



DOUBLE INDEMNITY



PRESS HIGHLIGHTS



REVIEWS

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THEATER REVIEW

GLOBE'S 'INDEMNITY' UNEVEN MIX OF GENRES AND STYLES

Production at times old-fashioned then modern, melodrama then comedy

PAM KRAGEN • U-T

A better name for the stage play "Double Indemnity" might be "Double Identity" because the creators of the tonally uneven production that opened Thursday at The Old Globe can't seem to decide if it's a melodrama or a comedy.

Director John Gould Rubin's stylized production of the hard-boiled crime yarn has its feet planted in both the 1930s and today. Old-fashioned props and dialogue mix with modern stagecraft and performances. It's a nudge-nudge wink-wink staging that presumes audiences won't buy the period relationships or old-fashioned story, so campy laughs (starting with the recorded preshow announcement) intermingle with murder and pathos. And while the hysterical women characters (who hurl themselves into men's arms and onto the floor) are played for laughs, the male characters play it straight down the line.

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Filmmaker Billy Wilder and noir novelist Raymond Chandler turned Cain's story into a better film in 1944 starring Fred MacMurray and Barbara Stanwyck, but the book and movie have different endings. The film also softened the Phyllis character,

'Double Indemnity'

When: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through Sept. 1.

Where: Old Globe's Sheryl and Harvey White Theatre, Balboa Park

Tickets: \$29-\$76 (discounts available)

Phone: (619) 234-5623

Online: theoldglobe.org

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Staged in the round, "Double Indemnity" makes good use of the Sheryl and Harvey White Theatre's technology. The seemingly simple scenic design by Christopher Barreca has black scrim panels that slide down on each side of the stage for moody projections by Keith Skretch that evoke rippling water, fog, streetlights and even rising puffs of smoke from the actors' cigarettes. Rubin also smartly moves the actors around on the turntable stage so their faces are constantly visible to the audience on all four sides.

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ideally cast as the insurance man Huff. He has the hulking, clean-cut look of a Midwesterner raised on corn and good values, but he's been corrupted by the temptations of his lucrative industry and the flirtatious housewife who offers him sex and excitement. He's smart, but not too smart, and when the deed is done, he's repulsed by both his actions and his co-conspirator.

Angel Desai is lovely and elegant as Phyllis, but her performance, hair and clothing seem anachronistically modern. And like actress Megan Ketch — who is good but seems far too old to be playing Phyllis' innocent, suspicious 19-year-old stepdaughter Lola — Desai's performance feels oversized for the intimate White stage. Murphy Guyer is very strong and period-perfect as Phyllis' doomed husband and as Keyes, the canny insurance investigator who's on to their scam. Vayu O'Donnell completes the cast as Lola's boyfriend Sachetti and other small roles.

Elizabeth Rhodes' excellent sound and Stephen Strawbridge's lighting add rich noir atmosphere. If you only know the film, you're in for some surprising plot twists. You may also be surprised by the humor built into this stage piece, which could be fun for genre newbies but a turnoff for purists.

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Angel Desai (from left) as Phyllis Nirlinger, Murphy Guyer as Herbert Nirlinger and Michael Hayden as Walter Huff perform in The Old Globe's "Double Indemnity," which runs through Sept. 1 in the Sheryl and Harvey White Theatre. JIM COX



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Globe's 'Indemnity' mixes genres, styles

The stylized production straddles the fence between noir drama and comedy

By [Pam Kragen \(/staff/pam-kragen/\)](/staff/pam-kragen/) 1:02 p.m. Aug. 2, 2013



[\(/photos/2013/jul/05/1074297/\)](/photos/2013/jul/05/1074297/)

(from left) Angel Desai as Phyllis Nirlinger, Murphy Guyer as Herbert Nirlinger and Michael Hayden as Walter Huff in the San Diego Premiere of *Double Indemnity*, adapted by David Pichette and R. Hamilton Wright, based on the book by James M. Cain, directed by John Gould Rubin, July 27 - Sept. 1, 2013 at The Old Globe. Photo by Jim Cox.

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THEATER

Not quite noir, but still sexy fun

JIM COX

Noir fiction thrives in its hard-boiled lyricism, in language as blunt as the nose of a revolver. Noir film is a realm of shadows and light, of bursts of sound and inscrutable danger. Noir theater? Well, that's—*hmm*.

The Old Globe is taking a stab at it with its theatrical production of James M. Cain's *Double Indemnity*, a novel published in 1943 that became a classic film a year later, directed by Billy Wilder and starring Barbara Stanwyck, Fred MacMurray and Edward G. Robinson. A stage adaptation by David Pichette and R. Hamilton Wright, which premiered nearly two years ago in Seattle, is very much true to Cain's literary rhythm and attitude. Moreover, on the Sheryl and Harvey White Stage, the Globe's Christopher Barreca, Shawna Cadence and Ben Thoron team up on a design-and-lighting scheme that comes close to giving the play the desired film-noir motif. Invoking 1940s Los Angeles on a small stage—from the Long Beach oil fields to Hollywood and Vine—is no snap, but, by and large, the Globe production directed by John Gould Rubin manages the logistics.

Yet even with Cain's anti-heroic characters and the sharp-dressed cast portraying them (in period costumes by David Israel Reynoso), the production doesn't rise to the level of hardcore noir. It's suspenseful, sometimes funny and other times spooky, but it does not fully inhabit the genre.

It's true that for all its brilliance, the beloved Wilder film's figures smack of caricature, but then pop historians have made film noir a cultural stereotype. The Globe cast, in the story of a duplicitous (and worse) woman who, with the help of a morally bankrupt insurance salesman, murders her husband, does avoid affectation. In fact, Angel Desai, as aspiring black widow Phyllis Nirlinger, is sexiness personified and is able to convey both desperation and deceit. Michael Hayden is her more calculating, and human, counterpart as insurance man Walter Huff, who, by the end of the play, actually elicits a degree of sympathy. Murphy Guyer doubles as the targeted husband and as Huff's boss, and his per-



MICHAEL HAYDEN AND ANGEL DESAI

formance is the most grounded among the ensemble of five, which also includes Megan Ketch and Vayu O'Donnell.

Double Indemnity runs through Sept. 1 at The Old Globe Theatre in Balboa Park. \$29 and up. oldglobe.org

—David L. Coddon

Write to davidc@sdcitybeat.com and editor@sdcitybeat.com.

OPENING

The 39 Steps: A comedic, four-actor stage version of the 1935 Alfred Hitchcock film, as if performed by Monty Python, with lots of allusions to other Hitchcock classics. Opens Aug. 9 at Lamb's Players Theatre in Coronado. lambplayers.org

Macbeth & The Two Gentlemen of Verona: Local teens perform one-hour versions of the two Shakespeare plays. Happens on Monday, Aug. 12, at The Old Globe Theatre in Balboa Park. oldglobe.org

The Spaceman of Ocean Beach: A staged reading of a play by Rick Bollinger about an eccentric character, Clint Cary, who made Ocean Beach his home from the 1960s until his death in 1993. Runs Aug. 9 and 10 at the Ocean Beach Playhouse. facebook.com/spacemanofoceanoach

Thoroughly Modern Millie: A Kansas girl flees to New York City in the 1920s and foils an export-slavery ring. Presented by Pickwick Players, it runs Aug. 9 through 17 at C3 Performing Arts Center in Grantville. pickwickplayers.net

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Wednesday, Aug 07, 2013

'Double Indemnity' is not quite noir, but still sexy fun

Old Globe production tops our coverage of local plays

By [David L. Coddon](#)




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Michael Hayden and Angel Desai

- Jim Cox

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Theater

The Old Globe stages Cain classic *Double Indemnity* **93**

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Double calamity

*They got caught, the lover got the chair,
and Cain got a darn good story.*

When Paramount bought the rights to James M. Cain's serialized novella *Double Indemnity*, Billy Wilder and Raymond Chandler wrote the screenplay in 1943. Though Cain's dialogue worked wonders on the page, they found that when spoken aloud, said the ever-arch Chandler, it sounded "like a bad high school play." And Cain's dialogue "over-said" everything.

So does the *Old Globe's Double Indemnity*. Like *Sideways* at the La Jolla Playhouse, the adaptation snubs the movie version for the novel that preceded it. Authors David Pichette and R. Hamilton Wright bypass the Wilder/Chandler movie classic and go back to Cain's original. Along with director John Gould Rubin, they overstate everything. The result's a watered-down remake devoid of subtlety and, surprisingly, of menace. At its best, it's pseudo-film noir; at worst, just a parody.

The designers get it right. Christopher Barreca devised a black, floor-to-ceiling cage for the White Theatre's in-the-round configuration. Diaphanous screens rise and fall on all four sides. Keith Skretch's excellent videos drizzle rain down windows, cigarette smoke spirals upward (ubiquitous in film noir), and clouds and pea-soup fog keep the outside world at bay. A turntable makes scenes flow. David Israel Reynoso's costumes deck the men in various shades of brown: fedoras and suits; the women in beige, save for shocking red apparel at times stained with bourbon (one choice may give film purists a shudder: in the movie, Barbara Stanwyck wears an obviously fake blond wig, to show Phyllis's bad taste; Angel Desai's Phyllis is a brunette).

Stephen Strawbridge's lighting is masterful. Film noir lurks in the shadows. Like *Dracula*, it deplores sunlight. Stark camera angles make the familiar strange. The overall look resembles a

photographic negative, as if viewers have arrived at the Dark Side of the Force, or, as film after film insists, to a place that has been there since Eve bit the apple.

