a fourth award for Best Orchestration. He is also an award-winning mystery writer whose first novel was made into a motion picture starring Colin Firth and Kevin Bacon, and whose short stories have appeared in such prestigious anthologies as Best American Mystery Stories. He also created and wrote AMC’s critically-acclaimed television “dramedy” “Remember WENN.” His current non-musical theatre projects include the first stage adaptation of a John Grisham novel, A Time to Kill, which will premiere in 2011 at Washington, D.C.’s Arena Stage and his new stage version of Agatha Christie’s Witness for the Prosecution, written with the approval of Dame Agatha’s estate. He has recently finished stage musicals of: My Man Godfrey with Urinetown’s Mark Hollmann; book and lyrics for the Jerry Lewis comedy classic The Nutty Professor, with Marvin Hamlisch as composer; and Secondhand Lions with the songwriting team of Alan Zachary and Michael Weiner. After last season’s The First Wives Club, he is delighted to return to San Diego and The Old Globe with a work that pays tribute to his friend and songwriting mentor, Sammy Cahn.

SAMMY CAHN (Lyrics) The songs of lyricist Sammy Cahn have been recorded by virtually every major singer of the 20th Century and are firmly ingrained in the American Songbook. He was nominated for a record 26 Academy Awards for lyric-writing, and won four times, also a record. With Saul Chaplin, Cahn began writing numbers for vaudeville acts at the renowned Cotton Club and had his first success in 1935-36 with “Rhythm is Our Business” and “Until the Real Thing Comes Along,” written for the Jimmy Lunceford Band, and 1937's “Bea Mir Bist Du Schoen,” a huge hit recorded by The Andrews Sisters. In 1942, Cahn joined with Jule Styne in Hollywood and together they wrote songs for 19 films, including Frank Sinatra’s early films Anchors Aweigh and It Happened in Brooklyn. They won an Academy Award for “Three Coins in the Fountain” and also wrote the Broadway musical High Button Shoes. Sinatra introduced Cahn to composer Jimmy Van Heusen in 1955, and together they wrote the title song for the 1955 Sinatra film The Tender Trap and a TV musical version of Our Town that included the Emmy Award-winning “Love and Marriage.” Their long association with Frank Sinatra led to Sinatra’s recording 89 of Cahn’s songs, including “Come Fly with Me,” “Only the Lonely,” “All the Way” (Academy Award), “High Hopes” (Academy Award), “Call Me Irresponsible” (Academy Award), “The Second Time Around” and “My Kind of Town (Chicago Is).” Cahn and Van Heusen also collaborated on the Broadway shows Skyscraper and Walking Happy. He was inducted into the Songwriters Hall of Fame in 1972. In 1974, Cahn performed a one-man show on Broadway called Words and Music and toured with the show numerous times in the years that followed. Sammy Cahn died on January 15, 1993.

JIMMY VAN HEUSEN (Music) was one of the most accomplished songwriters in the history of American popular music. He received 14 Academy Award nominations over the course of his 40-year career, and won four times. Van Heusen began writing songs while still in high school. In 1933, he took a job as a staff pianist with Remick Music Publishing in New York City and was soon put under contract as a songwriter. Collaborating with lyricist Eddie De Lange, he produced nearly 20 hit songs. By 1939, Van Heusen had started working with another lyricist, Johnny Burke. Together, they began their own publishing firm and collaborated on the Broadway shows Nellie Bly and Carnival in Flanders, as well as over 30 films. Under contract with Paramount Studios, Van Heusen and Burke moved to Hollywood in 1940 and together they wrote many hit songs for Bing Crosby, including the Academy Award-winning “Swinging on a Star.” In 1956, Burke semi-retired from songwriting and Van Heusen started working with another lyricist, Johnny Burke. Together, the two began their own publishing firm and collaborated on the Broadway shows Nellie Bly and Carnival in Flanders, as well as over 30 films. Under contract with Paramount Studios, Van Heusen and Burke moved to Hollywood in 1940 and together they wrote many hit songs for Bing Crosby, including the Academy Award-winning “Swinging on a Star.” In 1956, Burke semi-retired from songwriting and Van Heusen started another successful partnership with lyricist Sammy Cahn. Their catalog includes “Come Fly with Me,” “Only the Lonely,” “All the Way” (Academy Award), “High Hopes” (Academy Award), “Call Me Irresponsible” (Academy Award), “The Second Time Around” and “My Kind of Town (Chicago Is).” Cahn and Van Heusen also collaborated on the Broadway shows, Skyscraper and Walking Happy. Frank Sinatra recorded 85 of Van Heusen’s songs, more than any other composer. He was inducted into the Songwriters Hall of Fame in 1972. Jimmy Van Heusen died on February 7, 1999.

