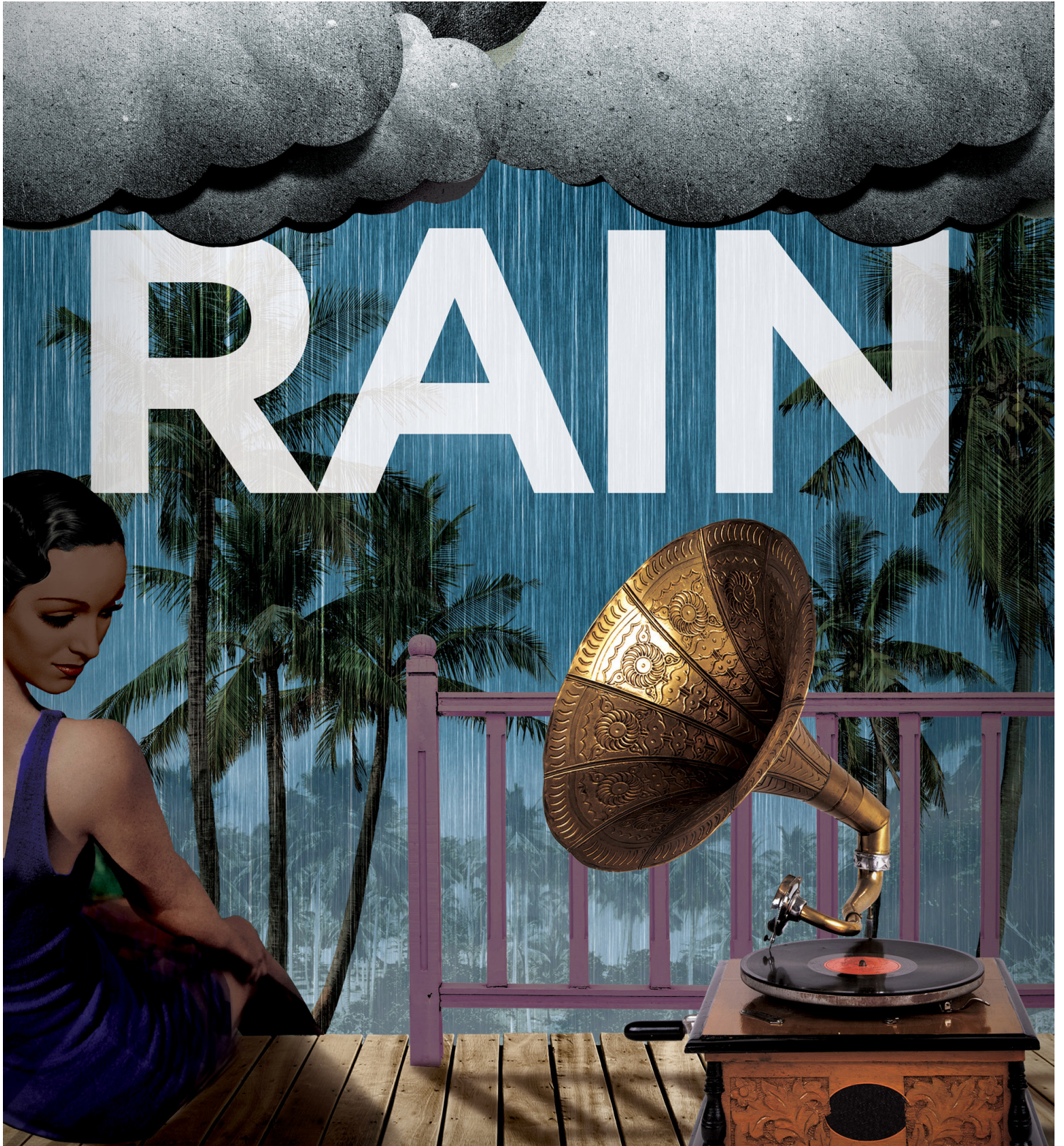


performances

THE  LD GLOBE

APRIL 2016



WELCOME

On behalf of The Old Globe, we're delighted to welcome you to *Rain*! This is a special production for us, a labor of love a couple of years in the making. The Globe produces an unparalleled variety of work on its stages, from classic dramas to contemporary comedies, but perhaps the most challenging, complicated, and thrilling shows to produce are world premiere musicals. *Rain* marks the 30th musical to premiere here at the Globe—that's a significant body of work we've nurtured and introduced to audiences for the first time.

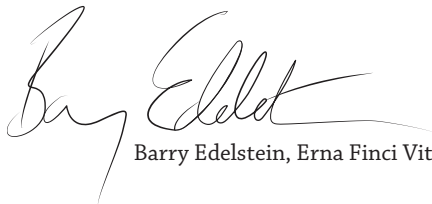
As you take your seats for this performance and look up at the stage, you'll see one of the reasons The Old Globe has been able to successfully produce so many world premiere musicals. The Globe boasts the most talented production staff of any theatre in the country. These skilled artisans—carpenters and electricians, drapers and painters, sound technicians and backstage crew—make the Globe's productions distinctively excellent. And rarely have their skills been more on view than in *Rain*, one of the most complex physical productions the Globe has ever created. Our hats are off to them.



Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

The musicals the Globe has premiered represent the widest range of styles. Globe audiences have enjoyed serious dramas and light comedies, dance-based musicals and verbal *tours de force*, with scores ranging from modern pop to more complex symphonic compositions. For *Rain*, we're thrilled to have with us one of the great musical theatre composers of the day, Michael John LaChiusa, along with *Rain*'s incomparable co-creator, book writer Sybille Pearson. Together they've crafted a musical of incredible richness, as thought-provoking and moving as it is glorious to listen to. We're honored to be able to give *Rain* its launch into the world.

Also: Please turn to page 6 for a very special announcement. Hint: It's about something that appears for the first time on this page!


Barry Edelstein, Erna Finci Viterbi Artistic Director


Michael G. Murphy, Managing Director

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.

PRODUCTION SPONSORS

PRODUCTION SPONSORS



MARY BETH ADDERLEY

Mary Beth Adderley is a native San Diegan who has been passionately involved with The Old Globe for many years. From the very beginning, Mary Beth has been deeply interested in the development of new musicals and in 2014 helped fund a workshop in New York that culminated in the public concert performances of *Bright Star* at Vassar College. Mary Beth currently serves on the Artistic Angel Committee of The Old Globe Board of Directors. She is also on the board of South Coast Repertory and is an Emerita Trustee of Vanderbilt University. Of the numerous Globe productions sponsored by Mary Beth in the past, a sampling includes *The Price*, *The American Plan*, *Hold Please*, *Richard O'Brien's The Rocky Horror Show*, *Allegiance – A New American Musical*, *The Few*, and last season's *Bright Star*. In addition, she has also been a generous supporter of the Globe Gala and other important events. She is honored to be sponsoring the world premiere of *Rain*.



PAULA AND BRIAN POWERS

Paula and Brian Powers are pleased to be sponsors of the world premieres of *Rain* and *The Last Match*. Paula joined the Globe's Board of Directors in 2011 and currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the advisory board of ODC, a San Francisco-based modern dance company, and sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including *Somewhere*, *Nobody Loves You*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*, and *In Your Arms*, in addition to a 2015 free student matinee of *Dr. Seuss's How the Grinch Stole Christmas!* for Title I schools.



JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and is currently a member of the Development Committee. Gary and Jean Shekhter reside in Rancho Santa Fe. They proudly sponsored *The Twenty-seventh Man* and are honored to support the world premiere of *Rain*.



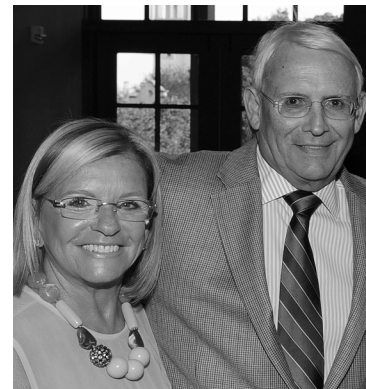
THE TED & MARY JO SHEN CHARITABLE GIFT FUND

The Shen Family Foundation, through The Ted & Mary Jo Shen Charitable Gift Fund, supports the works of exceptionally gifted and highly original musical theatre composers who have the potential to advance the art form. Its mission is to encourage originality, innovation, and high artistic aspiration in the musical composition component of musical theatre. Since 2002, the Foundation has commissioned 20 new musicals primarily through Signature Theatre Company in Arlington, Virginia, and The Public Theater in New York City, and it has provided major funding for more than 25 productions of works by Stephen Sondheim; more than 50 productions of works by its select group of commissioned composers, including Michael John LaChiusa, Adam Guettel, Ricky Ian Gordon, Jeanine Tesori, and Gabriel Kahane; and it has funded more than 20 cast recordings of productions. Ted and Mary Jo Shen are the executive directors of the Foundation.



UNITED

The Old Globe applauds United Airlines for its 27 years of support and for providing artists round-trip flights between San Diego and Newark Liberty International Airport and other airport hubs. United Airlines and United Express operate an average of 5,055 flights a day to 373 airports across six continents. In 2014, United and United Express operated nearly two million flights carrying 138 million customers. United is proud to have the world's most comprehensive route network, including U.S. mainland hubs in Chicago, Denver, Houston, Los Angeles, New York/Newark, San Francisco, and Washington D.C. United operates more than 700 mainline aircraft, and this year the airline anticipates taking delivery of 34 new Boeing aircraft, including the 787-9 and the 737-900ER. United is also welcoming 49 new Embraer 175 aircraft to United Express. United is committed to the communities it serves and supports numerous charitable organizations across the country. The Old Globe salutes United Airlines for its outstanding generosity and for caring for theatre artists and staff year-round.