Strawbridge lights some interior scenes too brightly — the hospital, for example. This may be deliberate, to heighten the doom-shrouded, Satanic mills atmosphere elsewhere. He reverses normal contrasts, making the dark

dominant, and uses the famous striped "Venetian blind" effect in the Wilder movie.

At the end, Phyllis and Walter Huff, co-conspirators of the crime, meet on a luxury liner headed down Mexico way. Waves roll across the charcoal-gray, checkerboard floor, the whitewater flowing south. But when Phyllis stands on a gunwale and faces north — i.e., toward the bow — she claims she's on the stern. In which case, the water's roiling in the wrong direction.

By design? It's hard to tell. Except for Kwan-Fai Lam, whose music has all the tump-tump, creeping-footstep clichés of the genre, the designers take their tasks seriously. They have replicated the world of noir. The direction and performances, however, can't seem to make up their mind. Possibly because the script's such a shallow imitation of the novella — with dialogue more explanatory than Cain's — even technical wizardry can't save it. It needs irreverence.

Cain based his story on an actual murder. In 1927, a woman and her lover plotted to kill her husband to collect "double indemnity" on his accident insurance policy. They got caught, the lover got the chair, and Cain, a journalist at the trial, got a darn good story that might not have worked in 1927 but would in 1935. He serialized it during the Depression, when thoughts of human nature — and a hatred of the "haves" — took a turn for the morose.

THEATER

JEFF SMITH

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Murphy Guyer as Herbert Nirlinger and Angel Desai as Phyllis Nirlinger in the San Diego premiere of *Double Indemnity*.

Double Indemnity, adapted by David Pichette and R. Hamilton Wright
Old Globe Theatre, 1363 Old Globe Way, Balboa Park

Directed by John Gould Rubin, cast: Angel Desai, Murphy Guyer, Michael Hayden, Megan Ketch, Vayu O'Donnell; scenic design, Christopher Barreca; costumes, David Israel Reynoso; lighting, Stephen Strawbridge; sound, Elizabeth Rhodes

Playing through September 1; Tuesday and Wednesday at 7:00 p.m. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinees Saturday and Sunday at 2:00 p.m. 619-234-5623

The script's weakest sections come at the beginning. In the film and Cain's novella it takes time for Phyllis Nirlinger and Walter Huff's devious light-bulb to flick on. She loves her husband, she swears, and actually might — it's just that... well. Much of the early drama comes from their attempts to resist the unthinkable.

The Pichette/Wright script falls just short of "Sure, why not?" And once the couple decides, the early scenes spend more time comically not consummating their relationship than on motives or suspense.

Angel Desai has a list of impressive credits in her bio. However, she plays Phyllis not as a femme fatale but as a femme loco. She's neither smoldering nor evil (which hardcore hard-boilers pronounce "Eve-ill," betraying the genre's rampant fear of women). She's supposed to go insane.

But she's so shrill and over-the-top, she's simply not believable.

But this, too, may be a directorial decision. Desai strikes many an obviously alluring pose as she flirts with the young insurance man (Michael Hayden, hyper-agitated). They're so hot to trot, and so often thwarted, they're mostly goofy.

They become more so when Huff's boss, Keyes (Murphy Guyer), floors the moral gas pedal, in Act Two, and spells out the consequences of their actions (Keyes also has Cain's noir-drenched line: "The whole human race is a little bit crooked").

So, maybe the show's just a soft-boiled spoof. Audiences get to laugh at the famous characters. But this take is old hat, too. Few films have been parodied more than *Double Indemnity*. The most memorable being Carol Burnett's "Double Calamity," a title that applies here as well. ■

San Diego Reader

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- Murphy Guyer as Herbert Nirlinger and Angel Desai as Phyllis Nirlinger in the San Diego premiere of *Double Indemnity*.
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The Old Globe stages Cain classic *Double Indemnity*

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Double calamity

By [Jeff Smith](#), Aug. 7, 2013

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When Paramount bought the rights to James M. Cain's serialized novella *Double Indemnity*, Billy Wilder and Raymond Chandler wrote the screenplay in 1943. Though Cain's dialogue worked wonders on the page, they found that when spoken aloud, said the ever-arch Chandler, it sounded "like a bad high school play." And Cain's dialogue "over-said" everything.

So does the Old Globe's *Double Indemnity*. Like [Sideways at the La Jolla Playhouse](#), the adaptation snubs the movie version for the novel that preceded it. Authors David Pichette and R. Hamilton Wright bypass the Wilder/Chandler movie classic and go back to Cain's original. Along with director John Gould Rubin, they overstate everything. The result's a watered-down remake devoid of subtlety and, surprisingly, of menace. At its best, it's pseudo-film noir; at worst, just a parody.

The designers get it right. Christopher Barreca devised a black, floor-to-ceiling cage for the White Theatre's in-the-round configuration. Diaphanous screens rise and fall on all four sides. Keith Skretch's excellent videos drizzle rain down windows, cigarette smoke spirals upward (ubiquitous in film noir), and clouds and pea-soup fog keep the outside world at bay. A turntable makes scenes flow. David Israel Reynoso's costumes deck the men in various shades of brown: fedoras and suits; the women in beige, save for shocking red apparel at times stained with bourbon (one choice may give film purists a shudder: in the movie, Barbara Stanwyck wears an obviously fake blond wig, to show Phyllis's bad taste; Angel Desai's Phyllis is a brunette).

Stephen Strawbridge's lighting is masterful. Film noir lurks in the shadows. Like *Dracula*, it deplores sunlight. Stark camera angles make the familiar strange. The overall look resembles a photographic negative, as if viewers have arrived at the Dark Side of the Force, or, as film after film insists, to a place that has been there since Eve bit the apple.

Strawbridge lights some interior scenes too brightly — the hospital, for example. This may be deliberate, to heighten the doom-shrouded, Satanic mills atmosphere elsewhere. He reverses normal contrasts, making the dark dominant, and uses the famous striped "Venetian blind" effect in the Wilder movie.

At the end, Phyllis and Walter Huff, co-conspirators of the crime, meet on a luxury liner headed down Mexico way. Waves roll across the charcoal-gray, checkerboard floor, the whitewater flowing south. But when Phyllis stands on a gunwale and faces north — i.e., toward the bow — she claims she's on the stern. In which case, the water's roiling in the wrong direction.

By design? It's hard to tell. Except for Kwan-Fai Lam, whose music has all the tump-tump, creeping-footstep clichés of the genre, the designers take their tasks seriously. They have replicated the world of noir. The direction and performances, however, can't seem to make up their mind. Possibly because the script's such a shallow imitation of the novella — with dialogue more explanatory than Cain's — even technical wizardry can't save it. It needs irreverence.

Cain based his story on an actual murder. In 1927, a woman and her lover plotted to kill her husband to collect "double indemnity" on his accident insurance policy. They got caught, the lover got the chair, and Cain, a journalist at the trial, got a darn good story that might not have worked in 1927 but would in 1935. He serialized it during the Depression, when thoughts of human nature — and a hatred of the "haves" — took a turn for the morose.

The script's weakest sections come at the beginning. In the film and Cain's novella it takes time for Phyllis Nirlinger and Walter Huff's devious light-bulb to flick on. She loves her husband, she swears, and actually

might — it's just that...well. Much of the early drama comes from their attempts to resist the unthinkable.

The Pichette/Wright script falls just short of “Sure, why not?” And once the couple decides, the early scenes spend more time comically not consummating their relationship than on motives or suspense.

Angel Desai has a list of impressive credits in her bio. However, she plays Phyllis not as a femme fatale but as a femme loco. She's neither smoldering nor evil (which hardcore hard-boilers pronounce “Eve-ill,” betraying the genre's rampant fear of women). She's supposed to go insane. But she's so shrill and over-the-top, she's simply not believable.

But this, too, may be a directorial decision. Desai strikes many an obviously alluring pose as she flirts with the young insurance man (Michael Hayden, hyper-agitated). They're so hot to trot, and so often thwarted, they're mostly goofy.

They become more so when Huff's boss, Keyes (Murphy Guyer), floors the moral gas pedal, in Act Two, and spells out the consequences of their actions (Keyes also has Cain's noir-drenched line: “The whole human race is a little bit crooked”).

So, maybe the show's just a soft-boiled spoof. Audiences get to laugh at the famous characters. But this take is old hat, too. Few films have been parodied more than *Double Indemnity*. The most memorable being Carol Burnett's “Double Calamity,” a title that applies here as well. ■

[Double Indemnity](#)

- Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park
- \$29 - \$91

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Double Indemnity, *adapted by David Pichette and R. Hamilton Wright*

Directed by John Gould Rubin, *cast: Angel Desai, Murphy Guyer, Michael Hayden, Megan Ketch, Vayu O'Donnell; scenic design, Christopher Barreca; costumes, David Israel Reynoso; lighting, Stephen Strawbridge; sound, Elizabeth Rhodes*

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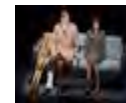
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Old Globe tickles with noir flick turned stage play, "Double Indemnity" (Photos)

THEATER | AUGUST 4, 2013 | BY: CAROL DAVIS |

7 photos

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San Diego, CA---Move over Philip Marlow, David Bannion, Mike Hammer, Sam Spade and Mr. Wilson and make way for Keyes (Murphy Guyer). Keyes is the claims adjuster that discovers the key to the mystery of who killed Herbert Nirlinger (Murphy Guyer) in James M. Cain's 1936 landmark crime novel, which was later adapted, in 1944 to film (Billy Wilder and Raymond Chandler), the International noir classic "[Double Indemnity](http://www.examiner.com/topic/double-indemnity)" (<http://www.examiner.com/topic/double-indemnity>).