CASEY NICHOLAW (Director and Choreographer) directed and choreographed The Drowsy Chaperone, for which he received Tony, Olivier, Drama Desk and Outer Critics Circle nominations. He also choreographed Monty Python’s Spamalot for which he received Tony, Drama Desk, and Outer Critics Circle nominations. Most recently, Nicholaw directed the world premiere of the new musical Minsky’s at the Ahmanson Theatre in Los Angeles. Nicholaw directed and choreographed the highly-acclaimed productions of Anyone Can Whistle and Follies for City Center Encores! His choreography and musical staging work includes Bye Bye Birdie for City Center Encores!. Candide for the NY Philharmonic (also on “PBS Great Performances’), South Pacific at Carnegie Hall starring Reba McEntire and Brian Stokes Mitchell (also on “PBS Great Performances’), Can-Can (City Center Encores!) and Sinatra: His Voice, His World, His Way (Radio City Music Hall). Mr. Nicholaw’s next project is Elf: The Musical coming to Broadway this fall.

JOHN McDaniel (Music Supervisor/ Vocal and Incidental Arrangements) is known for his work on television shows such as “The Rosie O’Donnell Show” (two Emmy Awards), Friar’s Roasts ’99-’02, Tony Awards ’97-’00 as arranger, “A Rosie Christmas” and “A Family is a Family” (HBO). His Broadway credits include Brooklyn, Annie Get Your Gun, Taboo, Chicago, Grease and Patti LuPone on Broadway. Recordings as Producer include Annie Get Your Gun (Grammy Award), The Maury Yeston Songbook, Brooklyn, Taboo, The Journey Home (Malcolm Gets), John McDaniel at the Piano (Broadway, Christmas, Compositions and Live at Joe’s Pub). His recent credits include Catch Me If You Can (Seattle), Happy Days—A New Musical (National Tour), Bonnie & Clyde (La Jolla Playhouse), Pirates! (Goodspeed Musicals, Paper Mill Playhouse and Huntington Theatre Company), music director/arranger for Tyne Daly’s nightclub act in New York, Los Angeles and San Francisco, and Guest Conductor at San Francisco Symphony and St. Louis Symphony. His upcoming projects include Daughter of the Regiment (Opera Theatre of St. Louis). www.JohnMcDaniel.com

ROBERT BRILL (Scenic Design) has designed Oleanna, Lady Day at Emerson’s Bar & Grill, Sun Bearing Down, La Fiacra. PERFORMANCEs MAGAZINE 11
and The Granny for The Old Globe. His Broadway credits include Guys and Dolls (Tony Award nomination), The Story of My Life, Assassins (Tony Award nomination), Cabaret, A Streetcar Named Desire, Laugh Whore, The Good Body, Anna in the Tropics, Design for Living, One Flew Over the Cuckoo’s Nest, Buried Child and The Rehearsal. Other credits include Moby Dick (Dallas Opera), Sinatra: His Voice, His World, His Way (Radio City Music Hall), On the Record (Disne), Wozzeck (San Diego Opera), An American in Paris (Boston Ballet), A Clockwork Orange (Steppenwolf Theatre Company), Anna Deavere Smith’s Whitligh: Los Angeles, 1992 (Mark Taper Forum and McCarter Theatre Center), Stratford Shakespeare Festival, Lincoln Center Theater, The Minnesota Opera, Guthrie Theater, Goodman Theatre, Oregon Shakespeare Festival, American Conservatory Theater and numerous productions for La Jolla Playhouse including Creditors, The Wiz, The Laramie Project, The Good Person of Setzuan, The Hairy Ape, Marisol and Fortinbras. He is a founder member of Sledgehammer Theater and recipient of the Michael Merritt Award for Excellence in Design and Collaboration.