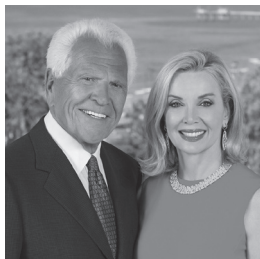
VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor the world premiere musical *Rain*, Artistic Director Barry Edelstein's musical theatre directing debut. Vicki and Carl became Season Sponsors in 2014 and proudly sponsored two of the Globe's recent world premiere musicals: *Bright Star* in 2014 and *In Your Arms* in 2015. Vicki, a native San Diegan, retired as Vice President of Human Resources from San Diego Gas & Electric. She started her relationship with the Globe as a child, attending summer Shakespeare performances with her family, and she joined the Board in 2011. Before becoming Globe Board Chair in 2016, she co-chaired the 2012 and 2015 Globe Galas and served on the Search Committee for the theatre's artistic director, which brought Barry to the Globe. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they support many other San Diego organizations, including A Step Beyond, a multifaceted after-school program for underserved children, of which Vicki is a founding board member.

OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2015-2016 season.

Leading Season Sponsors (\$75,000 and higher)



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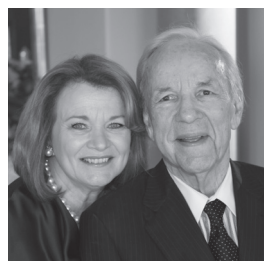
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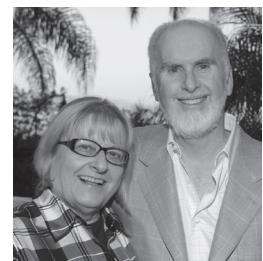
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PAMELA J. WAGNER
AND HANS TEGEBO
Sponsors since 2015



DOLORES AND RODNEY SMITH
Sponsors since 2015

Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*, 2016; for Anonymous: Tyler Hanes and Megan Sikora in *Kiss Me, Kate*, 2015; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, 2015.

For additional information on how you may become a Season Sponsor, please contact Major Gifts Officer Keely Tidrow at (619) 231-1941.



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

The Old Globe is proud to announce exciting news: Barry Edelstein is now the Erna Finci Viterbi Artistic Director. This change in his title reflects the visionary gift of \$5,000,000 from Dr. Andrew Viterbi and his family to create The Erna Finci Viterbi Artistic Director Fund. Over the next 10 years, the fund will support the Globe's artistic activities and help secure its future, and we gratefully acknowledge this gift with the change in Mr. Edelstein's title.

Erna Finci Viterbi Artistic Director Barry Edelstein said, "The Old Globe is proud to have been a beneficiary of the Viterbi family's largesse for years, and we are thrilled to see our relationship with them enter a new chapter with this extraordinary gift. My wife and I enjoyed a meaningful friendship with Erna, and her magnanimous spirit and considerable warmth have touched many in our institution. That Dr. Viterbi has framed this contribution as a spur to motivate others to support the Globe is an inspired gesture that will help ensure the Globe's stability for years to come."

Barry Edelstein, the Board of Directors, and the staff of The Old Globe thank Dr. Andrew Viterbi and his family for this most generous gift and will hold Erna Finci Viterbi close to their hearts for years to come.



Welcome to the Globe!

Prepare to surrender to the lure of the South Seas and the hypnotic, omnipresent drum of rain on a metal roof. Artistic Director Barry Edelstein has added a new feather to his impressive directing cap: his first musical. And what an auspicious way to begin, collaborating with one of the most significant teams working in theatre today: composer and lyricist Michael John LaChiusa and book writer Sybille Pearson. In a season that has seen three musicals developed by the Globe enjoy successful Broadway runs—*A Gentlemen's Guide to Love and Murder*, *Allegiance*, and *Bright Star*—I couldn't be more thrilled to see our wonderful theatre launch another major American musical in *Rain*.

Barry, Michael John, and Sybille are joined by a whole team of designers, artisans, actors, and technicians to bring this marvelous show to life on our stage. But their work would be impossible without the support of The Old Globe's subscribers and donors. We are particularly grateful to the Production Sponsors of *Rain*: Mary Beth Adderley, Paula and Brian Powers, Jean and Gary Shekhter, Shen Charitable Fund, and United, as well as me and my husband Carl, plus Artist Sponsor Jordine Von Wantoch.

One of the great developments at the Globe right now is recognition from major institutions that are helping support this theatre's

productions, community programs, and arts engagement initiatives. Foundations investing in the arts range from national powerhouses—such as The James Irvine Foundation, Shubert Foundation, Hearst Foundation, and the NEA—to significant local partners—like the City of San Diego Commission for Arts and Culture, Price Philanthropies, Las Patronas, and Patrons of the Prado. The Folger Library is also honoring us (as well as San Diego Public Library) as the California host of *First Folio! The Book that Gave Us Shakespeare*, which will visit San Diego this summer, June 4–July 7. This network of support helps us fulfill many company-wide objectives as well as meet smaller, more specific goals.

We also know full well that individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe and help San Diego's largest not-for-profit performing arts organization close the 44% funding gap between the cost of producing our season and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and programs to your friends. And we are thankful for your adventurous and open-minded spirit, which encourages us to produce new musicals like *Rain*: the best in entertaining and rewarding theatre.

Thank you for being here and for being part of the Old Globe family.

Vicki L. Zeiger
Chair, Board of Directors

FROM BARRY

In my three years as the artistic director of The Old Globe, I've had the privilege to hire myself to direct five productions: three Shakespeare plays, a new play by a major American writer, and now *Rain*, my first musical. Each has been a passion project, a work I've loved. I think the Globe's audience knows how much I adore Shakespeare; let me tell you why I treasure *Rain*.

I was introduced to the show by my longtime agent, the redoubtable Charles Kopelman, who told me that the extraordinary writing team of Michael John LaChiusa and Sybille Pearson, also his clients, had a new adaptation of Somerset Maugham's classic story about the prostitute Sadie Thompson and her fateful voyage to the South Seas. I read Sybille Pearson's coiled fist of a libretto immediately and, floored, begged to hear the score. On my next trip to New York, Charles arranged for me to meet with Michael John. He's one of the most important theatre composers of this or any other generation, and though I'd known him for years it was a new experience for me to sit at a piano next to this great maestro as he played through his manuscript score. The music transported me. Lush and romantic one moment, insinuating and intense the next, sometimes light and lyrical and then shatteringly potent, I found it a *tour de force*. I knew I had to work on it.

Suffused with the distinctive intelligence and wit for which Michael John is renowned, this score is remarkably beautiful and very special. Mostly, though, I find it moving. In concert with Sybille's work, which finds new depths in Maugham's characters even as it expands their histories and deepens their psychological complexities, Michael John's music imbues this story with a soaring, searing passion. I feel a deep connection to it, an unconscious sense that I somehow understand the terrain it limns. It's not a place in which my own psyche routinely dwells, to be sure: Maugham's themes—sexual and religious hypocrisy, primarily—are here augmented with a potent exploration of shame and repression, and a deep reflection on the human capacity to survive and thrive through sheer force of will. And this musical puts Maugham's female characters at the center in a way that at once honors the original and also lends it a strong contemporary resonance. But I'm drawn to it not just because it's moving. I recognize

in this work the seismic emotionality and momentous empathy that are to me the hallmarks of wonderful theatre. I feel a personal connection to this piece as a kind of work, an idea of theatre, that's very meaningful to me. I quite simply love it.

Beyond my personal affinity for *Rain* are a slew of other reasons why I thought it right to produce at the Globe. The show continues our exemplary and successful commitment to new American musical theatre and to the idea that our stages must be home to the finest talent working in this country. It advances our work on classic material. Adapted myriad times since its publication—three movies, at least one other musical, and a play that, coincidentally, the Globe produced in 1939 and again under the direction of Craig Noel in 1949—*Rain* is the kind of enduring literary work that has always found a home in this theatre.

I'm grateful to Michael John and Sybille for their faith in me, and I hope I've not let them down. If I haven't, it's mostly because of the astonishing talent that has gathered here to make this show. The design team is as good as it gets in the American theatre; the amazing, fearless, and wildly talented cast is as well. All of them are doing audacious and spellbinding work. My other collaborators—on movement and musical staging, dialect and speech, stage management, and of course the music itself—have been generous, helpful, and frankly indispensable. And I'm especially grateful to the Globe's always outstanding staff, who have risen to the many challenges of this complex piece with the confidence, excellence, and flair that I never, ever take for granted. I'm exceedingly glad to be making this piece with them all.

This is my first column as The Erna Finci Viterbi Artistic Director. I'm honored to be associated with the warm and gracious spirit of a very special woman, and I am grateful to the Viterbi family for their largesse.

Thanks for coming. Enjoy the show.

PRESENTS

RAIN

BOOK BY

SYBILLE PEARSON

MUSIC AND LYRICS BY

MICHAEL JOHN
LACHIUSA

Based on the short story “Rain” by Somerset Maugham

Mark Wendland
SCENIC DESIGN

Katherine Roth
COSTUME DESIGN

Russell H. Champa
LIGHTING DESIGN

Ken Travis
SOUND DESIGN

Bruce Coughlin
ORCHESTRATIONS

J. Oconer Navarro
MUSIC DIRECTOR

Patrick McCollum
MOVEMENT

Telsey + Company
Andrew Femenella, CSA
Patrick Goodwin, CSA
CASTING

James Latus
PRODUCTION STAGE MANAGER

DIRECTED BY

BARRY EDELSTEIN

A workshop production of *Rain* was presented by New York Stage and Film & Vassar at the Powerhouse Theater, Summer 2015.

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

March 24 – May 1, 2016

CAST (in alphabetical order)

NOI NOI..... Marie-France Arcilla
ANNA DAVIDSON..... Elizabeth A. Davis
JO Jeremy Davis
SADIE THOMPSON Eden Espinosa
LOUISA MACPHAIL..... Betsy Morgan
KIWI Rusty Ross
QUARTERMASTER, HOPPER Mike Sears
ALEC MACPHAIL Tally Sessions
ALFRED DAVIDSON Jared Zirilli

Production Stage Manager James Latus
Assistant Stage Manager..... Amanda Salmons

SETTING

The Horn Hotel in Pago Pago on the island of Western Samoa. December, 1924.