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The movie starred Fred MacMurray as the insurance agent Walter Huff and Barbara Stanwyck as Phyllis Nirlinger his love at first sight partner in crime. Their nemesis, fellow insurance agent/claims adjuster Keyes was played by the probing, nagging (blame it on the little man in his chest) and straight talker Edward G. Robinson

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The stage adaptation by David Pichette and R. Hamilton Wright is currently playing on the Sheryl and Harvey White stage at The Old Globe through Sept. 1st It is thoroughly engaging, finely cast and smartly directed by John Gould Rubin with scenes gliding easily from love making to love scheming, to hysterics to the cynical and melodramatic along with touches of humor thrown in.

What makes this production jive is the chemistry that can be seen between Phyllis Nirlinger (Angel Desai) and Walter Huff (Michael Hayden) right from the get go. When Huff comes a calling (in the daytime) on husband Herbert to see if he wants to renew his automobile insurance policy and wife Phyllis answers the door lightning strikes the two. (Of course hubby's not home)

Phyllis coyly detains Walter by asking more questions about the automobile insurance coverage, which in turn leads to a series of questions and answers hot with double entendre. Right then and there, the set up begins when Phyllis enters into an accidental death policy question and answer period. Before we know it, Phyllis and Huff are sharing a cup of tea and each other's bodies. A scheme for the 'perfect murder' develops and they are off and running.

Walter outlines the plan. He's been selling insurance long enough to know what the company will allow as accidental death or not. That it is complicated to the point of having every piece fit like a puzzle matters not. It's the execution of the crime (and that gets dicy), the money involved (\$50,000 double indemnity) and how Phyllis and Walter plan work to out the aftermath that keeps the suspense up.

Walter reassures Phyllis that he will be able to sell Herbert a policy; any policy and Herbert will never know what he signed or what's in store for him. (W, "I'm not planning on having an accident"). Little deterrents pop up when Walter's daughter Lola (Megan Ketch is also double cast as the nurse and Nettie the secretary) gets involved with her sleazy boyfriend, Sachetti, and later when revelations about her step-mother surface. (Vayu is also double cast as Jackson, office worker and Norton, Huff's boss).

Sweet innocent Lola also makes a play for Walter (he must have something going on for him with these two beautiful women all over him) and fills the void when Phyllis

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RATING FOR DOUBLE INDEMNITY



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Angel Desai and Michael Hayden as Phyllis Nirlinger and Walter Huff in James M. Cain's "Double Indemnity" now playing at The Old Globe Theatre through Sept. 1st

Photo credit: Jim Cox

keeps her distance. On the insurance side, the obvious accidental death turns out to be the nightmare that Huff and Phyllis never expected.

With some non stop sleuth work by Keyes, who hits the proverbial nail on the head and solves the 'perfect murder', Huff has to tell Phyllis that their plans were all for naught.

In the aftermath, when Walter muses that 'one drop of fear turns love to hate', things take on an awkward and downward spiral, and the once lovers are now history, stalking each other like caged animals. As in every good noir story, the ending is more of an expectation of **when** rather than **if** the next shoe will fall.

I love when everything in a play falls into line. Director Rubin gives us all the elements of a memorable show from excellent acting to a savvy production. Overall technical values including a revolving stage (Christopher Barrera) with Keith Stretch's projections including rain cascading over car windshields, waves, smoke and clouds on a

screen/scrim half covering four corners of the playing area. It is wrapped around the stage like a little security blanket. It is also one of the most imaginative designs yet seen in the round.

Barreca's set is stark with one piece of furniture that becomes a bench, a platform, a car seat, a couch and a bed. A few other scattered pieces of furniture come along here and there on the revolving stage as actors can be seen from every angle. It's a perfect setup for the White Theatre Space.

The atmosphere comes alive with Stephen Strawbridge's evocative and shadow engulfed lighting. Elizabeth Rhodes' subtle and later punctuating sound design and Kwan-Fai-Lam's original music completes the imagination's picture.

David Israel Reynoso's period costumes say it all. Angel Desai's petite and sexy body wears her provocative outfits from her long black flowing gowns to her dark morning suite to the blood red outfit at the end of the production with assurance. She looks hot in every scene. Hayden's Huff is a burly looking home spun dude, suspenders, wool striped suit red tie and of course, fedora.

Both Hayden and Desai play well off one another. He pitches his insurance salesmanship spin in the same reassuring tones as he outlines the murder plot to Phyllis; as a some what innocent. She on the other hand is every bit the femme fatale coaxing, tempting, alluring and (we learn later) a woman with a checkered past.

Strong support comes from Guyer, Megan Ketch and Vayu O'Donnell. Each plays multiple characters. Megan

Ketch does a convincing job as Nirlinger's daughter but looks a bit too old for nineteen. O'Donnell is perfect as the edgy boyfriend Sachetti and as Norton, Guyer's boss. Guyer slips into the role of Herbert Nirlinger, the one and only good guy in the entire play. He is almost unrecognizable as the victim. Hats off the entire cast.

One of the very first movies I saw on TV, shortly after moving to Southern California in 1959 was "Double Indemnity". It's still one of my all time favorites as is "Mildred Pierce". "The Postman Always Rings Twice" is another story.

Just as an FYI: The life insurance policy Huff sold to Nirlinger in 1936 cost him \$58.60.

If you love noir, this one is for you.

See you at the theatre.

Dates: Through Sept. 1st

Organization: The old Globe

Phone: 619-234-5623

Production Type: Drama

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: Ticket prices start @ \$29.00

Web: theoldglobe.org

Venue: Sheryl and Harvey White Theatre

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Double Indemnity

by Rodney Rodriguez

EDGE Contributor

Monday Aug 5, 2013

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Angel Desai stars as Phyllis Nirlinger and Michael Hayden as Walter Huff in the San Diego Premiere of 'Double Indemnity' (Source:Jim Cox)

Dark, brooding and suspenseful, the film noir classic **"Double Indemnity"** steams into the Sheryl and Harvey White Stage at The Old Globe in Balboa Park. Based on the novel by James M. Cain, this stage adaptation was written by David Pichette and R. Hamilton Wright.

Set in 1937 Los Angeles, the story follows insurance investigator Walter Huff (Michael Hayden) and serial widow Phyllis Nirlinger (Angel Desai) who are conspiring to bilk a small fortune from Huff's insurance agency by cashing in on a life insurance policy held by Nirlinger's still alive husband, Herbert (Murphy Guyer). Both anticipating a new life with their newfound wealth, Walter and Phyllis fight to keep their diabolical plot from unwinding but a secret past, distrust and some dark intentions ensures their road to riches is lined with potholes.

Christopher Barreca's set design was definitely the star of this show. It included some creatively used screens, versatile props, and a rotating stage that kept the action moving. With set changes coming constantly, the flexibility provided by the set design helped avoid the probable pitfalls frequent changes would bring.

Keith Skretch's projection design added to the film noir feel of the performance. From rain droplets to a smoke-filled office, these images ramped up the cold

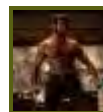
and eerie feeling imparted on the audience. Couple these aspects with Elizabeth Rhodes's sound design and Kwan-Fai Lam's original music, this is one for the techies.

Keith Skretch's projection design added to the film noir feel of the

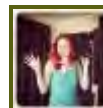
Director John Gould Rubin makes it no secret that he attempts to bring the classic noir style of film to the stage complete with a subdued black-and-white scheme and all of the melodrama one



Popula



returns to
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last week



With her g
on her we

performance. From rain droplets to a smoke-filled office, these images ramped up the cold and eerie feeling imparted on the audience.

could hope for.

Hayden lends a sense of sympathy to a man who deserved everything coming to him as protector-turned-murderer Huff. Desai's disarming smile makes her the perfect accomplice. Sexy and seductive, you can't help but like her until her true self is revealed.

Surrounding this unlikely pair is a talented cast who each take on two or three different parts. Guyer, Megan Ketch and Vayu O'Donnell move seamlessly from one character to the next carving out distinct personalities and some great comic relief.

Fans of the 1944 movie and theatre-goers alike will enjoy this production and it deserved the standing ovation it received. For my own taste, being familiar with the movie, I would have liked to see an original production without the melodramatic element but the writing hinders my own selfish wants.

Despite this, the production was thoroughly entertaining. Shadowy, moody, shocking, funny and thrilling from beginning to end, "Double Indemnity" insures a spine-tingling good time.

"Double Indemnity" has been extended through September 1 at the Sheryl and Harvey White Theatre at The Old Globe in Balboa Park. For info or tickets, call 619-23-GLOBE or visit www.TheOldGlobe.org.

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August 3, 2013

What Evil Lurks Behind the Lust? *Double Indemnity* at the Old Globe

- [THEATER REVIEW](#)

by Welton Jones

Greed, sex, trickery, violence, sleaze, shadows, fedoras, cigarettes, crazy eyes, the double cross...what's not to like about *Double Indemnity* except maybe the boring title?