GREGG BARNES (Costume Design) has designed Dirty Rotten Scoundrels, Lucky Duck, What the World Needs Now, Hay Fever and Suds at The Old Globe. His Broadway credits include Legally Blonde (2007 Tony nomination), The Drowsy Chaperone (2006 Tony Award, Drama Desk Award, Outer Critics Award, Olivier nomination), Dirty Rotten Scoundrels, Flower Drum Song (Tony nomination), Side Show and Bye, Bye, Birdie. Other New York credits include Sinatra: His Voice, His World, His Way (Radio City Music Hall), The Wizard of Oz (Madison Square Garden), Radio City Christmas Spectacular, Pageant (The Blue Angel and London’s West End, Olivier Nomination), The Kathy and Mo Show, Eliot Feld’s Behold the Man, Anyone Can Whistle, No, No, Nanette, Dubarry Was a Lady, Follies and Sweet Adeline (City Center Encore!). His National Tours include Legally Blonde, The Drowsy Chaperone, Dirty Rotten Scoundrels, Flower Drum Song, Disney’s On the Record and Ringling Bros. and Barnum & Bailey Circus. Mr. Barnes’ regional credits include Minsky’s (Ahmanson Theater, L.A. Drama Critics Award), Mame (The Kennedy Center), Allegro (Signature Theatre, Helen Hayes Award), Flower Drum Song (Mark Taper Forum, L.A. Outer Critics Award, Garland Award) and productions at Arena Stage, Glimmerglass Opera, June Opera Festival of New Jersey and Paper Mill Playhouse. He is the recipient of the Theatre Development Fund’s Irene Sharaff Young Master Award and a faculty member at NYU Tisch School of the Arts from 1982-2002.


JOHN H. SHIVERS (Sound Design) Broadway sound design credits include 9 to 5: The Musical, for which he received a 2009 Drama Desk Award nomination for Outstanding Sound Design and a 2008/2009 Ovation Award nomination for Best Sound Design, Cat on a Hot Tin Roof, The Little Mermaid, Tarzan, In My Life, Billy Crystal’s 700 Sundays and Julia Sweeney’s God Said ‘Ha.’ He is also credited as the Associate Sound Designer for the Broadway and worldwide productions of The Lion King, Mary Poppins, The Producers, Hairspray, Elton John and Tim Rice’s Aida, Titanic, How to Succeed in Business Without Really Trying, Big: The Musical, The Who’s Tommy, Guys and Dolls and Buddy – The Buddy Holly Story. Mr. Shivers is thrilled to return to The Old Globe where he had previously sound designed productions of Sammy and Ace.

DAVID PATRIDGE (Sound Design) recently designed Sammy and Ace at The Old Globe. His regional credits include Singin’ in the Rain and Beauty and the Beast (Ordway Center for the Performing Arts, Ace (The Repertory Theatre of St. Louis and Cincinnati Playhouse in the Park), Sweeney Todd and Miss Saigon (5th Avenue Theatre), Angels in America (Canadian Stage) and Needfire, as well as numerous concerts and special events (Mirvish Productions). His Broadway credits as Associate Sound Designer include 9 to 5: The Musical, The Little Mermaid, Mamma Mia! (also in Germany, the Netherlands and Mexico City), Tarzan (also in Germany and the Netherlands), Cat on a Hot Tin Roof and In My Life, and as a Mixer for Tarzan, Cat on a Hot Tin Roof and Buddy – The Buddy Holly Story. Mr. Patridge’s other credits include We Will Rock You (Las Vegas and Toronto), The Pajama Game (Toronto and London West End), Béatrice et Bénédict (Toronto and Canadian Opera Company) and Mamma Mia! Rent, Beauty and the Beast, Crazy for You, Jolson, Jane Eyre, Man of La Mancha and Oliver! (Toronto). His tour credits include Mamma Mia!, Guys and Dolls, Buddy – The Buddy Holly Story and Rent. Mr. Patridge is the winner of the 2007 Kevin Kline award for outstanding sound design for Ace.

BILL ELLIOTT (Orchestrator) is an arranger, composer, conductor and bandleader who specializes in swing and vintage styles of music. He recently arranged and produced Michael Feinstein’s Grammy-nominated album The Sinatra Project and Australian singer David Campbell’s album On Broadway. His original songs and arrangements have appeared in many television shows and films including “Northern Exposure,” Independence Day, Introducing Dorothy Dandridge, “Gimle Girls,” Cinderella Man and Wedding Crashers. Since 1993, he has led the 19-member Bill Elliott Swing Orchestra which has performed widely and recorded four CDs. As music director for John Lithgow and Michael Feinstein, Mr. Elliott has conducted the Chicago, Pittsburgh, Baltimore, Detroit, San Diego, Birmingham and Vancouver Symphonies. Mr. Elliott was the arranger and music director for The Old Globe’s 1988 production of White Linen by Steven McAlfe. Mr. Elliott lives in Holliston, MA with his wife and teenage daughter and teaches orchestration and arranging at Berklee College of Music.