There will be one 15-minute intermission.

PRODUCTION STAFF

Fight Director Brian Byrnes
Vocal Coach David Huber
Assistant Director J. Scott Lapp
Associate Music Director Timothy Splain
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
First Assistant Lighting Design Wen-Ling Liao
Second Assistant Lighting Design Chad Shelton
Associate Sound Design Justin Stasiw
Script Assistant Justin Tuazon-Martin
Stage Management Interns Lindy Luong, Willie Michiels

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.

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

IMPOSSIBLE TO DO

The creators of *Rain* discuss the challenges and rewards of bringing the show to the stage

Interviews by Danielle Mages Amato

What drew the two of you to Somerset Maugham’s short story “Rain” as fruitful subject matter for a musical?

Michael John LaChiusa: I’d had “Rain” on my to-do bookshelf for a number of years. Having read the story when I was a teenager, it stuck with me. The possibility of musicalizing it had been suggested to me over a decade ago but it wasn’t until Sybille and I were working on *Giant* at The Public Theater in New York that I returned to the notion. We’d been discussing what our next project might be, looking at various properties and ideas, and I brought up “Rain” as a possibility. Although the story is relatively slight, the study of human behavior that Maugham presents always struck me as deeply profound—and ripe for musical treatment. All that said, the short story form is probably the most challenging to adapt for the stage, especially the musical stage. Short stories are notoriously compact; they are, literally, “short” on character, on plot, on action. You have to be inventive by opening up the narrative, showing what the original author has chosen not to show, sometimes inventing characters out of whole cloth to make what isn’t inherently theatrical, theatre. But knowing that Sybille likes a challenge as much as I do (though we both will complain mightily about it when we’re in the thick of it—what-the-hell-are-we-doing!), I thought it would be an adventure for us to try it out.

Sybille Pearson: I knew of Maugham and Sadie Thompson but hadn’t read the story. My first thought was, “Impossible to do,” as there was so much not written in the short story. Adaptation is a tricky business. The tricky part is in staying true to the original author’s sensibility while you tell his story for the stage, for actors to play moment by moment, for an audience to listen to and to see, illuminating the unwritten at times. I wrote a first pass at the first act to get a feel of what this short story might be as a theatre piece. I felt after doing the first act that, yes, it could be a musical, and I got excited to get into the piece fully. After that it’s two minds finding agreement within one story that will be our show.

How do you determine where the songs should fall in the story or which moments demand to be expressed in song?

Sybille Pearson: I don’t mean to make it a mystery, but you “feel” the moments that become songs. It’s when dialogue is not enough and poetry and music need to come in to heighten a moment or are needed to explore an internal moment. I indicate where I think the song moment is by writing “Song Stuff” after the dialogue ends. The “Song Stuff” is a free association monologue that contains the thoughts, emotional responses, reactions to details of place—all of these elements that are within the character, examined for that moment. Michael John can ignore it or use it. I’m just exploring the moment in prose or dialogue; again, it’s so that I get an emotional understanding of the characters.

Michael John LaChiusa: What I appreciate most about Sybille is her willingness to write the “dirty play.” She’ll write a scene and include extended monologues or, if it’s a duet or group moment, extended scenes that wouldn’t necessarily work in an actual play, but need—even demand—to be musicalized. Although she and I are as different as night and day personally, we share the same instincts about what could be, should be a song. Sometimes those instincts are spot on, other times maybe not so much, as we learn in rehearsals—but that shared instinct is always put to good use early on. When she’s ready to show me her “dirty play”—it may be a scene or even an entire act—I begin work on musicalizing the material. Sometimes she’ll indicate what might be a song idea, sometimes not because it’s just that obvious. We both know it’s best to overwrite—you can always cut later on—but it’s always smart to start out with too much, if only to explore every possibility the material offers.



Sybille Pearson and Michael John LaChiusa. Photo by Jim Cox.

“What’s been challenging—okay, even fun—is to continue to build on what Sybille and I love to do: interweave music and dialogue as seamlessly as we possibly can.”

—Michael John LaChiusa

Michael John, what influenced the style of the music for this piece? How do you come to develop what a particular score will feel or sound like?

Michael John LaChiusa: One of the best parts of writing musicals is that I can go to places in the world (hell, the universe) that I’ve never been to before and imagine what those places sound like, look like, even smell like, and paint a picture with music. In the case of *Rain*, I’ve never been to the Pacific Islands—I’ve never written a hula or music that called for lava stones. *Rain* is one of the most unusual scores I’ve written in that in addition to character-driven music—the interior monologues or external duets, even group choruses—there is tremendous use of diegetic music: a Samoan chant, a Scottish folk song, tribal drums, gramophone music from the 1920s. The result should be a very diverse and, hopefully, rich tapestry. I love scores with great variety, with constant surprises. Homogeny is not musical theatre’s friend. What’s been challenging—okay, even fun—is to continue to build on what Sybille and I love to do: interweave music and dialogue as seamlessly as we possibly can. It’s so hard to do but very rewarding, especially when actors embrace that challenge. Working with them to help figure out the mechanics and nuances of what we’ve written—it’s really the perfect thrill. ■

FROM THE PAGE TO THE STAGE

Somerset Maugham and the writing of “Rain”

By Danielle Mages Amato

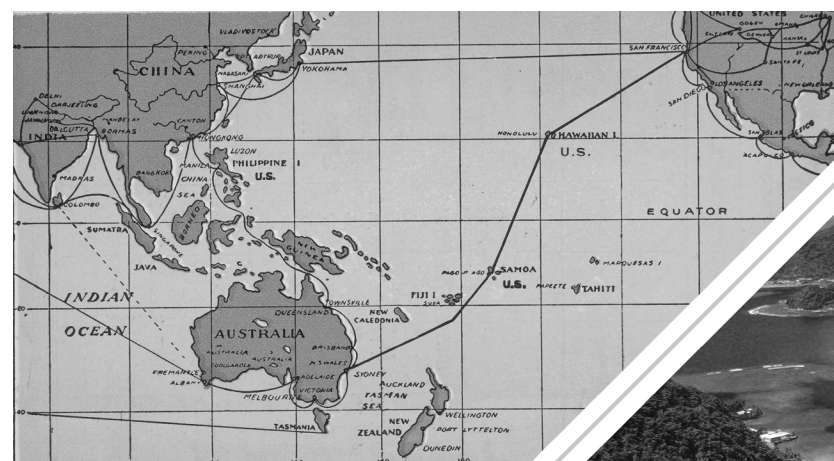
Somerset Maugham led a life as varied and fascinating as his literary output. Born in 1874, Maugham launched his writing career while receiving his medical degree and working as a student doctor in the slums of London. His first book became a runaway best-seller, and by 1914 he was the celebrated author of 20 novels and plays. During World War I, he served as a Red Cross ambulance driver before working in Switzerland as an agent for British intelligence. His missions for the Secret Intelligence Service (later known as MI6) took Maugham to Russia and the Far East, and his commercial success as a writer gave him the liberty to travel to many other parts of the world.

In December 1916, Maugham boarded the USS Sonoma, a steamship bound from Honolulu, Hawaii, to Sydney, Australia. He and his longtime companion, Gerald Haxton, were in the midst of a Pacific tour, as Maugham was researching a novel based in part on the life of painter Paul Gauguin. The night before they departed, police raided the red-light district of Iwelei on the outskirts of Honolulu, and Maugham reports that just before the steamer left port, one last passenger hurried up the gangplank: a young prostitute on the run, headed for a new life in the Samoan Islands.

When the ship docked at Pago Pago, the capital of Eastern (now American) Samoa,

it was delayed for a quarantine inspection, and Maugham and Haxton were forced to take temporary lodging at a boarding house, where they stayed for nearly six weeks. Among the other passengers waylaid with them was that same young woman: an American named Sadie Thompson, who irritated Maugham and Haxton with the loud music and late-night noises coming from her room. Thompson also ran afoul of a traveling missionary and his wife, who complained bitterly of her activities to the colonial governor. Thompson, the missionary, and his wife would all later be transformed into characters in Maugham’s acclaimed short story “Rain,” along with the island setting itself and the relentless weather for which the story is named.

Originally published in 1921 under the title “Miss Thompson,” the story reflects Maugham’s ongoing fascination with the



(above) Map with routes from Europe to Australia, the Hawaiian Islands, and into San Francisco Bay.
(right) Pago Pago.



SOMERSET MAUGHAM. PHOTO BY CARL VAN VECCHTEN.

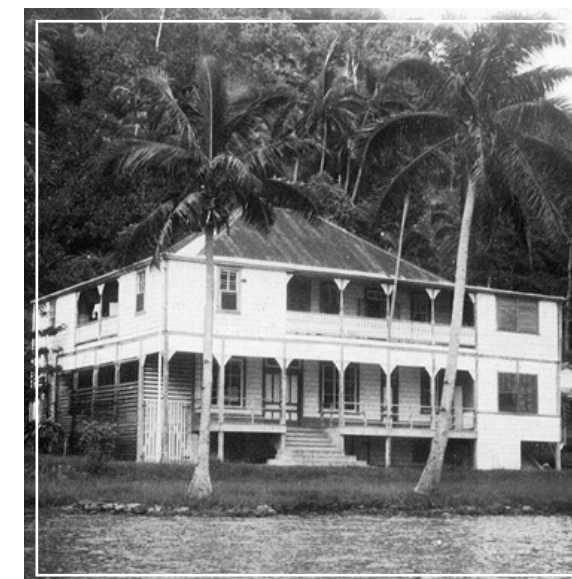
“It did not pour, it flowed. It was like a deluge from heaven, and it rattled on the roof of corrugated iron with a steady persistence that was maddening. It seemed to have a fury of its own. And sometimes you felt that you must scream if it did not stop, and then suddenly you felt powerless, as though your bones had suddenly become soft; and you were miserable and hopeless. [...] When the rain stopped and the sun shone, it was like a hothouse, seething, humid, sultry, breathless, and you had a strange feeling that everything was growing with a savage violence.”