Michael Hayden and Angel Desai in the Old Globe's *Double Indemnity*. Jim Cox Photo

It's an oft-told tale. James M. Cain wrote the novel in 1935 based on a notorious murder case of 1927. The Billy Wilder film with Barbara Stanwyck, Fred MacMurray and Edward G. Robinson came out in 1944 with a screenplay by Wilder and Raymond Chandler. Since then it's ascended to the top of most great movie lists, setting the tone for what's often called "film noir." It's been a radio play, a television movie and now it's been adapted for the stage, by David Pichette and R. Hamilton Wright.

And the Old Globe's got it, in a dark, sweaty, head-shaking production staged by John Gould Rubin, surely a keeper on the list of new directors.

Time to confess that I have no memory of seeing the film (my mom would have kept me away when it was new) and I've never read the book. Now, I may need to do neither, though accounts of those originals suggest that some of the murky details in this play have been recent additions.

This is not a piece that needs a precise plot, even though that's what it's about. The insurance agent and the victim's wife plan his "accidental" death so they can start their life together with the payoff on a forged policy. It nearly works for them but nothing's perfect.

What's fascinating is how the imperfection plays out.

The agent is to all appearances a model citizen striver, right up until he drops by a customer's home on policy renewal business. The customer isn't home but the wife is, and she's a poison flower just standing there. Sparks fly, pulses race and innuendo threatens to drown the two until they finally leap at each other's bodies, clawing. And without even a post-coital smoke, they're plotting. "He'll be better off dead," she cries in giddy rationalization. "Maybe he won't think so," says the agent and they both collapse in horrified, excited laughter.

In a flurry of slick salesmanship, forms signed and checks made out for tiny 1937 amounts (the payoff for all this won't be much more than a lousy \$50 grand!), the deal is done and the plot starts ticking, right away with complications. There's a ditzzy teenage daughter from the husband's first marriage. And her pimply boyfriend, who needs cash quick to publish his master's thesis at USC (huh?) and get a better job. And of course there's

a lot of raw lust to be dealt with, on all sides.

So the deed gets done, with messy details and unexpected dangles including the agent's best friend at the office, a tough old claims adjuster, who refuses to accept the "accident" as real.

Those were the days in popular fiction when the cops were all either stupid or corrupt – or both – so this is far from what we now think of as a "police procedural." This crime is gonna get solved only because an old bloodhound won't heel. And also because, well, people are people.

Thanks to John Gould Rubin and some crackerjack Globe actors, these people certainly seem real. If you can buy the notion that folks sometimes crack under the strain of being good and succumb to the dark side, well, here they are.

Michael Hayden's insurance agent is a beefy, shrewd, unflappable guy with a salesman's sheen, but he seems never to have stumbled across anything like Angel Desai's smoldering, restless housewife. They paw at each other, swapping needy and not-so-fast roles at a dizzy pace. They don't flash crazy, just urgent. They can't be still for long. He surreptitiously wipes his palms on the furniture. She drops her panties. They seem caught in a pageant of carnal desperation.

Rubin lets all his actors rip away at their roles, punctuating brief exposures with telling details. Vayu O'Donnell kicks furniture as a spoiled scion in the family insurance business, biting back frustration, and later wiseguys around the pliable Megan Ketch in smalltime punk style. Ketch inhabits an elaborate fantasy world as the vulnerable daughter but has time to play a quick secretary shouted at by Murphy Guyer, playing that dogged claims sleuth with grit and surprising depth. Guyer's doomed husband character emerges as the most done with the least, a complete and plausible guy seen only briefly but known thoroughly.



Angel Desai, Murphy Guyer and Michael Hayden in Old Globe *Double Indemnity*. Jim Cox Photo

And it's not just the way Rubin aids and abets his cast that makes this show grip so well. He shakes up the angles and keeps things always moving, using Christopher Barreca's stark set, which offers a big piece and a little piece, anchored to a revolve and packed with tricks that usually work. Also, there's a dark translucent cube that drops to enclose the central playing area of the White Theatre's arena and serves as both curtain and screen for Keith Skretch's subtle, understated projections, like rain on a windshield and scudding clouds. Stephen Strawbridge's skilled lighting links together a stage picture that's literal only around the edges but endlessly atmospheric, the tension maintained by Kwan-Fai Lam's original music.

David Israel Reynoso, working in costume period of vivid possibilities, never gets too cute or wanders away from a useful realism.

Admittedly, the ending of this show strains the artists' resources and the audience's belief. But it doesn't much matter who gets killed and how. What's left is a renewed wonder at the way things can turn out.

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Continues in the White Theatre at 7 p.m. Tuesdays, Wednesdays and Sundays; 8 p.m. Thursdays-Saturdays; and 2 p.m. Saturdays and Sundays through Sept 1, 2013.



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SAN DIEGO

Regional Reviews by Bill Eadie

Double Indemnity

The Old Globe

Also see Bill's review of [Sideways](#)

What is it about summer that we're willing to lock ourselves up in the dark and watch people try to get away with murder? Is it that we crave the cool, dark theatre over the warm, maybe humid, summer night? Or is it that we have morbid fascination with murderers themselves?

James M. Cain bet that we'd have that morbid fascination—with murder but also with an obsessive sexual attraction that drives it. Mr. Cain's first novel, "The Postman Always Rings Twice," had both of these elements and added a capper—the woman was the sexual aggressor. Theatre can break taboos by showing behavior that would normally be hidden, and both "Postman" as well as "Double Indemnity," his follow-up novella, were highly theatrical despite first being made into films.

What's fascinating about the Old Globe's production is that the company has taken a fairly literary adaptation of Mr. Cain's story, handed it to a director (John Gould Rubin) who specializes in classical theatre, cast the show with five New York-based actors who have classical backgrounds (and gave three of them multiple characters to create), and then turned the bunch loose to make it entertaining. And, oh yes, the Globe management gave the group its small, in-the-round, space in which to stage it.

The result was not the turgid mess you might have predicted, but thoughtful, clever, as well as worth a sit in the dark on what turned out to be a cool summer evening. The design coup (by Christopher Barreca) that makes the space playable is evident as the performance begins, as the stage can be reconfigured by raising and lowering gauzy panels to create different settings while still keeping central a grave-like marker that could be made into various kinds of furniture and which could be rotated to serve different functions in different locales.

The result is a story that is told straightforwardly while maintaining momentum through quick scene shifts that are facilitated by raising or lowering the gauze and rotating the grave marker.

That story revolves around an insurance salesman (Michael Hayden), who becomes sexually



Angel Desai and Michael Hayden

obsessed with the wife of the couple on whom he was calling (Angel Desai). The two connect and plot to murder the husband (Murphy Guyer) for insurance money. And they carry it off, despite close calls with the man's daughter (Megan Ketch) and a friendly man on a train (Vayu O'Donnell). But the insurance company also investigates the circumstances surrounding its claims, and this one doesn't pass the smell test for the claims agent (Mr. O'Donnell) and his boss (Mr. Guyer). Eventually, clues come along that unravel everything the obsessed couple planned.

Oddly enough, Mr. Hayden, whose performances I have enjoyed several times in the past, seemed a bit flat-footed on opening night. But, Ms. Desai's wicked queen was very seductive indeed, and Mr. Guyer, Ms. Ketch, and Mr. O'Donnell became completely different characters with ease each time they appeared.

In the end, it is all a piece of fluff, but in the hands of this crew it is made to seem much weightier—and far more morbidly fascinating. Performances have been extended by a week, to September 1.

The Old Globe presents *Double Indemnity*, adapted by David Pichette and R. Hamilton Wright, based on the book by James M. Cain. In the Sheryl and Harvey White Theatre, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (starting at \$29) may be purchased at the box office, online at www.TheOldGlobe.org, or by phone at (619) 23-GLOBE. See the Old Globe website for a list of performance times.

Directed by John Gould Rubin with Scenic Design by Christopher Barreca, Costume Design by David Israel Reynoso, Lighting Design by Stephen Strawbridge, Sound Design by Elizabeth Rhodes, Projection Design by Keith Skretch, and Original Music by Kwan-Fai Lam.

The cast features Murphy Guyer, Angel Desai, Michael Hayden, Megan Ketch and Vayu O'Donnell.

Photo credit: Jim Cox

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THEATER REVIEW: "Double Indemnity" at The Old Globe

JEAN LOWERISON - SDGLN THEATER CRITIC

August 6th, 2013

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Beware the sexy woman with legs up to there and skirt slits to match – especially if she splays those gams out on the couch when male company calls. This dame is Trouble.

Her name is Phyllis (Angel Desai), beautiful but bored second wife of pipe and supply exec Herbert Nirlinger (Murphy Guyer), visited by insurance salesman Walter Huff (Michael Hayden) because Nirlinger's insurance policies are about to lapse.

In true noir style, one look at Phyllis and Huff's a goner. The instant spark between the two erupts quickly into a plot to sell Nirlinger an accident policy – after all, he's out there in the oil fields often, where accidents do occur. And, Huff notes, if he should happen to die on a train, the company pays double indemnity.

If this sounds familiar, here's why: it's the stage version of James M. Cain's novella "Double Indemnity," already extended through Sept. 1 at The Old Globe's Sheryl and Harvey White Theatre.

Adapted by David Pichette and R. Hamilton Wright, this version is closer to the book than to the classic noir film, with more twists and a stunningly theatrical ending.

Director John Gould Rubin plays this dark story for laughs as well as gasps by allowing Desai to overplay Phyllis' well-known seductiveness while Huff falls helplessly into the trap.