MARK HUMMEL (Music Director) most recently wrote dance music for Sister Act, the Alan Menken musical currently playing the London Palladium and 101
Dalmatians: The Musical. A graduate of USC, Mr. Hummel moved to NYC with the Broadway musical Platinum starring Alexis Smith. He is the Music Director for the Radio City Christmas Spectacular starring the Rockettes and composed three new songs for their 75th Celebration in 2007. Composing dance music and/or conducting 13 other musicals on Broadway, including the Jerry Zaks 1992 Tony Award-winning revival of Guys and Dolls, The Boy from Oz starring Hugh Jackman and Chita Rivera: The Dancer’s Life, Mr. Hummel has received three Emmy Award nominations for his dance music on television, and has played the White House twice with Karen Akers. Arranging for three Tony Award and two Academy Award telecasts, Mr. Hummel enjoys creating music with Tommy Tune, Bernadette Peters, Liza Minnelli, Shirley MacLaine, Ann Reinking, Sam Harris, Julie Wilson, Barbara Cook, Brian Stokes Mitchell and Rufus Wainwright.

JENNIFER WERNER (Associate Director) Ms. Werner’s work as an Associate Director includes Follies (City Center Encores!), Winnie the Pooh (International Tour), Run for Your Wife (John W. Engeman Theater) and La Cage aux Folles and Fiddler on the Roof (Ogunquit Playhouse). She has also choreographed ABC’s Uptown starring the cast of “Ugly Betty”, NFL National commercials, As Long as We Both Shall Laugh (Roundabout Theatre), My Fair Lady (Ogunquit Playhouse, IRNE nomination), Phantom (North Carolina Theatre) and numerous regional productions of Cabaret.

JOHN MACINNIS (Associate Choreographer) is thrilled to return to The Old Globe where he was seen as a performer in the 1996 production of Time and Again. Some of his choreographic credits include directing and choreographing the Olympic Medal Ceremonies at the 2010 Olympics Winter Games in Whistler, Canada and the 2002 Olympic Winter Games in Salt Lake City, Utah. Mr. MacInnis has choreographed Beauty and the Beast in more than five European countries, including a new production opening this October in Rome. From 1999-2001 he directed and choreographed The Radio City Christmas Spectacular including the first international production in Mexico City. He has also choreographed at Shaw Festival Theatre, Goodspeed Musicals, The 5th Avenue Theatre, Theatre under the Stars, Music Theatre of Wichita, Sacramento Music Circus and North Shore Music Theater. He would like to thank Casey Nicholaw for making him a part this wonderful experience.


JOSH MARQUETTE (Hair and Wig Design) Broadway and Off Broadway credits include To Be or Not to Be, The Drowsy Chaperone, Pig Farm, The Great American Trailer Park Musical and Altar Boyz. His regional credits include Peep Show, Minsky’s, Trip of Love, The Drowsy Chaperone and Vanities. Mr. Marquette’s National Tours include The Drowsy Chaperone and Barbie Live in Fairytopia. He was the Associate Hair Designer for Mamma Mia! (North America), The Wedding Singer (Broadway) and Dirty Rotten Scoundrels (National Tour). His other New York credits include Show Boat (Carnegie Hall), No, No, Nanette and Follies (City Center Encores!) and numerous productions for the Juilliard School.

DAMN YANKIES: The Musical. A graduate of USC, Mr. Hummel moved to NYC with the Broadway musical Platinum starring Alexis Smith. He is the Music Director for the Radio City Christmas Spectacular starring the Rockettes and composed three new songs for their 75th Celebration in 2007. Composing dance music and/or conducting 13 other musicals on Broadway, including the Jerry Zaks 1992 Tony Award-winning revival of Guys and Dolls, The Boy from Oz starring Hugh Jackman and Chita Rivera: The Dancer’s Life, Mr. Hummel has received three Emmy Award nominations for his dance music on television, and has played the White House twice with Karen Akers. Arranging for three Tony Award and two Academy Award telecasts, Mr. Hummel enjoys creating music with Tommy Tune, Bernadette Peters, Liza Minnelli, Shirley MacLaine, Ann Reinking, Sam Harris, Julie Wilson, Barbara Cook, Brian Stokes Mitchell and Rufus Wainwright.

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PETER WOLF (Stage Manager) is happy to be working with this terrific company at The Old Globe. He most recently worked at the Brooklyn Academy of Music on the Donmar Warehouse project of Creditors. His Broadway credits include Mary Poppins, Irving Berlin’s White Christmas, The Drowsy Chaperone, The 25th Annual Putnam County Spelling Bee, The Light in the Piazza, Good Vibrations, Primate, Taboo, Cabaret, Thou Shalt Not, Miss Saigon, Grease, Show Boat, My Fair Lady, The Will Roger Follies, Aspects of Love and Cats. His National Tours include Irving Berlin’s White Christmas, Ragtime, Miss Saigon, My Fair Lady, Bye Bye Birdie and Cats. Mr. Wolf’s Off Broadway credits include The Toxic Avenger and Penn & Teller: Rot in Hell. His regional credits include An American in Paris (Alley Theatre) and the Billy Porter and Stephen Sondheim Project Being Alive (Westport Country Playhouse).