—Somerset Maugham, “Rain”

Pacific Islands, which inspired some of his most celebrated short stories. American Samoa, where “Rain” takes place, is a series of five islands and two atolls located in the South Pacific and officially occupied as a United States territory in 1900. Average annual rainfall in Pago Pago tops 122 inches, with an estimated 249 days of rain every year. Today in American Samoa, Sadie Thompson remains a legendary figure. The boarding house where Somerset Maugham stayed is listed on the National Register of Historic Places and is now called the Sadie Thompson Inn.

By 1922 a theatrical adaptation of “Rain,” written by John B. Colton and Clemence Randolph, had opened on Broadway. (The Old Globe produced Colton and Randolph’s *Rain* not once but twice: in 1939 and 1949). The story was also made into three separate films: a silent version in 1928, starring Gloria Swanson and Lionel Barrymore; a “talking picture” in 1932, starring Joan Crawford and Walter Huston; and finally a 1953 film called *Miss Sadie Thompson*, starring Rita Hayworth and Jose Ferrer, originally released in 3D.

The longevity of “Rain,” and the numerous forms into which it has been adapted, speak to the power and vitality of Somerset Maugham’s original story. Even today, nearly a century after it was first written, the story glows with passion, danger, and unflinching honesty. And the character of Sadie Thompson, with her indefatigable strength and will to survive, continues to capture the imagination. She emerges as the lasting beacon of Maugham’s story, her own force stronger than the harshness of time and weather. ■



Above: Sadie Thompson Inn in 1928.


MARIE-FRANCE ARCILLA

(Noi Noi) is happy to be back at The Old Globe, where she performed in Stephen Schwartz's *Working*, for which she received a Drama Desk

Award when it transferred Off Broadway. Her other New York credits include *Lizzie Borden*, *Shout!*, *The Ark*, *Sidd*, *Perfect Harmony*, *Oklahoma!*, and *Here Lies Love*. Her regional credits include *Stuck Elevator* (American Conservatory Theater), *The Orphan of Zhao* with BD Wong (La Jolla Playhouse), *Sondheim on Sondheim* (Great Lakes Theater), and *Simeon's Gift* with Julie Andrews (Bay Street Theater). Her television and film credits include "Law & Order: Special Victims Unit," "Gossip Girl," "Cashmere Mafia," "Big Time Rush," "Cinema AZN," and the award-winning shorts *Johnny Loves Dolores* and *A Date with Jao Mapa*. @emeffny on Twitter.



ELIZABETH A. DAVIS (Anna Davidson) received a Tony Award nomination for *Once* on Broadway. Her Off Broadway credits include *Allegro* (Drama Desk Award nomination), *Zorba!* (City Center Encores!), *Caucasian Chalk Circle* (Classic Stage Company), *Four Last Things* (American Globe Theatre), *The 39 Steps* (New World Stages), *Wolves* (S9E59 Theaters), *Joe* (Cherry Lane Theatre Mentor Project), *Cherry Orchard* (Theatre Row), and *Once* (New York Theatre Workshop). Her television credits include "Law & Order: Special Victims Unit," "The Jim Gaffigan Show," "Blue Bloods," "Taxi Brooklyn," "Fringe," "Late Show with David Letterman," "The View," "America's Got Talent," and "The Today Show." Her select regional credits include *Rain* at New York Stage and Film, *Indian Joe*, *Once*, *The Misanthrope*, *The Devil's Disciple*, *Doubt*, *Opus*, and *A Streetcar Named Desire*. elizabethadavis.com, @elizabethadavis on Twitter.

can be heard on the original cast recording. *Rain* marks 10 years of collaboration between Ms. Morgan and Mr. LaChiusa, starting with *Bernarda Alba* at Lincoln Center Theater and including *Giant* at Signature Theatre Company. She has been a member of the original Broadway companies of *The King and I* (2015 revival), *Les Misérables* (2014 revival), *A Little Night Music* (2009 revival), *The Little Mermaid*, and *High Fidelity*. Her other theatre credits include *Found* (Atlantic Theater Company), the original revival company of *The Fantasticks* (Off Broadway), *Les Misérables* 25th Anniversary Tour, and *Mrs. Hughes* (Yale Institute for Music Theatre). She was also seen on television in HBO's "Flight of the Conchords."


JEREMY DAVIS

(Jo) recently made his Globe debut with *In Your Arms*. His Broadway credits include Bert Healy in *Annie*, *The Last Ship*, *South Pacific*, *Billy Elliot: The Musical*, 9 to 5, *Dirty Rotten Scoundrels*, *Ghost The Musical*, and *The People in the Picture*. He has also been on tour with *Dirty Rotten Scoundrels*, *South Pacific*, *Thoroughly Modern Millie*, and *The Who's Tommy*. He recently appeared in the new Coen brothers film *Hail, Caesar!* Mr. Davis is a graduate of the University

of Michigan and has been an Actors' Equity member since 1998. In addition to his performing work, he and his wife run a portrait photography studio in Manhattan. smithdavisphotography.com.


EDEN ESPINOSA

(Sadie Thompson) is most recognized for her critically acclaimed portrayal of Elphaba in *Wicked* on Broadway and in Los Angeles and San Francisco. She

originated the title character in the musical *Brooklyn*, played Flora in *Flora the Red Menace*, and played Maureen in the closing company of *Rent*. Her television appearances include shows such as "Law & Order" and "Ugly Betty." Her voiceover credits include "Robot Chicken," "MADtv," "Elena of Avalor," and "Titan Maximum." Ms. Espinosa was the featured soloist in "Magical," the fireworks spectacular at the Disneyland Resort, and can be heard on such recordings as *Hair* (Broadway Cares/Equity Fights AIDS benefit recording); *The Maury Yeston Songbook*; *Bright Lights*, *Big City*; *John McDaniel Live at Joe's Pub*; and *Dreaming Wide Awake: The Music of Scott Alan*. Ms. Espinosa's debut album, *Look Around*, is available at all online retail outlets.


BETSY MORGAN

(Louisa MacPhail) most recently originated the roles of Tricia Nixon and Susan Ford in Michael John LaChiusa's *First Daughter Suite* at The Public Theater and including *Giant* at Signature Theatre Company. She has been a member of the original Broadway companies of *The King and I* (2015 revival), *Les Misérables* (2014 revival), *A Little Night Music* (2009 revival), *The Little Mermaid*, and *High Fidelity*. Her other theatre credits include *Found* (Atlantic Theater Company), the original revival company of *The Fantasticks* (Off Broadway), *Les Misérables* 25th Anniversary Tour, and *Mrs. Hughes* (Yale Institute for Music Theatre). She was also seen on television in HBO's "Flight of the Conchords."

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RUSTY ROSS

(Kiwi) happily returns to The Old Globe after playing Speed in *The Two Gentlemen of Verona* and having originated the role of Young Max in *Dr. Seuss' How the Grinch*

Stole Christmas!, a role he subsequently originated on Broadway (Hilton Theatre, St. James Theatre). On tour, in 40 cities, he played Professor in the Lincoln Center Theater production of *South Pacific*, directed by Bartlett Sher. Off Broadway, he was part of the original cast of *Miracle on South Division Street* (St. Luke's Theatre). Also in New York, Mr. Ross appeared in Robert Wilson's *Alice* (Brooklyn Academy of Music) and the premiere of N. Richard Nash's *The Loss of D-Natural*. His regional appearances include *The Liar* (Westport Country Playhouse), *American Buffalo* (Center Stage), *A Midsummer Night's Dream* (Pioneer Theatre Company), the premiere of *Sick* (New Jersey Repertory Company), the premiere of *Our Lady of South Division Street* (Penguin Rep Theatre), *The Cripple of Inishmaan* (Depot Theatre), and *Crimes of the Heart* (Totem Pole Playhouse). He is a graduate of Northwestern University.


MIKE SEARS

(Quartermaster, Hopper) previously appeared at The Old Globe in *Kiss Me, Kate* and *Othello*, and his play *When It Comes* received a workshop presentation

in December. His Off Broadway credits include *When Words Fail* (John Houseman Theatre), *Leap* (Abingdon Theatre Company), and *To Have and to Hold* (Phil Bosakowski Theatre). His Off Broadway credits include American Globe Theatre, Boomerang Theatre Company's Summer Shakespeare, New Dramatists, New York International Fringe Festival, The Present Company, Musical Theatre Works, Producer's Club Theatres, and The Duplex. He has appeared regionally in *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, and *Bonnie & Clyde* (La Jolla Playhouse), *Parlour Song* (Backyard Renaissance Theatre Company, Craig Noel Award), *A Behanding in Spokane* and *Man from Nebraska* (Cygnet Theatre Company), *Tortilla Curtain* (San Diego Repertory Theatre), *Killer Joe* (Compass Theatre), *The Foreigner*, *The Glory Man*, and *Rehearsal for Murder* (Lamb's Players Theatre), *Birds of a Feather* (Diversionsary Theatre), *Simpatico* (New Village Arts), *Good Boys* (Mo'olelo Performing Arts Company), and *Tuesdays with Morrie* (North Coast Repertory Theatre). Mr. Sears is a graduate of the William Esper Studio in New York City.