Watching these two moral midgets work out their nefarious plan is riveting, especially the meticulousness with which the insurance agent goes about setting it up.

But the deliciously perverse plot isn't the only reason to see this production. The decision to put this in the round at the White necessitates some of the most ingenious stagecraft seen in a long time.

To keep the action in one continuous sequence, Christopher Barreca has designed four scrims that can be raised and

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Photo credit: Jim Cox

Angel Desai as Phyllis Nirlinger and Michael Hayden as Walter Huff in "Double Indemnity."

lowered to change time of day and place. They also serve as backdrops for projections of the ocean and (in these anti-smoking times) cigarette smoke. An onstage turntable allows actors to change the scene simply by moving.

Hayden's Huff (who acts as both narrator and victim) is perfect: smart but not too smart, devious but no match for the lady in question.

Desai is terrific as the real brains – or is Phyllis just a crazed serial killer? Either way, you can't take your eyes off her.

Megan Ketch is excellent as Phyllis' 19-year-old stepdaughter Lola, who along with boyfriend Nino Sachetti (the equally fine Vayu O'Donnell) provide the subplot.

O'Donnell also provides good turns in two other small parts, as does Guyer as insurance CEO Keyes.

"Double Indemnity" is one of those guilty pleasures about people you can't like but also can't help but watch.

The details

"Double Indemnity" plays through Sept. 1 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park.

Tuesday and Wednesday at 7 pm; Thursday and Friday at 8 pm; Saturday at 2 and 8 pm; Sunday at 2 and 7 pm.

Tickets: (619) 234-5623 or [HERE](#).

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).



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Tuesday, August 6, 2013; 12:08 PM - by [Don Griqware](#)



Double Indemnity/reinvented for the stage by [David Pichette](#) and [R. Hamilton Wright](#)/based on the novel by [James M. Cain](#)/directed by [John Gould](#) Rubin/Old Globe, San Diego/Sheryl and [Harvey White](#) Theatre/extended through September 1

First and foremost, be aware that this new stage version of the classic **Double Indemnity** is not based on the 1944 film noir adaptation by [Raymond Chandler](#) and [Billy Wilder](#). It is based on the novel by [James M. Cain](#) and re-envisioned for the stage by [David Pichette](#) and [R. Hamilton Wright](#). That has its good and bad points. Good, in that the stagecraft and design, as well as the acting and direction, are delightful to watch. Bad, in that the melodramatic ending of the film is so much more delicious and exciting than this intelligent, realistic but rather heavy ending. Extended through September 1, **Double Indemnity** provides enough entertainment, though, to make it a sell-out hit.

The play is set in 1937. I noticed on opening night that during the initial seduction scene between Walter Huff ([Michael Hayden](#)) and Phyllis Nirlinger ([Angel Desai](#)) there was very pronounced giggling from the audience when Huff states "We're going to do it!"

Desai as Phyllis is sensuously adorning the settee, and the first impression that comes to mind is that *doing it* obviously refers to f---ing, but what it really alludes to is doing away with her husband Herbert ([Murphy Guyer](#)), so that Huff and Phyllis can collect on the husband's insurance. The sexual tension is humorous, but it is clear to see as well that the piece is dated. By present day standards the couple would have been 'rolling in the hay' at the top. But, regardless, it's fun to observe the language, the behavior and how both together generate a laugh.

Act I, for aficionados of the 1944 film, is pretty much the same with Huff narrating to the audience about how he managed to get himself lured into the setup and eventual murder. In his opening monologue, you cannot help but notice the unusual structure of the set around him, so let me switch early on to the element of set design. [Christopher Barreca](#)'s set and the lighting design by [Stephen Strawbridge](#) are absolutely brilliant. There is a turntable which moves in a circle and furniture adapts itself from one locale to the next, like a bed or settee converting to a bench. The small stage is boarded by screens on four sides which rise and fall at various intervals to cage/emprison the characters, really making one feel their fear, entrapment and doom. It works beautifully. Act II is where most of the action becomes radically different from the movie. Huff confesses to Keyes (also played by [Murphy Guyer](#)) that he has murdered Nirlinger, after Phyllis has attempted to kill *him* in a 'love turned hate' rage. I do not wish to disclose the entire ending to spoil the fun, but merely to alert that it is not the same as in the film. I will only repeat that it is less melodramatic, and add that in a good way there is still intrigue and an extremely lurid look particularly represented by Phyllis' red gown, designed by [David Israel Reynoso](#).

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Phyllis offers a much different interpretation than [Barbara Stanwyck](#)'s iciness. She is sexy and cunning in a very feminine but uncalculating way. Guyer is superb in both roles as the husband and as Keyes. [Megan Ketch](#) is riveting as Lola Nirlinger, Herbert's daughter - a role with far less attention on film - and also as Keyes' assistant and a nurse. Vayu O'Donnell completes the excellent group as Lola's boyfriend Sachetti, and essaying two other roles.

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Wednesday, July 31, 2013

review - Double Indemnity



RECOMMENDED

Double Indemnity

reinvented for the stage by David Pichette and R. Hamilton Wright

based on the novel by James M. Cain

directed by John Gould Rubin

Old Globe, San Diego

Sheryl and Harvey White Theatre

extended through September 1

First and foremost, be aware that this new stage version of the classic ***Double Indemnity*** is not based on the 1944 film noir adaptation by Raymond Chandler and Billy Wilder. It is based on the novel by James M. Cain and re-envisioned for the stage by David Pichette and R. Hamilton Wright. That has its good and bad points. Good, in that the stagecraft and design, as well as the acting and direction, are delightful to watch. Bad, in that the melodramatic ending of the film is so much more delicious and exciting than this intelligent,

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4 out of 5 stars

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San Diego Theater Review: DOUBLE INDEMNITY (Old Globe in Balboa Park)

by [Tony Frankel](#) on August 3, 2013

in [Theater-Los Angeles](#), [Theater-Regional](#)



STAGE NOIR

In many ways, the stage adaptation of James Cain's novel, *Double Indemnity*, is a radical departure from the iconic film from director/writer Billy Wilder. The film—co-written by Cain's contemporary and rival



Raymond Chandler, who was known to deride Cain's novels—contains deliciously noir dialogue that Wilder and Chandler used to get past the censors. Yet the dialogue in David Pichette and R. Hamilton Wright's version, which just opened at the Old Globe, is practically tame compared to the movie. In this tale of an insurance agent who teams up with a femme fatale to murder her husband, there is little of the wisecracking dame and know-it-all fella that film noir is known for. Instead, Pichette and Wright took an obvious gamble and decided to merely tell the story. Surprisingly, it works.

Inventive director John Gould Rubin had scenic designer Christopher Barreca install a turntable at the

in-the-round theater so that we get different perspectives on the murderers whose lives begin to unravel once



their grisly deed is done.

Eschewing representational scenery, Keith Skretch's projection designs shimmer on scrims hanging above the action. One particularly clever touch has actors light their cigarettes without a flame, yet their smoke floats up above their heads (the tiny click of the metal lighters is one of the many terrific touches by sound designer Elizabeth Rhodes). A solitary set piece acts as a living room couch, a hospital bed, a car and more, while stationary playing areas around the turntable create an office, a living room, etc, but I had trouble buying the sofa as a car.

This set-up allows Rubin to build up a tense pace as scenes practically overlap each other. Even though most viewers know a murder is coming, Rubin slowly builds the suspense in Act I, and allows the fun story and



marvelous actors to take it from there in the second act. Michael Hayden and Angel Desai play the scheming couple Walter and Phyllis as ordinary people caught up in an extraordinary circumstance. While this seemed odd at first, this choice allowed seemingly secondary characters to take center stage. Megan Ketch is a powerhouse as Lola, the vulnerably petulant daughter who mistrusts her stepmother, and Murphy Guyer is spectacularly riveting performing double-duty as Keyes, the hard-nose insurance investigator, and the doomed businessman, Herbert Nirlinger.

This production should in no way shape or form be compared with the movie. They are completely different beasts. Those expecting the crackling wit and Hopper-esque images of black-and-white film noir may be disappointed, even as lighting designer Stephen Strawbridge offers those fabulous slanting blind effects. Leave your mind open and allow the story to take you on a satisfying thrill ride.



photos by Jim Cox

Double Indemnity

Old Globe's Sheryl and Harvey White Theatre
scheduled to end on September 1, 2013
for tickets, call (619) 23-GLOBE
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Vayu O'Donnell as Sachetti, Megan Ketch as Lola Nirlinger and Michael Hayden as Walter Huff in the San Diego premiere of 'Double Indemnity.' JIM COX

Let's Review

DIANA SAENGER

'Double Indemnity' pays a bonus to those who like thrillers



A large, black, four-pillared frame surrounded by four scrims stands at the center of The Old Globe's Sheryl and Harvey White Theatre-in-the-round stage as patrons enter to take their seats. The scrims rise up and down on the frame according to what scene is unveiled in the thriller "Double Indemnity." The set creates intrigue even before an actor steps on stage. Brilliant!

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It's during a return visit to the Nirlinger home that Walter learns Phyllis wants him to figure out a way to write an "accidental" policy on Herbert, so she can kill him to collect the insurance. The petite, beautiful and sexy Phyllis has Walter at hello. He hugs her with anticipation, but she firmly pushes him away; first they have business to do.

