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.

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!

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.
**MARY BETH ADDERLEY**

Mary Beth Addeley 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’s 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 Fee, 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 1 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 375 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.
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.

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- **VICKI AND CARL ZEIGER** Sponsors since 2014
- **DIANE AND JOHN BEROL** Sponsor since 1996
- **ELAINE LIPINSKY FAMILY FOUNDATION** Sponsor since 2012
- **JEAN AND GARY SHEKHTER** Sponsors since 2014
- **DIANE AND JOHN BEROL**
- **ELAINE LIPINSKY FAMILY FOUNDATION**
- **JEAN AND GARY SHEKHTER**


For additional information on how you may become a Season Sponsor, please contact Major Gifts Officer Keely Tidrow at (619) 231-1941.
The Old Globe is proud to announce exciting news: Barry Edelstein is now the Erna Finci Viterbi Artistic Director. This change in his title affects the visionary gift of $5,000,000 from Erna Finci Viterbi and her 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, along with our entire family, are particularly grateful to the Production Sponsors of this season that has seen three musicals developed by the Globe enjoy a new life on our stage. But their work would be impossible without the support of The Old Globe’s subscribers and donors. We as a community contribute to create great theatre. So we ask you to invest in the Globe and help secure its future, and we gratefully acknowledge this gift with the change in Mr. Edelstein’s title.

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 long-time agent, the redoubtable Charles Kopelman, who had 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 through his work you’d think 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.

Suffed with the distinctive intelligence and wit for which Michael John is renowned, this score is reliably beautiful and very special. Mostly though, I find it moving. In concert with Sybille’s work, which finds new depth 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 I’m at a loss, as the role of Marguerite dwells, to be sure Maugham’s themes—sexual and religious hypocrisy, primarily—are here augmented with a potent expression 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 affection 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 musicals, and it’s not every day 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’m grateful to the Viterbi family for their largesse.

Thanks for coming. Enjoy the show.

FROM BARRY

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 Gentleman’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, artists, 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, Joan and Gary Shedlter, Swan Charitable Fund, and United, as well as and, my husband, Carl, plus Artist Sponsor Jordin 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, Heart Foundation, and the NEA—to significant local partners—like the City of San Diego Commission for Arts and Culture, Price Philanthropies, La Patrón, 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.

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

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

PERFORMANCES MAGAZINE 9

RAIN

BOOK BY SYBILLE PEARSON
MUSIC AND LYRICS BY MICHAEL JOHN LACHIUSA

Based on the short story "Rain" by Somerset Maugham

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
AL FRED DAVIDSON ................................................ Jared Zirilli

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 Tsuos-Martin
STAGE MANAGEMENT INTERNS ... Lindy Luong, Willie Michiels

THE OLD GLOBE PRESENTS

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

Noi Noi, Anna Davidson, Jo, Sadie Thompson, Anna Davidson, and Louis MacPhail...
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. But 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—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 those instincts are 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:** I knew of Maugham and Sadie Thompson but hadn’t read the story. My first thought was, “Impossible to do.” So 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 song 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.

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 imagine that Michael and I decided the song moments was 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.

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**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 have been 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 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 222 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, strength, 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.

“It did not pour, it flowed. It was like a deluge from heaven, and it ratted 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”
EDEN ESPINOSA (Sadie Thompson) is an ensemble powerhouse who was critically acclaimed for her role as Eden in Wicked on Broadway and in Los Angeles. Mrs. Meents (Espinosa) originated the title character in the musical Wicked, played Fiona in Flora the Red Menace, and played Madame Olenska in the company of Rent. Her television appearances include “Law & Order: Special Victim’s Unit,” “Gossip Girl,” “Cashmere Mafia,” “Big Time Rush,” “Criminal Minds,” and “High School Musical: Senior Year.” She can be heard on the original cast recording of In the Heights. Mrs. Meents was the featured soloist in “Magic,” the 2015 world spectacular of the Grand Teton National Park, and can be heard on such recordings as Hair (Broadway/Carey Theatre 75th Anniversary benefit recording), The Mavyest Songbook: Bright Lights, Big City, John McDonnell Live at Joe’s Joe’s Fish, and Dreaming Wide Awake: The Music of Scott Alan. Ms. Espinosa’s debut album, Look Around, is available at all online retailers.