BRIAN BOGIN (Assistant Stage Manager) Broadway credits include The Phantom of the Opera, Good Vibrations, Wicked, Rent and All About Me (starring Dame Edna and Michael Feinstein). His National Tours include Chicago, Monty Python’s Spamalot, Urinetown, The Phantom of the Opera, Dr. Seuss’ How the Grinch Stole Christmas!, Wicked (Chicago Company) and Irving Berlin’s White Christmas (Boston Company). His Off Broadway credits include The Toxic Avenger Musical, as well as productions for the WPAC Theatre, Classic Stage Company and Primary Stages. Thanks to Peter, Case and Jess. Olives to Jelly!

JESS SLOCUM (Assistant Stage Manager) Credits at The Old Globe include Alive and Well, Sammy, Cornelia, Since Africa, Dr. Seuss’ How the Grinch Stole Christmas! (’07-’09) and The Glass Menagerie. Her Broadway credits include In the Heights. Her regional credits include Post Office (Center Theatre Group), The Third Story, Memphis and Most Wanted (La Jolla Playhouse) and Tranquility Woods (Steppenwolf Theatre Company). She received her BA in Theatre and Sociology from Vanderbilt University. This fall, she will be stage managing Yellow Face at Moolelo Performing Arts Company.
LOUIS G. SPISTO (Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe’s new works program, resulting in ten world premiere plays and nine world premiere musicals, and produced more than 100 productions. Under Mr. Spisto’s leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe’s $75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe’s regular productions. Mr. Spisto holds a Master’s degree from the University of Wisconsin and a Bachelor’s degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

JACK O’BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss’ How the Grinch Stole Christmas! West End: Love Never Dies (sequel to Andrew Lloyd Webber’s The Phantom of the Opera), Hairspray (Olivier Award for Best Musical, Best Director nomination), Broadway: Impressionism (Creator/Supervisor), Dr. Seuss’ How the Grinch Stole Christmas!, The Coast of Utopia (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), Dirty Rotten Scoundrels (Tony nominations: Best Director and Musical), Henry IV (Tony Award), Hairspray (Tony Award), The Invention of Love (Tony nominations: Best Director and Play), The Full Monty (Tony nominations: Best Director and Musical), More to Love, Labor Day, St. Louis Woman, Pride’s Crossing, The Little Foxes, Happgood (Lucille Lortel Award for Direction, 1995), Damn Yankees (Tony nomination Best Musical Revival), Two Shakespearean Actors (Tony nominations: Best Director and Play), Porgy and Bess for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, II Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 “Mr. Abbott” Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League’s Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan’s 2008 International Achievement Award. Mr. O’Brien is a member of the College of Fellows of the American Theatre.

CRAIG NOEL (Founding Director) 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 theaters in the ’50s, Globe Educational Tours in the ’70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the ’80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence 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.

Profiles

SPECIAL THANKS

Keyboards provided by Yamaha
Additional Lighting Equipment provided by PRG Lighting
Additional Sound Equipment provided by Masque Sound

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.

The musicians are represented by the American Federation of Musicians, Local 515 San Diego.
THE SECOND TIME AROUND

Not just love is lovelier the second time around. In the case of lyricist Sammy Cahn and composer Jimmy Van Heusen, their fruitful musical collaboration came after success with other partners. When Frank Sinatra introduced them, they both had won Academy Awards for Best Song with other long-time collaborators. Cahn shared his with Jule Styne for “Three Coins in the Fountain” and Van Heusen won his with Jimmy Burke for “Swinging on a Star.”

Cahn and Styne had been steady collaborators delivering hit after hit and even co-wrote the successful Broadway show, High Button Shoes together. Styne wanted to stay on Broadway where he later made his indelible mark with Gypsy, Funny Girl and many other hits. Cahn, who knew Sinatra from their days with the Tommy Dorsey band, was looking for a new collaborator.

Van Heusen and Burke had a steady stream of hits, too, especially with Bing Crosby, the reigning vocalist of the 1940s. Because of their hit parade success, they were known as The Gold Dust Twins. They, too, wrote a Broadway show, Carnival in Flanders, which was a dismal failure but did yield the standard, “Here’s That Rainy Day.”