TALLY SESSIONS

(Alec MacPhail) is thrilled to be back at The Old Globe, where he appeared in *Robin and the 7 Hoods*, and to once again be working with Michael John

LaChiusa and Sybille Pearson. His Broadway credits include *School of Rock*, *Big Fish*, and *The House of Blue Leaves*, and his touring credits include *South Pacific*, *Legally Blonde*, and *Dirty Rotten Scoundrels*. He has appeared Off Broadway in *Giant* (The Public Theater), *Queen of the Mist* (Transport Group), *Yank!* and *Godspell* (York Theatre Company), and *Anyone Can Whistle* (City Center Encores!). His regional credits include *Irving Berlin's Holiday Inn* and *Carousel* (Goodspeed Musicals), *South Pacific* and *Spamalot* (The Muny), *The Immigrant* (Westport Country Playhouse), *South Pacific* (Paper Mill Playhouse), *The Full Monty* (Theatre Aspen), *Chess* (Arvada Center for the Arts and Humanities), *Floyd Collins* (Actors' Playhouse), *Carousel* (Olney Theatre Center, Helen Hayes Award nomination), and *Assassins* and *The Gospel According to Fishman* (Signature Theatre Company). Mr. Sessions's television credits include "Falling Water" (USA) and "Elementary" (CBS). He has received a Henry Award and Carbonell Awards.


JARED ZIRILLI

(Alfred Davidson) was last seen in New York leading the world premiere of Joe Godfrey's newest play, *Romance Language* (Ars Nova). His New York, Broadway, and touring credits include Nick Harding in the world premiere of *Pretty Filthy* with The Civilians, the original Broadway cast of *Lysistrata Jones*, Brent in *Fat Camp*, Brit in Queen's *We Will Rock You*, and *Wicked*. His regional credits include Lt. Sam Weinberg in *A Few Good Men* (Alley Theatre), Nate in *LMNOP* (Theatre Under The Stars, Goodspeed Musicals), Roger in the Actors' Equity Association premiere of *Rent*, Radames in *Aida* (Drury Lane Theatre), Matthew in the Washington, DC, premiere of *Altar Boyz*, and Giuseppe in *The Light in the Piazza* (Maine State Music Theatre). His reading credits include *Vanity Fair* and *Pride & Prejudice* (Bedlam), *Stone* (Playwrights Theatre of New Jersey), *Clueless* (Dodger Theatricals), Jacob in *Twilight: The Musical* (New World Stages), and originating the role of Beto in *Bare: A Pop Opera*. Mr. Zirilli has been seen on television in "Pan Am" and "Blue Bloods." He is also the host of "Jared's Broadway Boo's" on YouTube. JaredZirilli.com, @JaredZirilli on Twitter and Instagram.

LaChiusa and Sybille Pearson. His Broadway credits include *School of Rock*, *Big Fish*, and *The House of Blue Leaves*, and his touring credits include *South Pacific*, *Legally Blonde*, and *Dirty Rotten Scoundrels*. He has appeared Off Broadway in *Giant* (The Public Theater), *Queen of the Mist* (Transport Group), *Yank!* and *Godspell* (York Theatre Company), and *Anyone Can Whistle* (City Center Encores!). His regional credits include *Irving Berlin's Holiday Inn* and *Carousel* (Goodspeed Musicals), *South Pacific* and *Spamalot* (The Muny), *The Immigrant* (Westport Country Playhouse), *South Pacific* (Paper Mill Playhouse), *The Full Monty* (Theatre Aspen), *Chess* (Arvada Center for the Arts and Humanities), *Floyd Collins* (Actors' Playhouse), *Carousel* (Olney Theatre Center, Helen Hayes Award nomination), and *Assassins* and *The Gospel According to Fishman* (Signature Theatre Company). Mr. Sessions's television credits include "Falling Water" (USA) and "Elementary" (CBS). He has received a Henry Award and Carbonell Awards.

SYBILLE PEARSON

(Book) wrote the book for the musical *Baby*, with a score by Richard Maltby, Jr. and David Shire, for which she received a Tony Award nomination. She previously collaborated with Michael John LaChiusa on the musical *Giant*. LaChuisa and Pearson are, at the present, working on a new

musical, *And a Night*. Pearson is the author of the plays *Sally and Marsha*, *Phantasie*, *Watching the Dog*, *Unfinished Stories*, *True History and Real Adventure* (a play with music by Mel Marvin), *Be Bold* (commissioned by Mark Taper Forum), and *Promise Me* (produced by Mark Taper Forum). She has received the Berrilla Kerr Award for Playwriting, the Daryl Roth Creative Spirit Award, a Rockefeller Playwrights Fellowship, and a Ucross Fellowship, and she is an artist-in-residence at Vineyard Theatre in New York City. She is a professor at New York University, teaching musical theatre writing, and has been a panelist for The Eugene O'Neill Theater Center and the Sundance Institute. She is a member of the Dramatists Guild.

MICHAEL JOHN LACHIUSA

(Music and Lyrics) is a five-time Tony Award-nominated composer, lyricist, and librettist for his Broadway productions of *The Wild Party*, *Marie Christine*, and *Chronicle of a Death Foretold*. Mr. LaChiusa's acclaimed Off Broadway musicals have been seen at The Public Theater, Lincoln Center Theater, Second Stage Theatre, Transport Group, and Playwrights Horizons and include *First Daughter Suite*, *Giant*, *Queen of the Mist*, *See What I Wanna See*, *Bernarda Alba*, *Little Fish*, *Hello Again*, *First Lady Suite*, and *Four Short Operas: Break*, *Agnes*, *Eulogy for Mr. Hamm*, and *Lucky Nurse*. He has been commissioned by Chicago Lyric Opera, Houston Grand Opera, and Oregon Shakespeare Festival, among others, and has penned *Lovers & Friends: Chautauqua Variations* for CLO and *Send (who are you? I love you)*, written for Audra McDonald, at HGO. Revues of his work include *LaLaLaChiusa* (Joe's Pub), *Hotel C'est l'Amour* (The Blank Theatre), and most recently *Heartbreak Country: Michael John LaChiusa's Stories of America* (Jazz at Lincoln Center). Mr. LaChiusa's awards include an Obie Award, Gilman & Gonzalez-Falla Award, and 2008 and 2009 Daytime Emmy Awards. He teaches at New York University and resides in Manhattan.

SOMERSET MAUGHAM

(Original Short Story Author) was born in 1874 in Paris. Educated at King's School Canterbury, he went on to Heidelberg University where his ambition to become a playwright was born. After qualifying as a doctor, he published his first novel, *Liza of Lambeth*, in 1897, which was an immediate success and enabled him to give up medicine. He wrote many plays before his first success, *Lady Frederick*, in 1907. The following year four of his plays were running simultaneously in the West End. The novel *Of Human Bondage* appeared in 1915. During the first war he was recruited by British intelligence, and his experiences as an agent formed the basis for *Ashenden*. His

1918 marriage to Syrie Wellcome produced a daughter, and the 1920s were his most successful decade in the theatre: plays included *The Sacred Flame*, *Our Betters*, and *The Circle*. In 1933 he gave up the theatre but went on to write many novels including *The Razor's Edge*, *Cakes and Ale*, and *Theatre*, which was adapted into the 2004 film *Being Julia* starring Annette Bening. Maugham died in 1965 at the age of 92 in the south of France, where he had lived since shortly after his divorce in 1927.

BARRY EDELSTEIN

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Widely 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*; and the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. 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 extensive 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*; Shakespeare's *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 1998-2003 he was Artistic Director of Classic Stage Company. Mr. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow, and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MARK WENDLAND

(Scenic Design) designed the Broadway productions of *If/Then*, *The Merchant of Venice* (Tony Award nomination), *Next to Normal* (Tony nomination), *Talk Radio*, *An Almost Holy Picture*, and *Death of a Sales-*

man. His other New York credits include *Significant Other* (Roundabout Theatre Company), *Heisenberg, Murder Ballad, Beauty of the Father*, and *Iron* (Manhattan Theatre Club), *Punk Rock* (MCC Theater), *I'm Gonna Pray for You So Hard* (Atlantic Theater Company), *A Month in the Country, A Midsummer Night's Dream, Richard III*, and *Hamlet* (Classic Stage Company), *Boy's Life, Some Men*, and *Lonely, I'm Not* (Second Stage Theatre), *The Great God Pan* (Playwrights Horizons), *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures, Satellites, Fucking A, Pericles, A Dybbuk, The Winter's Tale, Romeo and Juliet, Henry V, Cymbeline*, and *Timon of Athens* (The Public Theater), *Angels in America* and *Hot 'n' Throbbing* (Signature Theatre Company), and *Unconditional* (Labyrinth Theater Company).

KATHERINE ROTH

(Costume Design) previously designed the Globe productions of *The Twenty-seventh Man, Othello, The Rainmaker*, and *Dracula*. She designed the Broadway and international tour productions of Twyla Tharp's *Come Fly Away* and the recent New York production of *The Twenty-seventh Man* directed by Barry Edelstein at The Public Theater. She has designed costumes for many regional and New York theaters. Ms. Roth's film credits include Neil LaBute's *Some Velvet Morning*, and her television credits include "All My Children" (two Daytime Emmy Awards). She received her M.F.A. from Yale School of Drama.

RUSSELL H. CHAMPA

(Lighting Design) previously designed The Old Globe's productions of *The Twenty-seventh Man, The Winter's Tale, Groundswell, Back Back Back*, and *The Four of Us*. His current and recent projects include *The Unfortunates* (American Conservatory Theater), *An Opening in Time* (Hartford Stage), *Desire* (59E59 Theaters/The Acting Company), *The Light Years* (New York Stage and Film/The Debate Society), *The Qualms* (Playwrights Horizons), *brownsville song (b-side for tray)* (Long Wharf Theatre, Philadelphia Theatre Company), and *Thresh|Hold* (Pilobolus). His Broadway credits include *China Doll* (Gerald Schoenfeld Theater), *In the Next Room, or the vibrator play* (Lyceum Theatre/Lincoln Center Theater), and *Julia Sweeney's God Said "Ha!"* (Lyceum Theatre). His work with New York companies includes Lincoln Center Theater, New York Shakespeare Festival/The Public Theater, Second Stage Theatre, Manhattan Theatre Club, Vineyard Theatre, Atlantic Theater Company, and New York Stage and Film. His regional credits include Steppenwolf Theatre Company, Arena Stage, The Wilma Theater, Califor-

nia Shakespeare Theater, Trinity Repertory Company, Mark Taper Forum, and The Kennedy Center. Thanks J + J. Peace.