MIKE STARKS (Quarter master, 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 at the New York Musical Theatre Festival. His other credits include When Words Fail (John Houseman Theatre), Leap (Angels in America Part 1: Millennium Approaches), and touring with Nick and Nora (Phil Broad- sakowski Theatre). His Off Off Broadway credits include Cigarette Cures (Flux Opera), Sister (Boomerang Theatre Company’s Summer Shakespeare, New Dramatists, New York International Fringe Festival), the Present Company, Musical Theatre Works, Producing Director for the Maggie Flanigan Studio, and his work as a singer and actor has appeared regionally in St. Louis, His Girl Friday, Hands on a Hard Body, and Bonnie & Clyde (Jola Playhouse). Parlor Song (Backyard Renaissance Theatre Company, Cambrian, Craig Noel Award, and Ovation Award), and Man from Nebraska (Cygnet Theatre Company). Tortilla Curtain (San Diego Repertory Theatre), A Midsummer Night’s Dream (New Adventure Theatre), The Foreigner, The Glory Man, and Rehearsal for Murder (Lamb’s Theatre). His other theatre credits include Macbeth (Atlantic Theatre Company, Original Style), Simpatico (New Village Arts), Good Boys (Milo达拉 Theatre Company), and On Broadway: The Book of Mormon, and Adam (2009 revue at the New Amsterdam Theatre). He has directed his reading of Vanity Fair at the Old Globe. Stark has directed and acted in such acclaimed Off Broadway musicals as Rent, Little Shop of Horrors, The Light in the Piazza (Maine Music Theatre Company), and the regional premiere of Your Forgiven (Music Theatre International). His reading credits include Vanity Fair, and plays from such Broadway musicals as Evita (The Actors Fund), and of course putting his skills to work at the Old Globe. He is the host of “Jared’s Broadway Boo’s” on Twitter, jaredstark517.Edwards, and @jaredzirilli on Twitter.

JARED ZIRILLI (Alfred Davidson) was last seen in New York leading the world premiere of Joe’s Offerings. His other New York credits include When Words Fail (John Houseman Theatre), Leap (Angels in America Part 1: Millennium Approaches), and touring with Nick and Nora (Phil Bos- sakowski Theatre). His Off Off Broadway credits include Cigarette Cures (Flux Opera), Sister (Boomerang Theatre Company’s Summer Shakespeare, New Dramatists, New York International Fringe Festival), the Present Company, Musical Theatre Works, Producing Director for the Maggie Flanigan Studio, and his work as a singer and actor has appeared regionally in St. Louis, His Girl Friday, Hands on a Hard Body, and Bonnie & Clyde (Jola Playhouse). Parlor Song (Backyard Renaissance Theatre Company, Cambrian, Craig Noel Award, and Ovation Award), and Man from Nebraska (Cygnet Theatre Company). Tortilla Curtain (San Diego Repertory Theatre), A Midsummer Night’s Dream (New Adventure Theatre), The Foreigner, The Glory Man, and Rehearsal for Murder (Lamb’s Theatre). His other theatre credits include Macbeth (Atlantic Theatre Company, Original Style), Simpatico (New Village Arts), Good Boys (Milo达拉 Theatre Company), and On Broadway: The Book of Mormon, and Adam (2009 revue at the New Amsterdam Theatre). He has directed his reading of Vanity Fair at the Old Globe. Stark has directed and acted in such acclaimed Off Broadway musicals as Rent, Little Shop of Horrors, The Light in the Piazza (Maine Music Theatre Company), and the regional premiere of Your Forgiven (Music Theatre International). His reading credits include Vanity Fair, and plays from such Broadway musicals as Evita (The Actors Fund), and of course putting his skills to work at the Old Globe. He is the host of “Jared’s Broadway Boo’s” on Twitter, jaredstark517.Edwards, and @jaredzirilli on Twitter.
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 PANIK,** 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 docs.

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.

**KAREN ANNE 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 RIDGELEY, 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.
Maketh. 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 edition, Shakespeare’s entire canon was brought together, an oeuvre that has preserved Shakespeare for all future generations.

First Folio! is an exciting opportunity to see up close the book that preserved Shakespeare for all future generations. First Folio! will share the joy and invigoration of experiencing the great playwright’s works—his remarkable creativity, his mastery of language, and the humanity and challenges of the characters he brought to life on the stage. First Folio! exhibition will explore the significance of Shakespeare’s legacy.

First Folio! is an exhibition organized by the Folger Shakespeare Library in Washington, DC, in partnership with the Cincinnati Museum Center and the American Library Association. At the heart of the exhibition is a rare opportunity to see up close the book that preserved Shakespeare for all future generations. First Folio! will share the joy and invigoration of experiencing the great playwright’s works—his remarkable creativity, his mastery of language, and the humanity and challenges of the characters he brought to life on the stage.

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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 110 members of the Craig Noel League recently enjoyed their annual holiday luncheon in December and visited with Erna Finci Viterbi Artistic Director Barry Edelman, who greeted all with a rousing update on theatre activities and thanked them for their Legacy Gifts to the theatre. Blake Segal, a cast member from The Old Globe’s upcoming production of “The American Girl,” 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 welcoming 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.
JORDINE VON WANTOCH

Jordine Von Wantoch is proud to sponsor Eden 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 Guilder (the latter since 1968). Captain Jordine Von Wantoch retired from the U.S. Navy after 30 years of service.

**PERFORMANCES MAGAZINE**

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**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!

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$5295 per person, double occupancy, plus applicable air tax and fuel charges of approx. $595.

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*Board member.

Photos by Douglas Gates.
WHAT THE GLOBE MEANS TO US

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 Guilder and volunteer docent, we now know how very, truly special all the people are who make this magic happen.
— Kim Neaple, Globe Guilder, 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 DeCario, President of the Globe Guilders (Leasing Season Sponsors), Silver Level Member

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)

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 in 1984, 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’ve still coming with us and often bringing our four grandchildren (two each, 9 and 12). We are blessed.
— Paul and Hal Fomon, Board Member (Hal), Season Sponsors, Craig Noel League members

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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.
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 warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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