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The plot to kill Herbert in a train fall is set and Walter feels he's got every angle covered. He and Phyllis proceed, and after the deed is done, she files a claim for the insurance money. The policy causes a big stir at the company — it pays double indemnity — and Keyes begins to question whether Nirlinger's death was really an

If you go

- **What:** 'Double Indemnity'
- **When:** Matinees, evenings to Sept. 1
- **Where:** Sheryl and Harvey White Theatre at The Old Globe Theatre, 1363 Old Globe Way in Balboa Park, San Diego
- **Tickets:** From \$29
- **Phone:** (619) 234-5623
- **Website:** TheOldGlobe.org

accident, suicide ... or maybe even murder!

Walter was certainly not expecting this turn of events and Keyes' meddling throws everything he's planned and assumed into a mixing bowl. How will he be able to get out of this situation?

John Rubin does a great job directing a terrific cast. He keeps everyone moving with the intent to let the story roll by like a film, since "Double Indemnity" was a movie hit in 1944. Novelist James M. Cain, on whose story the play (and movie) is based, was a prolific writer whose work included "The Postman Always Rings Twice" and "Mildred Pierce," and whose stories have always elevated imaginations.

Globe technicians went all out to give a film noir-feel to the play and fulfill Cain's intentions. The revolving turntable stage allows characters to exit and enter with little intrusion and a bench easily transforms into a couch or a bed or what ever else is needed.

The lighting by Stephen Strawbridge further "darkens" the plot; but it's the scrims that seal that effect. Instead of having actors smoking on the stage or rain coming down to impart a menacing mood, projectionist Keith Skretch produces those effects on the scrims. I must admit looking through the large black pillars to the set occasionally took my focus from the actors, but these elements, along with a top-notch cast, certainly kept the play fascinating and in the mood intended.

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Let's Review! Old Globe's Double Indemnity pays a bonus to those who like thrillers

By Diana Saenger

Let's Review!

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Michael Hayden (as Walter Huff) and Angel DeSai (as Phyllis Nirlinger) in the San Diego premiere of 'Double Indemnity.' Jim Cox.

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If you go

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When: Matinees, evenings to Sept. 1

Where: Sheryl and Harvey White Theatre, Old Globe, 1363 Old Globe Way, Balboa Park

Tickets: From \$29

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Double Indemnity: An intense ride through a dark world

By Eric George Tauber



Eric George Tauber

SAN DIEGO — What is the value of a human life? ... For most of us, that's a rhetorical question. But ask an insurance actuary, and you'll get a figure. That's the nature of the business.

Such cold calculations can lead a cunning mind to find a way to profit from death. Add a lover and you've got a motive for murder.

Double Indemnity is a crime novel by James M. Cain turned film noir classic. David Pichette and R. Hamilton Wright penned the stage adaptation now playing at the Globe in the Sheryl & Harvey White Theatre.

We walked into the White Theatre to the sound of a pouring thunderstorm. The staged was boxed in by thin screens onto which fog is projected to give it that "dark and stormy night" feeling.

Walter Huff enters wearing a mac. He breaks the fourth wall and talks to us in the classic noir deadpan. It's a dark and cynical voice that has had all hope and joy sucked out of it. Thus, Huff gains our sympathy and makes us accessories to his crime.

The moment Huff meets "Mrs. Nerlinger," a rich man's trophy wife, the chemistry is palpable. Listen with an attentive ear. On the surface, they're innocently talking about "insurance", addressing each other "Mr. Huff" and "Mrs. Nerlinger." But every line has a double meaning and the hunger in their eyes says it all.

Angel Desai's Phyllis Nerlinger is like a jungle cat, alluring and dangerous. She moves lithely and watches her prey, waiting for her moment to pounce. We *want* her, but we know we dare not *trust* her.

Michael Hayden has a fine line to walk as Walter Huff, sexy enough to play a leading man, yet Average Joe enough to work as an insurance man. Handsome with manly, square features and piercing eyes, Hayden leans more to the former.

When we meet the husband, Murphy Geyer gives us a gruff and arrogant Herbert Nerlinger. Being an oil baron doesn't endear him any, but we don't want to watch him DIE.

Megan Ketch walks her own fine line as the daughter, Lola. Tall and sexy, yet enticingly young and vulnerable. There is an ongoing cat-fight between daughter and step-mother. But as the old song goes, "Whatever Lola wants, Lola gets."

The murder scene is INTENSE. I won't reveal how, but the whole house was riveted.

Once the murder is carried out, Huff and Phyllis realize that there's a big difference between *plotting* a murder and *committing* one, between *wanting* each other and *having*. As they beheld the forbidden fruit on the branch, it looked good to eat. But the juice quickly turns bitter in their mouths.

There's an uneasy twisting of our emotions. Because Huff invites us into his conspiracy, a part of us is on his side. But the other side, the part that demands justice, enjoys watching his "perfect crime" fall apart.

Huff doesn't count on Keys (also played by Murphy Guyer), a hard-nosed insurance man who sniffs out a murder on experience and instinct. Guyer's portrayal of Keys was the most genuine character in the story and ultimately the hero.

Vayu O'Donnell is odious as the insurance boss, Norton. A versatile character actor, O'Donnell also plays Nino Sachetti, Lola's hot-headed lover and Jackson, an annoyingly chatty witness on the train. Norton, intent on covering his "assets," will say anything to get out of a pay-out. This is terribly accurate. A well-known insurance magnate once said, "If we don't have at least five new lawsuits a day because we're not paying out, then we're not doing our jobs right."

Double Indemnity is like a double-shot of espresso: hot, black and bitter with a swift wake-up kick. Hats off to Director John Gould Rubin for putting together such a tight ensemble. The patter and action were very well paced and stayed true to the genre. The small stage in the round was very well used with minimal set pieces and props.

Kudos also to Scenic Designer Christopher Barrecca who created a "magic sofa" that turned into a car seat and was flipped over to become a bed, a train station platform and a hospital bed. I should also tip my hat to Lighting Designer Stephen Strawbridge for using screens to project the fog and smoke instead of using a fog machine, which can be annoyingly noisy.

Kwan-Fai Lam composed original music that captured the drama. Dark and moody with moments of gripping intensity, the music swept right into the whirlpool.

The show reminded me of an old Yiddish proverb: If you want to hear God laugh, tell Him your plans. Huff and Mrs. Nerlinger thought they had hatched "the perfect crime", but it's probably no spoiler to say that *Hashem* has the last laugh and justice is served. Noir looks at the world through a dark, cynical lens. All of the characters are selfish and there isn't a *mensh* in the pack –with the possible exception of Keys, the only one to pursue what's *right* and not what's *his*. We all live in a broken world. Some people want to keep it that way.

If you're tired of the usual summer fare of sweet romantic comedies, *Double Indemnity* has already been extended through Sept 1st. Tickets can be purchased online at www.TheOldGlobe.org or at the box office at 1363 Old Globe Way in Balboa Park.

*

Tauber is a freelance writer based in San Diego. He may be contacted via eric.tauber@sdjewishworld.com

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Double Indemnity



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Charlene Baldrige Photo by Ken Howard

Double Indemnity at Old Globe Theatre

Ambivalence, that's a word for Walter Huff, the murdering insurance salesman in *Double Indemnity*, an edge-of-your-seat noir thriller now playing an extended run through September 1 at the Old Globe's Sheryl and Harvey White Theatre. **David Picette** and **R. Hamilton Wright** adapted the piece from James M. Cain's 1943 novel.

John Gould Rubin directs with a fine sense of impending doom. Just consider the red dress and Kwan-Fai Lam's purposefully creepy music. **Christopher Barreca's** stunningly effective scenic design, lighted by **Stephen Strawbridge's** lighting and **Keith Skretch's** projections are well nigh characters in the piece, which is set in Los Angeles in 1937. **David Israel Reynoso's** period costumes are delicious.

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Angela Desai as the lusty housewife

Michael Hayden as Walter Huff

It's not a mystery: Huff and the married Phyllis Nirlinger have a bad case of loveless lust for one another. They contrive to murder her husband, Herbert, collect his double-indemnity accidental death insurance money, and live happily ever after. Problem is that Herbert's policy doesn't have the double indemnity clause that pays when death comes through accidental means. No problem: the devious Huff gets around that; however, as with any crime, no matter how well-planned and executed, mistakes are made. All it takes is one suspicious insurance claims investigator.

Illustration courtesy The Old Globe. Photos by Jim Cox

At first, the suspense lies in exactly how the crime will be carried out. Proceedings up till the deed is done are taut indeed, with actors **Angel Desai** portraying Phyllis Nirlinger, **Michael Hayden** assaying Walter Huff, and **Murphy Guyer** as Herbert Nirlinger, all turning in impeccable portrayals of these nervous nellies.