KEN TRAVIS

(Sound Design) previously designed *The Last Goodbye* for The Old Globe. His Broadway credits include *Aladdin, Jekyll & Hyde, A Christmas Story The Musical, Scandalous, Newsies, Memphis, Threepenny Opera, Barefoot in the Park*, and *Steel Magnolias*. His New York and regional credits include productions at The 5th Avenue Theatre, McCarter Theatre Center, Seattle Repertory Theatre, La Jolla Playhouse, Center Theatre Group, A Contemporary Theatre, Guthrie Theater, Kansas City Repertory Theatre, Dallas Theater Center, Playwrights Horizons, The New Group, New York Shakespeare Festival at The Public Theater, Classic Stage Company, Signature Theatre Company, Soho Repertory Theater, Vineyard Theatre, The Civilians, and Ma-bou Mines. ken-travis.squarespace.com.

BRUCE COUGHLIN

(Orchestrations) last worked at the Globe on *A Room with a View*. He orchestrated the Broadway productions of Michael John LaChiusa's *The Wild Party, The Light in the Piazza* (Tony and Drama Desk Awards), *Urinetown, Grey Gardens, 9 to 5, Annie Get Your Gun, The Sound of Music, Once Upon a Mattress*, and *The King and I* (1996), and he provided additional/contributing orchestrations for *Big Fish, On the Twentieth Century, Something Rotten!*, and *On the Town*. His other credits include Mr. LaChiusa's *Giant, First Daughter Suite* (co-orchestrator), and *See What I Wanna See* (The Public Theater), the recent *Assassins* and *Urinetown* revivals (London), *Amélie, Floyd Collins, Children of Eden*, the U.K. production of *Finding Neverland, A Room with a View* at The 5th Avenue Theatre, *Tales of the City* at American Conservatory Theater, and *Far from Heaven* at Playwrights Horizons. His opera credits include *The Grapes of Wrath, 27*, and *Morning Star*, all by Ricky Ian Gordon. Mr. Coughlin's credits for film include *Hairspray* ("Miss Baltimore Crabs") and *Fantasia 2000* (principal arranger). He is the winner of the Tony Award (and two additional nominations), Drama Desk Award (and seven nominations), and Obie Award. His upcoming credits include *War Paint* at Goodman Theatre. brucecoughlin.com.

J. OCONER NAVARRO

(Music Director) was most recently conductor of Michael John LaChiusa's *First Daughter Suite* at The Public Theater. His select New York credits include *Adding Machine, Avenue Q, Curtains, The House of Blue Leaves, Iowa, Mary Poppins, Next to Normal, We the People*, and five seasons with Lincoln Center Theater. His regional

credits include Barrington Stage Company, Hangar Theatre, The Kennedy Center, New York Stage and Film, Theatreworks Silicon Valley, three national tours for Theatreworks USA, Two River Theater, and Westport Country Playhouse. He is part of the founding faculty of the New Studio on Broadway at New York University's Tisch School of the Arts, as well as the Musical Theatre Conservatory at the Stella Adler Studio of Acting, and he is music supervisor at Camp Broadway. He is also a composer, lyricist, and writer whose works have been seen Off Broadway. He was a finalist at The Eugene O'Neill Theater Center's National Music Theater Conference, and he won an American Theatre Wing Jonathan Larson Grant. joconernavarro.com, @joconernavarro on Twitter and Instagram.

PATRICK MCCOLLUM

(Movement) is a Southern California native who attended California State University, Long Beach as a Fine Arts Affiliate Scholar in Dance. His performance credits include dance captain, swing, and Chistry in *Wicked* on Broadway and in Chicago and Los Angeles, as well as work with several modern dance choreographers including Joe Goode, Keith Johnson, BARE Dance Company, and Bill Young. As a choreographer, his work includes the world premiere of *Unknown Soldier* (Williamstown Theatre Festival), Broadway's *The Last Ship* with music and lyrics by Sting (associate choreographer to Steven Hoggett), *Peter and the Starcatcher* (movement associate), *Rocky* (associate fight choreographer), and *Wicked* (dance supervisor for Broadway and North American tours). His Off Broadway credits include *Murder Ballad* (associate choreographer to Doug Varone, Manhattan Theatre Club), *Oh, Hello* with Nick Kroll and John Mulaney (dance consultant, Cherry Lane Theatre), and *Permission* (movement consultant, MCC Theater).

TELSEY + COMPANY

(Casting) cast the Broadway and touring productions of *Tuck Everlasting, Waitress, Nerds, American Psycho, Fiddler on the Roof, China Doll, Misery, Allegiance, On Your Feet!, Hamilton, Something Rotten!, An American in Paris, Finding Neverland, The King and I, Kinky Boots, Wicked, If/Then, The Sound of Music, Newsies, Pippin, Motown*, and *Rock of Ages*. Their Off Broadway credits include shows with Atlantic Theater Company, MCC Theater, Second Stage Theatre, and Signature Theatre Company. Their regional credits include Goodman Theatre, Humana Festival, La Jolla Playhouse, New York Stage and Film, Paper Mill Playhouse, and Williamstown Theatre Festival. They have cast the films *Aardvark, Fun House, Rupture, Tallulah, Ithaca*, and *The Intern*.

Their television credits include "The Family," *Grease: Live, The Wiz Live!*, "Flesh and Bone," "Crazy Ex-Girlfriend," "Billy & Billie," "Masters of Sex," and numerous commercials. telseyandco.com.

JAMES LATUS

(Production Stage Manager) has previously worked on the Globe productions of *King Lear, The Madness of George III*, and *The Taming of the Shrew*. His Broadway credits include *All the Way, A Time to Kill, Who's Afraid of Virginia Woolf?, Clybourne Park, The Pee-wee Herman Show, Dr. Seuss' How the Grinch Stole Christmas!, Elaine Stritch at Liberty, Stones in His Pockets, Bells Are Ringing*, and *The Capeman*. His Off Broadway credits include *The Great American Trailer Park Musical; They Wrote That?; The Persians* at National Actors Theatre; 25 productions at The Public Theater including *Hamilton*, Stephen Sondheim's *Road Show, The Skriker*, Steve Martin's *WASP, Stuff Happens*, and *Antony and Cleopatra* with Vanessa Redgrave; *Chinese Friends* and *Memory House* at Playwrights Horizons; 15 productions for New York Shakespeare Festival in Central Park; and productions at Young Playwrights Festival, Theatre for a New Audience, and Brooklyn Academy of Music. Mr. Latus's regional credits include Shakespeare Theatre Company, Seattle Repertory Theatre, Chautauqua Theater Company, The Shakespeare Theatre of New Jersey, Utah Shakespeare Festival, and McCarter Theatre Center. He also stage managed *Oedipus* at the Athens & Epidaurus Festival.

AMANDA SALMONS

(Assistant Stage Manager) has worked previously at The Old Globe on *Much Ado About Nothing* and *All's Well That Ends Well* (Globe for All), *The Metromaniacs, Kiss Me, Kate, The White Snake, The Two Gentlemen of Verona, Vanya and Sonia and Masha and Spike, The Last Goodbye*, the Summer Shakespeare Festival (2011-2013), *Dr. Seuss' How the Grinch Stole Christmas!, Somewhere, Lost in Yonkers, I Do! I Do!*, and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner, miXtape, See How They Run, The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers, The Pirates of Penzance, Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information

Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien recently directed the revival of *The Sound of Music*, now touring the country, and the Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include *Macbeth* with Ethan Hawke, *The Nance, Dead Accounts, Catch Me If You Can, Impressionism, The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!, Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends, The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love, Getting Away with Murder, Pride's Crossing, The Little Foxes, Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees, Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies, Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters,

University of San Diego. Film (actor): *Sex and the City 2. Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe and University of San Diego Shiley Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theatre; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

Telsey + Company:

Bernard Telsey CSA,
William Cantler CSA,
David Vaccari CSA,
Bethany Knox CSA,
Craig Burns CSA,
Tiffany Little Canfield CSA,
Rachel Hoffman CSA,
Justin Huff CSA,
Patrick Goodwin CSA,
Abbie Brady-Dalton CSA,
Cesar A. Rocha CSA,
Karyn Casl CSA,
Kristina Bramhall,
Conrad Woolfe CSA,
Rachel Nadler, Rachel Minow,
Scott Galina, Rikki Gimelstob,
Madison Sylvester,
Lauren Harris, Laura Wade,
Ally Kiley

SPECIAL THANKS

Esther Skandunas
David Wilkes
Myles Thurman
Cathy Cipriano
High Society



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



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



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



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



ASSEMBLING THE TEAM

Connecting San Diego's community with the Globe experience

(from left) Tom Ridgely, Karen Ann Daniels, Freedome Bradley-Ballentine, Lisel Gorell-Getz, and Michelle Panek. Photo by Mike Hausberg.

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 Carolyn Yorston-Wellcome

*In Memoriam
 †Executive Committee Member

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Paxton Whitehead
Victor Buono*	Robert Foxworth	Tom Lacy	Patrick Page	David F. Segal	James Winker
Wayland Capwell*	Ralph Funicello	Diana Maddox	Ellis Rabb*	Richard Seger*	Robert Wojewodski
Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin*	Steve Rankin	Diane Sinor*	G. Wood*
Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Don Sparks	
Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	*In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

One of the great achievements of the past year at The Old Globe is our renewed commitment to serving all the communities in our region. Our new Department of Arts Engagement aims to engage individuals and families through the arts; strengthen the connection between the Globe and its neighbors; and make art truly accessible by creating and sharing it through multigenerational programs in Balboa Park and throughout the region. The department's work combines existing education- and community-based programming with an exciting new lineup of initiatives.