By the mid 1950s both partnerships had cooled. When Sinatra put Sammy Cahn and Jimmy Van Heusen together, the second time around was truly a charm.

Sinatra was the prime interpreter of the Cahn and Van Heusen songbook. “Sinatra,” Van Heusen told the BBC, “he’s the greatest. Because he chooses his craftsmen and he let’s them do their job. He never masterminded or criticized a song.” Van Heusen and Cahn not only wrote the songs that suited his signature phrasing and his velvety tone, they wrote songs that fit the Sinatra persona and lifestyle and which, in retrospect, musically define an era. “Come Fly with Me,” “All the Way,” “High Hopes,” “My Kind of Town (Chicago Is),” “(Love Is) The Tender Trap” — you can’t read those titles and not hear Sinatra in your head. Sammy would write the lyrics first and Van Heusen would quickly write a melody that matched Cahn’s perfectly-crafted rhymes and clever use of the vernacular. “If Sinatra wanted a song in the morning,” Sammy told a writer, “he’d get it in the afternoon. Seriously. We spoiled him.”

Although Sammy was usually first with the lyrics, occasionally the reverse would happen. When they were working on a musical version of Our Town for television, Sammy thought the title of the second act, Love and Marriage, might make a good song. Van Heusen immediately came up with the major chord progression that Sammy then fitted with the lyrics (“Love and marriage, love and marriage, go together like a horse and carriage”). Neither could have guessed its second life as the theme song for the long-running television series, “Married with Children.”

Cahn prided himself on being able to write a lyric on almost any topic. He was often put to the test, but his straightforward lyrics and effortless rhymes always found their best expression with Van Heusen’s deceptively simple melodies and together they crafted songs that stuck in the memory and were very singable. Their songs were nominated eight times for Oscars and they won three: “All The Way” from The Joker is Wild (1957); “High Hopes” which they wrote for the 1959 picture A Hole in the Head (with reworked lyrics, it went on to become John F. Kennedy’s campaign song); and “Call Me Irresponsible” from Papa’s Delicate Condition in 1963.

By the mid 1960s, Cahn and Van Heusen turned their attention to Broadway with middling success. First was Skyscraper, based on Elmer Rice’s play Dream Girl. It starred Julie Harris in her only musical role. The only song that outlasted the show was “I’ll Only Miss Her When I Think of Her!” The next year they tried again with Walking Happy, based on the period comedy Hobson’s Choice.

Though Broadway success eluded them as a team, their words and music continued to be heard on the Great White Way. Sammy Cahn did a revue of his work called Words and Music. The Broadway musical Thoroughly Modern Millie retained their Oscar-nominated title song and Twyla Tharp couldn’t have done her current Broadway outing, Come Fly with Me, without their songs. With Robin and the 7 Hoods headed for Broadway with its score full of Cahn/Van Heusen standards, New York will truly be Sammy Cahn and Jimmy Van Heusen’s kind of town.

Love is lovelier, the second time around
Just as wonderful, with both feet on the ground
It’s that second time you hear your love song sung
Makes you think perhaps that love, like youth, is wasted on the young.

—Sammy Cahn
The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of $50,000 or greater. These gifts are critical to maintaining the Globe’s high quality of artistic programming and award-winning work in the community.

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More than 60 students competed in the 2010 Globe Honors on May 17. These talented teens acted and sang their way through a series of open auditions, semi-finals and finals events before the six winners were selected.

The evening was a showcase of the fantastic talents of high school students from all over San Diego County. They were remarkable not just for their acting and singing but also for their maturity and genuine warmth toward each other.

Each winner won a scholarship to help further their training. Winners in the Leading Role in a High School Musical went on to an all-expenses-paid trip to New York City for the National High School Musical Theatre Awards.

The Old Globe is proud to be associated with these talented young people. These performers may very well be performing on our stages in the years to come and we are pleased to recognize them all for their commitment to our art form. The future of theatre is in very good hands.

For more information on Globe Honors please go to our website www.TheOldGlobe.org/GlobeHonors.