Things become complicated when Herbert breaks his leg, when Herbert's daughter, Lola (**Megan Ketch**), throws herself at Huff, even though carrying on with a lover named Sachetti (**Vayu O'Donnell**), and when Huff actually tumbles for Lola. Audience members unacquainted with the book and the 1944 film noir, (also

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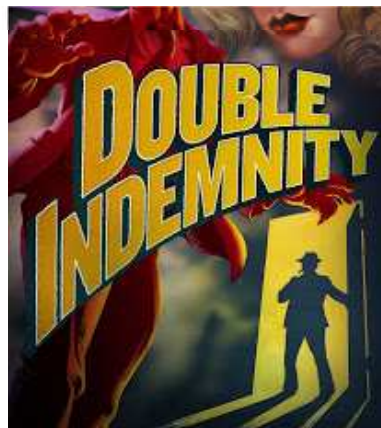
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based on the novel and directed by Billy Wilder, who co-wrote the film script with Raymond Chandler) are further bamboozled by the play's device of Guyer's marvelous additional portrayal as Huff's trusted boss, Keyes, and by O'Donnell's other portrayals, which include the insurance adjuster that first raises suspicions that Nirlinger's death was not an accident. Suspense and breakneck pacing sweep us to the chilling and eerie denouement that we should have expected all along. We might also fail to be properly amused the downright ludicrous plot, partly because *Double Indemnity* is played with absolute sincerity despite its basic noir-ness -- something that makes it an all the more funny and savory evening in the theatre.

Double Indemnity plays at 7 pm Tuesdays, Wednesdays and Sundays (except Sunday, Sept. 1); 8 pm Thursdays-Saturdays; and 2 pm Saturdays and Sundays. Go to www.theoldglobe.org [<http://www.theoldglobe.org/>] or phone (619) 23-GLOBE for tickets starting at \$29.

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Michael Hayden as Huff

Megan Ketch as Lola

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“IN THE HEIGHTS” – San Diego Repertory Theatre & “DOUBLE INDEMNITY” – The Old Globe

Double-dealers and triple threats. A homey place where everyone can be trusted – and a dark world where no one can.

James M. Cain’s novel, “Double Indemnity,” and its famous 1944 film adaptation, make an uneasy transition to the stage, in a theatrical version created in 2010 by David Pichette and R. Hamilton Wright, now playing at the Old Globe, under the direction of John Gould Rubin.

The arena stage of the White Theatre poses challenges for any production, but this one, with its square cage-match design and repeatedly rising screams, only serves to generate distance in what should be an intimate, in-your-face setting. The movie worked mainly because it had stone-faced Fred MacMurray as the hard-boiled noir insurance agent who falls for a wealthy femme fatale, flawlessly portrayed by Barbara Stanwyck. Murder, of course, ensues.

This version changes the setup and ending, and features fine performances, but there are few revelations, and with the tonal inconsistencies, much of the drama is played for laughs, though the noir film was “straight down the line,” with no humor to speak of.

The dim lighting and terrific projections catapult the production to a higher plane than the script itself.

No external enhancement necessary for the Tony Award-winning “In the Heights” at the San Diego Repertory Theatre. The energy is so electrifying it could power all of Horton Plaza.

In its fourth collaboration with the San Diego School of Creative and Performing Arts, the Rep has a solid-gold, surefire hit on its hands.

The highly-charged show, with music and lyrics by Lin-Manuel Miranda and book by Pulitzer Prize-winning playwright Quiara Alegría Hudes, is set in multi-cultural Washington Heights in uptown

Manhattan. Sean Fanning's glorious set perfectly captures the run-down, robust 'hood, with a gorgeous view of the George Washington Bridge in the background.

At the center is Usnavi, named by his immigrant parents, for a passing U.S. Navy ship. Jai Rodriguez is phenomenal in the role, a warm, winning, galvanic performer, gifted at handling Miranda's superfast raps and rhymes.

The ensemble is vocally strong and dances like crazy, thanks to Javier Velasco's fantastic, energetic choreography, a delicious mix of Latin and hip hop. One standout is the SDCPA alum Spencer Smith who, as Graffiti Pete, busts some amazing moves.

It's all about finding your place in the world. Most of the denizens of this tight-knit locality are from elsewhere: Cuba, Puerto Rico, the Dominican Republic. Over the course of two sweltering, incendiary days in 2008, some are forced to move their businesses and move on. But all realize that this interdependent community really is home.

The show is hot and sexy, but also sentimental and affecting. The dancing sizzles, and the all-student 13-piece band is a knockout. Director Sam Woodhouse kicks off his 38th season with a galvanic, spectacular "Carnaval del Barrio."

"IN THE HEIGHTS" runs through August 25 at the San Diego Repertory Theatre.

"DOUBLE INDEMNITY" continues through September 1 in the Old Globe's White Theatre.

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"THE WIZARD OF OZ" – Moonlight Stage Productions & "SUDS" – New Village Arts

Froth and familiarity make for summer fun. Well, more or less.

More, in the case of "The Wizard of Oz," presented by Moonlight Stage Productions in Vista. The remarkable special effects and techno-wizardry are the superstars of this show – along with the fabulous costumes from the elaborate Madison Square Garden production. The sets and projections are cool, too, not to mention the new surround-sound system that places you in the center of the storm and the iconic No-Place-Like-Home journey. Witches fly, fire flares, the Wizard speaks, the Wicked One melts. It's eye-popping entertainment.

Joining the 23-member adult ensemble are 21 talented kids, and they're terrific as Munchkins and other

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Angel Desai and Michael Hayden in The Old Globe's "Double Indemnity"

Photo by Jim Cox

'Double Indemnity'

Adapted by David Pichette and R. Hamilton Wright

Directed by John Gould Rubin

The Old Globe, San Diego

July 27 – Sept. 1, 2013

Lust, sex, greed, murder—sounds like a fun night at the theater. That's the promise implicit in the Old Globe's production of "Double Indemnity," the play based on the book that spawned the classic noir film (and the semi-remake, "Body Heat").

The story is simple. Insurance agent Walter Huff (Michael Hayden) meets Phyllis Nirlinger (Angel Desai) when he comes to renew her husband's auto insurance policy. (This is 1937 L.A., and insurance agents make house calls.) There is an immediate flirtation, though Nirlinger's interest in the paunchy insurance salesman requires some suspension of disbelief. Then they decide



to kill her husband.

The play moves fast, as the two devolve from lovers, to plotters, to murderers, and it doesn't really benefit from the velocity. While the movies, particularly the Fred MacMurray/Barbara Stanwyck version, offered a slow, nuanced seduction, the play doesn't spend much narrative on building the relationship. There's just not enough time to feel bad for the guy as he makes the worst mistake of his life.

The show lives and dies on the chemistry between Nirlinger and Huff, but unfortunately it's simply not there. Hayden and Desai come together like mismatched puzzle pieces. Desai is at her best as the sultry seductress, but loses momentum in the more emotional scenes. Still, there's an inherent creepiness in her performance that fits the play perfectly. Hayden seems miscast as the tough-talking insurance agent with all the answers. He's just not noir.

By far the best performances come from Murphy Guyer, who plays both the doomed Herbert Nirlinger and the hard-bitten fraud investigator Keyes. There are depths to these characters: Nirlinger's grouchy efficiency; Keyes' almost supernatural ability to unwind a fraud. Guyer hits them both dead-on.

The direction comes off as both too fast and too slow: Too fast because we don't have the opportunity to luxuriate in the seduction; too slow because the plotting and various reiterations of the plan seem endless.

Next to Guyer's performance, the highlight is the set, which used scrims and projections to indicate rain, cigarette smoke and even the ocean. The rest is on a turntable, creating seamless, even cinematic, transitions between scenes.

There's a certain quaintness to "Double Indemnity," the old-style phones and radios, the occasional period references, the \$50,000 payout from the insurance policy—a lot of money back then. It all seems more anachronistic than evocative. Perhaps it's time for an update.

Josh Baxt

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FEATURES

Bard chat is back, 'Double' is cast at Globe

Theater plans reprise of 'Thinking Shakespeare,' names actors for crime saga

By [James Hebert \(/staff/james-hebert/\)](#) 3:33 p.m. July 10, 2013



[\(/photos/2013/jul/10/1057522/\)](#)

Angel Desai and Michael Hayden will star in the Old Globe's San Diego premiere of "Double Indemnity." — *Jim Cox*

There's a double dose of news from the Old Globe Theatre - including more details on the theater's upcoming production of "Double Indemnity."

But first: The Globe has announced that Barry Edelstein, its artistic director, will do an encore of "Thinking Shakespeare Live!," his 90-minute program designed to deepen audiences' understanding of Shakespeare's language.

The presentation (based on Edelstein's book "Thinking Shakespeare: A How-To Guide for Student Actors, Directors, and Anyone Else Who Wants to Feel More Comfortable With the Bard" - the only book on Shakespeare whose title is longer than some sonnets) was a major success (<http://www.utsandiego.com/news/2013/jun/21/old-globe-thinking-shakespeare/all/>) in its Globe debut last month.

The second go-round takes place at 11 a.m. Aug. 10 (Saturday), and will again feature Edelstein working with three classical actors to help illuminate the play.

The event comes as the theater's three-play summer Shakespeare Festival is now up and running, and just a month or so before the Globe's world premiere of "The Last Goodbye," a "Romeo and Juliet" musical adaptation that is certifiably going to be A Big Deal.

"San Diego boasts a huge and hungry audience for Shakespeare, and one of the Globe's most important responsibilities is to continue finding innovative ways to serve it," said Edelstein in the theater's announcement. "The response to 'Thinking Shakespeare Live!' was extremely gratifying, and I am very happy to be able to present an encore. I'll do anything I can to spread the Shakespeare love."

Tickets to "Thinking Shakespeare" are available only to season subscribers at the moment; they go on sale to the public at noon this Friday. Tickets are \$10 for subscribers and full-time students, \$15 for general audiences; call (619) 234-5623 or go to oldglobe.org.