The department's director, Freedome Bradley-Ballentine, just months into his new job, has already curated a supportive and creative team to help him achieve our goals. Learn a little more about them below as they describe what they do in the department and what excites them most about the future of arts engagement work at the Globe.

MICHELLE PANEK, ARTS ENGAGEMENT COORDINATOR

I'm mainly involved in behind-the-scenes operations and project management. I schedule and coordinate programs for schools (including student matinees and workshops) and the public (such as seminars and tours). I also serve as the department liaison for our talented team of docents.

I believe that theatre holds the potential to remind us of our shared humanity. I'm excited to see the varied ways in which the

theatre, in its many forms, can provide avenues for more of us to experience this potential, in ways that are personally meaningful.

LISEL GORELL-GETZ, MASTER TEACHING ARTIST

I coordinate our roster of Arts Engagement Teaching Artists—professional working artists who are committed to creating connections with multigenerational audiences through the art of theatre.

As an actress, I love to share my passion for theatre as an artist and educator at the Globe, teaching middle-school students through the Price Charities' School in the Park program, and engaging high-school students throughout San Diego County with our pre-show workshops for our thriving student matinee program. I am so excited to see The Old Globe develop meaningful connections with our new community partners, fostering a spirit of communication, collaboration, and creativity through theatre.

KAREN ANN DANIELS, ARTS ENGAGEMENT PROGRAMS MANAGER

I spent the last year as the Community Outreach Manager for our James Irvine Foundation arts engagement grant, traveling across San Diego County on a listening tour to connect with all facets of our community and learn about the barriers to arts participation in our

region. That work transferred seamlessly into expanding the 2015 Globe for All tour, and that in turn led to programs and relationships that are making theatre matter to more people.

I'm excited about my new role because I want to expand our connections with new and existing community partners and to develop these programs in our neighboring communities and on the Globe campus. I know that our work will become a distinctive part of the Globe legacy and make the arts truly accessible and transformative in the lives of my fellow San Diegans.

TOM RIDGELY, THEATRE COMMUNICATIONS GROUP (TCG) FELLOW

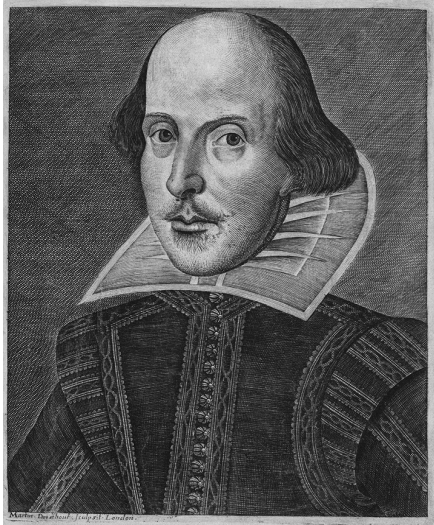
I'm here for the winter on a mentorship grant from TCG. In addition to shadowing Artistic Director Barry Edelstein, I have been helping revamp the summer teen Shakespeare program. When I'm not wintering in San Diego, I'm the artistic director of Waterwell, an ensemble-based theatre company and arts education organization in New York.

I'm super inspired by the Arts Engagement team's philosophy of relationship-building and can't wait to see how both the Globe and its new partners are made richer and more vibrant by the exchange. ■

FIRST FOLIO

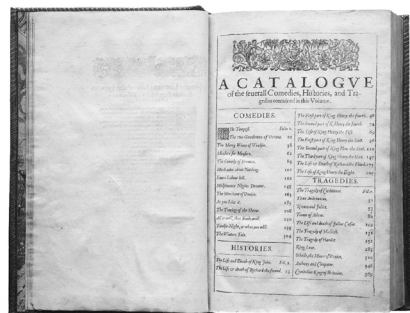
SHAKESPEARE'S FIRST FOLIO: *A Rare Book, an Exciting Celebration*

By Mike Hausberg



M*acbeth. Julius Caesar. The Comedy of Errors. Twelfth Night.* These and many more beloved Shakespeare plays would have been lost forever had it not been for the printing of the First Folio. Published in 1623, seven years after Shakespeare's death, this important book marked the first time all of the Bard's plays were assembled in one volume. In a single collection, Shakespeare's entire canon was brought together, an oeuvre that has inspired culture for centuries since. A mere 750 were originally printed. Only 233 survive today. And now is San Diego's chance to see one in person.

The Old Globe, in partnership with the San Diego Public Library, is proud to host *First Folio! The Book that Gave Us Shakespeare*,



(top) Engraving of Shakespeare by Martin Droeshout, 1623.

(bottom) Table of contents page of Shakespeare's First Folio, 1623.

Photos courtesy of Folger Shakespeare Library.

on tour from the Folger Shakespeare Library, a national traveling exhibition organized by the Folger Shakespeare Library in Washington, DC, in partnership with the Cincinnati Museum Center and the American Library Association. Commemorating the 400th anniversary of Shakespeare's death, the Folger is touring Folios to one site in each of the 50 states, and The Old Globe is honored to be the only California stop during this year-long, high-profile event.

From June 4 to July 7, Shakespeare's First Folio will be available for viewing, free of charge, at the Central Library in downtown San Diego. The volume will be opened to the page bearing the immortal words "To be or not to be" from *Hamlet*. Accompanying the rare book will be a multi-panel exhibition exploring the significance of Shakespeare, then and now. A supplemental exhibition will showcase original props, costumes, photographs, and ephemera from The Old Globe's 80-year archive, with a focus on the productions that have made the Globe one of the most important Shakespeare theatres in North America. The San Diego Public Library will also present rare and exquisite editions of works by and about Shakespeare, including more than 50 beautifully produced books and prints spanning four centuries of publishing and book art.

In addition to the First Folio exhibition, over 50 free events will be presented across the city starting in March to celebrate Shakespeare and the impact of his legacy.

First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, the British Council, and other generous donors.

Supporters of the San Diego exhibition of *First Folio! The Book that Gave Us Shakespeare* and associated programming include Diane and John Berol, Audrey S. Geisel/Dr. Seuss Fund at The San Diego Foundation, The David C. Copley Foundation, The FaVrot Fund, HoyleCohen, United, and City of San Diego. The Old Globe and the San Diego Public Library are proud to bring the First Folio to San Diego in partnership with UC San Diego, University of San Diego, San Diego State University, The City of San Diego Commission for Arts and Culture, the San Diego Public Library Foundation, and media partner KPBS.

For more information, and to RSVP for these free events, visit www.FirstFolioSanDiego2016.org.

Some of the top Shakespeare scholars in the country will lead fascinating panel discussions and lectures ranging from the challenges and rewards of directing the Bard's plays, to the 400-year journey the Folios took to reach us today, to the quirky and surprising forms Shakespeare has taken in modern culture. Barry Edelstein will offer a special Folio edition of his popular *Thinking Shakespeare Live!* presentation, offering an inside look at how actors prepare to perform the Bard's works. A unique virtual-reality game will put amateur detectives in the middle of an interactive mystery adventure surrounding the Folio. A five-week movie series will present a wide range of film adaptations of Shakespeare's plays, from *Macbeth* transported to feudal Japan, to *The Taming of the Shrew* set in a modern American high school. Families will have the chance to explore the fun of Shakespeare with workshops and events designed for theatre-lovers of all ages. Plus dozens of other live performances, discussions, and events to give everyone unparalleled access to the Bard of Avon.

The Old Globe and the San Diego Public Library are proud to give San Diegans the rare opportunity to see up close the book that preserved Shakespeare for all future generations. *First Folio! The Book that Gave Us Shakespeare* and its associated events will share the joy and invigoration of experiencing the great playwright's works—works that will no doubt inspire another 400 years of Bardophiles. ■

OUR THANKS

CIRCLE PATRON MEMBERSHIP

ADD TO YOUR GLOBE EXPERIENCE

Circle Patrons support artistic and community programs at the Globe. They are key advocates on the Globe's behalf, serving as ambassadors who make the case that a thriving arts community improves the quality of life for everyone in our diverse region. We invite you to consider joining the Circle Patron family and become an integral part of the theatre experience as you support the Globe's mission and enjoy exclusive benefits.



Access to Lipinsky Family Suite donor lounge.



Invitations to Founders Dinner.



Valet service along Old Globe Way.

CRAIG NOEL CIRCLE: \$2,500

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists

FOUNDER CIRCLE: \$5,000

All Craig Noel Circle benefits, plus:

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

DIRECTOR CIRCLE: \$10,000

All Founder Circle benefits, plus:

- Complimentary Globe valet parking for each production
- Personal VIP ticketing for productions at participating theatres in London
- Access to Globe facilities for private meetings or events

Exclusive Circle Patron luncheons with Globe Artists:



Craig Noel Circle Patrons Jim and Sally Ditto (center) with Rory O'Malley, Megan Dodds, and Glenn Howerton from *The Comedy of Errors*.



Founders Circle Patrons Peter Manes and Yoko Sakaguchi (center) enjoy lunch with cast members from *The Metromaniacs*.



Circle Patrons David and Jean Laing (center) with Jon Norman Schneider, Amy Kim Waschke, and Tanya Thai McBride from *The White Snake*.

To learn more about the Globe's Circle Patron program, please contact Major Gifts Officer Keely Tidrow at (619) 231-1941.

CRAIG NOEL LEAGUE

KEEP CRAIG NOEL’S DREAM ALIVE — JOIN THE CRAIG NOEL LEAGUE TODAY!