WINNERS
Jordan Bunshaft, Coronado High School • Leading Actor in a High School Musical
Katie Sapper, Academy of Our Lady of Peace • Leading Actress in a High School Musical
Daniel Myers, High Tech High International • Musical Theatre
Satya Chávez, Academy of Our Lady of Peace • Musical Theatre
Michael Silberblatt, Coronado High School • Spoken Theatre
Olivia O’Connor, Coronado High School • Spoken Theatre
Michael Barahura, Hilltop High School • Technical Theatre

FINALISTS
Ashley Avan, Carlsbad High School (Leading Actress) • Maddie Baldwin, Francis Parker School (Spoken Theatre) • Morgan Hollingsworth, Grossmont Middle College HS (Musical Theatre) • Michael Mahady, Cathedral Catholic High School (Leading Actor)
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Jesse Carpentier, Julian Charter School (Musical Theatre) • Jess Jacobs, The Bishop’s School (Spoken Theatre) • Cassandra Lopez, The Preuss School (Musical Theatre)
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(clockwise from top left) 2010 Globe Honors participants: Katie Sapper, Matt Maretz, Jordan Bunshaft, Michael Mahady, Jess Jacobs, Maddie Shea Baldwin, Jacob Sampson, Helena Marie Woods, Julianne Manalo, Cassandra Lopez, Jesse Carpentier. Photos by J. Katarzyna Woronowicz.
The Old Globe’s ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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PERFORMANCES MAGAZINE 19
More than 2,000 fans turned out to celebrate the Globe’s 75th Anniversary at the Open House event held on Sunday, June 13. The highlight of the day’s events was the sneak peek performance of scenes from the 2010 Shakespeare Festival plays — *King Lear*, *The Taming of the Shrew* and *The Madness of George III* — presided over by Queen Elizabeth herself! (Well, actually television icon and Old Globe Associate Artist Marion Ross.) The Festival runs through September 26.

**Public Support**

Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego at the recommendation of Chairwoman Pam Slater-Price, Vice-Chairman Bill Horn and the County of San Diego Board of Supervisors.

**Globe’s Open House**

The cast of *The Madness of George III* thrilled the audience with scenes of madness and palace intrigue.

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*In Memoriam*

This list current as of June 17, 2010

As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.

For additional information on how you may support The Old Globe’s artistic, education and community programs, please visit our website at www.TheOldGlobe.org, or contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving, at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.

Queen Elizabeth (a.k.a. Marion Ross) was delighted with both the performances and her subjects. Ms. Ross will star in the *The Last Romance*, a new romantic comedy in the Globe’s White Theatre from July 30 - Sept. 5.

Adrian Noble (left), the director of *King Lear* and *The Madness of George III* and Ron Daniels, the director of *The Taming of the Shrew*, keep watch on the sidelines.
**Globe Ambassadors**

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Earnings generated from the Endowment Fund support the Theatre’s artistic and educational programming, helping sustain the Globe’s high level of artistic excellence. As future generations discover great theatre at the Globe, they will have our Craig Noel League donors to thank. Globe staff can advise how to leave a lasting gift to the Globe whether it is a cash contribution, a charitable bequest in your will or living trust, a Charitable Remainder Trust, Lead Trusts, Gift Annuities, Life Estates or a number of other available options.

As we celebrate the Globe’s 75th Anniversary as a local cultural landmark and national icon, it is time to build for the future. Join those listed below who have chosen to support our Theatre forever and help secure the future of The Old Globe — for the next 75 years — and beyond!

For additional information on how you may join the Planned Giving Society, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