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



The Dream

The Craig Noel League is a special group of donors who have included The Old Globe in their estate plans, ensuring the very best theatre will continue to delight San Diego for years to come.

More than 100 members of the Craig Noel League recently enjoyed their annual holiday luncheon in December and visited with Erna Finci Viterbi Artistic Director Barry Edelstein, who greeted all with a rousing update on theatre activities and thanked them for their Legacy Gift to the theatre. Blake Segal, a cast member from *Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery*, entertained attendees with beloved ballads after a fabulous lunch sponsored by the Hyatt Regency La Jolla.

Throughout the year, Craig Noel League members partake in special lunches with actors, trips up the coast to see new shows or Broadway hits, and fabulous week-long theatre trips with small groups. The Old Globe looks forward to visiting with you soon to extend an invitation to join the League today!

For further information,
contact Associate Director of Development
Bridget Cantu Wear at (619) 231-1941 x 2312
or bcantuwear@TheOldGlobe.org.



Craig Noel League member Joy Weiss, Globe Guildler President Angie DeCaro, League Co-Chair Jordine Von Wantoch, and member Stephen Weiss

— CRAIG NOEL LEAGUE MEMBERS —

Anonymous (20)
Bobbie Ball
Diana Barliant*
Jan Bart
Nancine Belfiore
Alan Benaroya
Barbara Bolt
Nancy Brock
Robert and Pamela Brooks
Ronald Brown
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Martha P. Farish
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Carolyn Yorston-Wellcome

*In Memoriam

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping create the productions on the three stages, programs in the community, and our influence beyond this region.

— \$25 million and higher —
Donald* and Darlene Shiley

— \$11 million and higher —
Conrad Prebys | San Diego Commission for Arts and Culture

— \$8 million and higher —
Karen and Donald Cohn | Sheryl and Harvey White

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

— \$3 million and higher —
Helen K. and James S. Copley Foundation | Audrey S. Geisel | County of San Diego

— \$2 million and higher —
The James Irvine Foundation | The Shubert Foundation

Elaine and Dave Darwin
The Lipinsky Family
Carolyn Yorston-Wellcome
California Cultural & Historical Endowment
Stephen & Mary Birch Foundation, Inc.
Jeannie and Arthur Rivkin
Wells Fargo

— \$1 million and higher —
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Anonymous
*In Memoriam



OUR THANKS

ARTIST SPONSOR



Edén Espinosa.

Artist Sponsor for Edén Espinosa (Sadie Thompson)

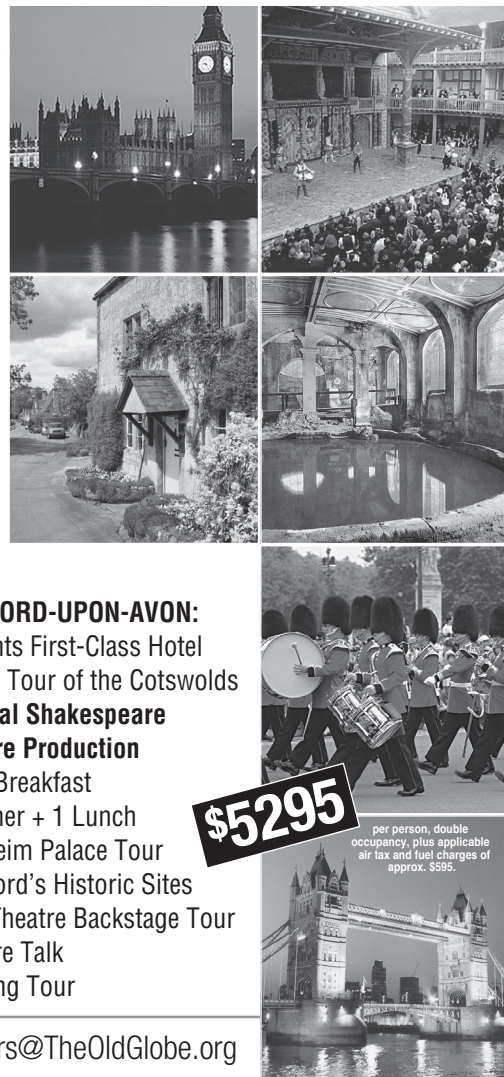
JORDINE VON WANTOCH

Jordine Von Wantoch is proud to sponsor Edén Espinosa as the iconic Sadie Thompson in the world premiere of *Rain*. To ensure the Globe will continue to entertain generations to come, Jordine and her late husband Harvey joined the Craig Noel League to leave a legacy gift to the theatre. She encourages all those who love good theatre to join her by including the Globe in their estate plans. Jordine is a Globe Board member, Ambassador, and Globe Guild member (the latter since 1968). Captain Jordine Von Wantoch retired from the U.S. Navy after 30 years of service.

THE OLD GLOBE
invites you to join us for our Fall Tour to...

London Bath+Stratford

THEATRE TOUR
OCTOBER 14–24, 2016



LONDON:

- Roundtrip Air from San Diego
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- Cabinet War Rooms
- Westminster Abbey
- Royal Opera House Tour
- National Theatre Tour
- Hampton Court
- Guided Walking Tours

BATH:

- 2 Nights First-Class Hotel
- Coach Tour of the West Country
- Salisbury Cathedral
- **A Theatre Royal Bath Production**
- Daily Breakfast
- 1 Dinner + 1 Lunch
- Roman Baths Tour
- Costume Museum Tour
- Bath Abbey & Walking Tours
- Jane Austen Reading in Georgian Home

STRATFORD-UPON-AVON:

- 2 Nights First-Class Hotel
- Coach Tour of the Cotswolds
- **A Royal Shakespeare Theatre Production**
- Daily Breakfast
- 1 Dinner + 1 Lunch
- Blenheim Palace Tour
- Stratford's Historic Sites
- RSC Theatre Backstage Tour
- Theatre Talk
- Walking Tour

For more information contact: (619) 231-1941 x2312 • theatretours@TheOldGlobe.org

OPENING NIGHT: *THE METROMANIACS*



Opening nights are always a treat at The Old Globe. Artists, Board members, sponsors, staff members, and other guests gather to celebrate the start of a new production. On Thursday, February 4, we feted the premiere of *The Metromaniacs*, kicking off 2016 in style!



1. Board Chair and Season Sponsor Vicki Zeiger* and Immediate Past Chair and Season Sponsor Elaine Darwin*.
2. HM Electronics, Inc. Production Sponsor representatives Mike and Shirley Hughes with Rick and Christine Sunamoto.
3. Hilit Edelstein, Artistic Director Barry Edelstein, and Season Sponsors Pam and Hal* Fuson.
4. Managing Director Michael Murphy and Season Sponsors Sheryl and Harvey* White.
5. Jeff Mueller, Sandy Redman* of California Bank & Trust, and Director Circle Sponsors Karen* and Stuart Tanz.
6. Julie Meier Wright and Season Sponsor Ann Davies*.
7. Ann and Andy Irwin, Benefactor Circle Sponsor Gloria Rasmussen*, and Barbara Perlitch.

*Board member.
Photos by Douglas Gates.

OUR THANKS

WHAT THE GLOBE MEANS TO US



Pam Fuson and Board member Hal Fuson (center) at the 2014 Globe Gala with their family, (from left) Anne and Gavin Matthews, Amy Henderson, and John Fuson. Photo by Douglas Gates.

In 1984, we took our children (then 10 and 13) to the New York production of *Sunday in the Park with George*. Anne and John were enthralled. We came home and bought four subscriptions to The Old Globe, and 30 years later they're still coming with us and often bringing our four grandchildren (two each, 9 and 12). We are blessed.

—**Pam and Hal Fuson**, Board Member (Hal), Season Sponsors, Craig Noel League members

My husband Bruce and I became patrons of The Old Globe because the productions are simply exceptional! And since becoming even more involved as a Globe Guild member and volunteer docent, we now know how very, truly special all the people are who make this magic happen.

—**Kim Neapole**, Globe Guild member, Docent

I have had a love for theatre and the Globe since the 1950s, when there was dancing on the green and spiced hot tea during intermission. The Globe has been a big part of my life, and I have been thrilled to watch it soar to today's world-class status. As a member of the Globe Guilders and its 35th president, I am pleased to lend my time and talent to this cultural institution. Come join us! www.globeguilders.org.

—**Angie DeCaro**, President of the Globe Guilders (Leading Season Sponsors), Silver Level Member



(from left) Kim Neapole and Globe Guilders President Angie DeCaro at Craig100. Photo by Douglas Gates.

We have been associated with The Old Globe since we came to San Diego nearly 20 years ago. Frankly, we were surprised to discover the energy, quality, range, and creativity of the many works that are performed at The Old Globe. Finding that many of the performances go on to Broadway was another real plus. What a great excuse (not that one is needed) to visit New York City!

—**Sue and John Major**, Director Circle Members, Former Globe Board Member (Sue)



(from left) *In Your Arms* director and choreographer Christopher Gattelli and Production Sponsors Sue and John Major at the show's opening night. Photo by Douglas Gates.

Having grown up and lived in New York, we can say that The Old Globe is a fierce competitor with Broadway. We first joined the Globe as newlyweds and have never missed a season for close to 35 years. When Globe theatre night comes around, we are often feeling tired; however, once we get to the theatre, we realize how wrong we were! It is always a gift to be at the Globe, and its year-round productions give us food for thought that we can share with our friends and family.

—**Drs. Sonia and Andy Israel**, Craig Noel Circle Patrons

CORPORATE DONORS

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(\$10,000 - \$14,999)

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EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

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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.

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Jacquelyn Weber Pub Staff
Linda Bahash, Amy Brooks,
Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
Sherisa Eselin Security Officer
Jonathon Ayon, Joshua Caldwell,
Francisco Dukes, Jeff Howell, Janet Larson,
Jonathan Martinez, Eleuterio Ramos,
Anna Salgado, Jakob Schmidt Security Guards
Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director