## Craig Noel League
### Planned Giving Society of The Old Globe

<table>
<thead>
<tr>
<th>Anonymous (14)</th>
<th>J. Robert* &amp; Gladys H. King</th>
<th>Patsy &amp; Forrest Shumway</th>
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<tbody>
<tr>
<td>Robert S. Albritton*</td>
<td>Marilyn Kneeland</td>
<td>B. Sy &amp; Ruth Ann Silver</td>
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<td>Diana Barliant</td>
<td>Jean &amp; David Laing</td>
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<td>Nancine Belfiore</td>
<td>Jerry Lester Foundation</td>
<td>Roberta Simpson</td>
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<td>Alan Benaroya</td>
<td>Dr. Bernard Lipinsky*</td>
<td>Dolores &amp; Rod Smith</td>
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<td>Dorothy Brown Endowment Fund</td>
<td>Heather Manion</td>
<td>Marisa SorBello &amp; Peter Czipott</td>
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<td>Dr. &amp; Mrs. Edgar D. Canada</td>
<td>Calvin Manning*</td>
<td>John &amp; Cindy Sorensen</td>
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<td>Garet &amp; Wendy Clark</td>
<td>Chris &amp; Jill Metcalf</td>
<td>Marje Spear*</td>
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<td>J. Dallas* &amp; Mary H. Clark</td>
<td>Paul I. &amp; Margaret W. Meyer</td>
<td>Nancy A. Spector &amp; Alan R. Spector</td>
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<td>R. Patrick &amp; Sharon Connell</td>
<td>Judy* &amp; George Miller</td>
<td>Jeanette Stevens</td>
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<td>Patricia W. Crigler, Ph.D.,</td>
<td>Steve Miller</td>
<td>Eric Leighton Swenson</td>
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<td>CAPT/USN/Ret.</td>
<td>Dr. Robert W. Miner</td>
<td>Anne C. Taubman</td>
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<td>Carlos &amp; Patricia Cuellar</td>
<td>Shirley Mulcahy</td>
<td>Cherie Halladay Tirschwell</td>
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<td>Patricia* &amp; Donn DeMarce</td>
<td>Laurie Dale Munday</td>
<td>Marian Trevor (Mrs. Walter M.)*</td>
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<td>Mrs. Philip H. Dickinson</td>
<td>Stanley Nadel &amp; Cecilia Carrick</td>
<td>Evelyn Mack Truitt</td>
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<td>Dr. &amp; Mrs. Robert Epsten</td>
<td>Alice B. Nesnow</td>
<td>Ginny Unanue</td>
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<td>Frank A. Frye, Ill</td>
<td>Arthur &amp; Marilyn Neumann</td>
<td>Carol &amp; Lawrence Veit</td>
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<td>Robert Gleason &amp; Marc Matys</td>
<td>Craig Noel*</td>
<td>Harvey* &amp; Jordeine Von Wantoch</td>
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<td>Marcy Goldstone</td>
<td>Greg &amp; Polly Noel</td>
<td>Merle &amp; Phil* Wahl</td>
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<td>Carol &amp; Don Green</td>
<td>PACEM (Pacific Academy of Ecclesiastical Music)</td>
<td>Holly J. B. Ward</td>
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<td>Kathryn Hattox</td>
<td>Mrs. Margaret F. Peninger*</td>
<td>Sheryl &amp; Harvey P. White</td>
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<td>David &amp; Debbie Hawkins</td>
<td>Velda Pirtle*</td>
<td>Mrs. Jack Galen Whitney</td>
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<td>Jill Denison Holmes</td>
<td>Florence Borgeson Plunkert*</td>
<td>Stanley E. Willis II*</td>
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<td>Craig &amp; Mary Hunter</td>
<td>Dolly* &amp; Jim Poet</td>
<td>Julie Meier Wright</td>
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<td>Barbara Iredale*</td>
<td>Dorothy Shorb Prough*</td>
<td>Carolyn Yorston-Wellcome</td>
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<tr>
<td>Bob Jacobs</td>
<td>Sarah B. Marsh-Rebelo &amp; John Rebelo</td>
<td>*In Memoriam</td>
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<tr>
<td>Joseph E. Jessop*</td>
<td>Donald &amp; Darlene Shiley</td>
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<td>Grace Johnston</td>
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*In Memoriam
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 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
Jacqueline Brooks
Lewis Brown
Victor Buono*
Wayland Capwell *
Kandis Chappell
Eric Christmas*
George Delay
Tim Donohue
Richard Easton
Tovah Feldshuh
Monique Fowler
Robert Foxworth
Ralph Funicello
Lillian Garrett-Groag
Harry Groener
A.R. Gurney
Joseph Hardy
Mark Harelik
Bob James
Charles Janasz
Peggy Kellner*
Tom Lacy
Diana Maddox
Dakin Matthews
Deborah May
Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Ellis Rabb*
Steve Rankin
William Roesch
Robin Pearson Rose
Marion Ross
Steven Rubin
Ken Ruta
Douglas W. Schmidt
Seret Scott
David F. Segal
Richard Seger
Diane Sinor
Don Sparks
David Ogden Stiers *
* In Memoriam
Charles Janasz
Peggy Kellner*
Tom Lacy
Diana Maddox
Dakin Matthews
Deborah May
Katherine McGrath
John McLain
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Seret Scott
David F. Segal
Richard Seger
Diane Sinor
Don Sparks
David Ogden Stiers *
*In Memoriam

Patron Information

TICKET SERVICES HOURS
Monday: Closed
Tuesday - Sunday: Noon – last curtain
Hours subject to change. Please call ahead.
Phone (619) 23-GLOBE or (619) 234-5623
FAX (619) 231-6752
Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS
Monday - Friday: 9am – 5pm
Phone (619) 231-1941
Website www.TheOldGlobe.org
Address The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS
The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a $3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?
If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS
Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the Festival Theatre.

SEATING OF LATECOMERS
Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN
Children five years of age and under will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS
Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM
For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre and the White Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS
Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation.
$5 adults; $3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

LOST AND FOUND
If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we’ll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.