The Globe also has announced the full cast and creative team for its production of "Double Indemnity," the noir crime classic based on the James M. Cain novel. (It's best-known for the 1944 Billy Wilder movie version starring Fred MacMurray and Barbara Stanwyck).

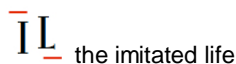
Director John Gould Rubin's cast is led a pair of Broadway veterans: Michael Hayden (a Tony Award nominee for "Judgment at Nuremberg") as Walter Huff, and Angel Desai (whose credits include the Tony-winning revival of Stephen Sondheim's "Company") as Phyllis Nirlinger.

Joining them are Murphy Guyer (as Keyes and Herbert Nirlinger), Megan Ketch (Lola Nirlinger, Nettie) and Vayu O'Donnell (Sachetti, Jackson, Norton).

"Double Indemnity" begins previews July 27, and opens Aug. 1, running through Aug. 25.

THE IMITATED LIFE STAGE BLOG: CAST AND CREATIVE ANNOUNCED FOR OLD GLOBE'S UPCOMING "DOUBLE INDEMNITY"

CAST AND CREATIVE ANNOUNCED FOR OLD GLOBE'S UPCOMING "DOUBLE INDEMNITY"



www.theoldglobe.org

The Old Globe today announced the cast and creative team for the San Diego Premiere of the crime classic Double Indemnity, adapted by David Pichette and R. Hamilton Wright from the novel by James M. Cain. Directed by John Gould Rubin, Double Indemnity will run July 27 – August 25, 2013 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run July 27 – July 31. Opening night is Thursday, Aug. 1 at 8:00 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The classic crime novel and film noir masterpiece Double Indemnity has been reinvented for the stage. When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime—until it all starts to unravel. Sexy, fun and wildly theatrical, Double Indemnity is a riveting summer thriller.

"Double Indemnity is one great yarn, an edge-of-your-seat, what-will-happen-next thrill ride, and it's a perfect summer entertainment for San Diego audiences," said Artistic Director Barry Edelstein. "The innovative and imaginative director John Gould Rubin has assembled an A-list team of designers to bring to the Globe a production that I know will excite and delight."

Michael Hayden (Walter Huff) has appeared on Broadway in Judgment at Nuremberg (Tony Award nomination), Carousel, Cabaret, Enchanted April, Festen and Henry IV, and his Off Broadway credits include All's Well That Ends Well and Measure for Measure (Shakespeare in the Park), The Lady from Dubuque (Signature Theatre Company), Dessa Rose and Far East (Lincoln Center Theater) and All My Sons (Roundabout Theatre Company).

Angel Desai (Phyllis Nirlinger) played Marta in the Tony Award-winning 2006 Broadway revival of Company, and she has been seen Off Broadway in The Winter's Tale directed by Barry Edelstein and The Tempest (Classic Stage Company), Stop Kiss and Henry VIII (The Public Theater), Manic Flight Reaction and The Bubbly Black Girl Sheds Her Chameleon Skin (Playwrights Horizons) and The Architecture of Loss (New York Theatre Workshop).

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The cast of Double Indemnity also features Murphy Guyer (Keyes, Hebert Nirlinger), Megan Ketch (Lola Nirlinger, Nettie) and Vayu O'Donnell (Sachetti, Jackson, Norton).

The creative team includes Christopher Barreca (Scenic Design), David Israel Reynoso (Costume Design), Stephen Strawbridge (Lighting Design), Elizabeth Rhodes (Sound Design), Keith Skretch (Projection Design), Kwan-Fai Lam (Original Music), Caparelliotis Casting (Casting) and Peter Van Dyke (Stage Manager).



Posted by the imitated life at [7/9/2013 3:47 PM](#)

Categories: [so cal theater](#), [casting](#)

Tags: [Old Globe](#) [Double Indemnity](#)

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DOUBLE TROUBLE

Broadway vet Angel Desai is having a lot of fun preparing for the Old Globe's "Double Indemnity."

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26

JULY 25 - 31, 2013
U-T SAN DIEGO

THEATER



BY
JAMES HEBERT

JIM HEBERT
@UTSANDIEGO.COM
(619) 293-2040



TWEET OF THE WEEK

"THEY GAVE ME A NEW
VERSE TONIGHT. I GOT 1
LINE RIGHT, THEN
IMPROVISED THE NEXT
9. I HAVE NO IDEA WHAT I
SAID." — ACTOR
RORY O'MALLEY, ON
A PREVIEW PERFOR-
MANCE FOR "NOBODY
LOVES YOU."

"DOUBLE INDEMNITY" >

When: Previews begin Saturday.
Opens Aug. 1. Performances: 7
p.m. Tuesdays-Wednesdays; 8
p.m. Thursdays-Fridays; 2 and
8 p.m. Saturdays; 2 and 7 p.m.
Sundays. (No matinees this
weekend.) Through Aug. 25.

Where: Old Globe's Sheryl and
Harvey White Theatre

Tickets: About \$29-\$76

Phone: (619) 234-5623

Online: theoldglobe.org



Angel Desai as Phyllis Nirlinger and Michael Hayden as Walter Huff in the San Diego premiere of "Double Indemnity" at the Old Globe. JIM COX

A SEDUCTIVE STORY

OLD GLOBE STAGES CRIME CLASSIC ABOUT
INSURANCE SALESMAN AND FEMME FATALE

Stepping into the shoes of a femme fatale (emphasis here on the "fatale") isn't the typical stage experience for Angel Desai, who's playing the alluring but deadly female lead in the Old Globe's "Double Indemnity."

And Desai is loving every lusty, deceitful, extra-seamy minute of it.

"I'll tell you, I haven't had a part this fun in a loooooong time," says the actress, whose credits include the Tony Award-winning 2006 Broadway revival of the musical "Company" as well as numerous off-Broadway shows.

"It is very rare for me to play a woman who's using her looks and her sexuality to get things. That's a challenge for me, but it's a fun challenge. It's a little intimidating for me because I haven't really played that," Desai adds, noting that she often portrays "the weirdos."

Not that there's anything terribly normal about the homicidal impulses of Phyllis Nirlinger, her "Double Indemnity" character. The play was adapted by David Pichette and R. Hamilton Wright from James M. Cain's 1943 novel (originally serialized in 1936). The book also was made into the classic 1944 film noir starring Barbara Stanwyck, Fred MacMurray and Edward G. Robinson, with a script by director Billy Wilder and the iconic mystery writer Raymond Chandler.

Phyllis is the siren who seduces insurance man Walter Huff (played at the Globe by Michael Hayden, a Tony nominee for "Judgment at Nuremberg") into plotting against the life of her husband, Herbert (Murphy Guyer). The title comes from an insurance term for a double payout in the case of accidental death; it also hints at the kind of double-dealing Walter quickly finds himself mired in.

Director John Gould Rubin's production (which also features Megan Ketch and Vayu O'Donnell) goes up in the Globe's arena-style White Theatre, which should add some extra intimacy to this tense saga of passions gone haywire.

One thing that fascinates Desai is the way Walter's story echoes the endless real-world examples of people who have been undone by their carnal impulses. (And cloistered away in the Globe's rehearsal halls, Desai had not yet even heard about the controversy engulfing the San Diego mayor's office.)

"It drives people crazy and ruins their lives," she says of such reckless, often inexplicable behavior. "They are driven to extreme actions, and the costs are enormous."

In life and onstage, "(so many) people have had their downfalls. And they are spectacular downfalls."



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JULY 25 - 31, 2013
U-T SAN DIEGO

THEATER



BY

JAMES HEBERT

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(619) 293-2040



TWEET OF THE WEEK

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A PREVIEW PERFOR-
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"DOUBLE INDEMNITY" >

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Opens Aug. 1. Performances: 7
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8 p.m. Saturdays; 2 and 7 p.m.
Sundays. (No matinees this
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Where: Old Globe's Sheryl and
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Tickets: About \$29-\$76

Phone: (619) 234-5623

Online: theoldglobe.org



Angel Desai as Phyllis Nirlinger and Michael Hayden as Walter Huff in the San Diego premiere of "Double Indemnity" at the Old Globe. JIM COX

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Old Globe goes noir with 'Indemnity'

Role is a rare one for Broadway-seasoned actress who plays key character

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 8:54 a.m. July 23, 2013



(/photos/2013/jul/23/1066716/)

Angel Desai and Michael Hayden in the Old Globe Theatre production of "Double Indemnity." — *Jim Cox*

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'Double Indemnity' to do more time

Old Globe extends upcoming run of crime thriller by one week

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 5:25 p.m. July 24, 2013



(/photos/2013/jul/10/1057522/)

Angel Desai and Michael Hayden will star in the Old Globe's San Diego premiere of "Double Indemnity." — *Jim Cox*

The Old Globe is doubling down on "Double Indemnity" (more or less): The Balboa Park theater has announced it is extending the run of its yet-to-open [noir crime saga \(http://www.utsandiego.com/news/2013/jul/23/old-globe-theatre-double-indemnity-preview-hebert/\)](http://www.utsandiego.com/news/2013/jul/23/old-globe-theatre-double-indemnity-preview-hebert/) by one week.

"Double Indemnity" now will run through Sept. 1. Tickets for the added week's performances are available at the moment only to season subscribers; they go on sale to the public this Friday at noon.

Previews for "Double Indemnity" begin Saturday; the production officially opens Aug. 1.

A couple of other Globe-related notes:

Besides [a reprise of \(http://www.utsandiego.com/news/2013/jul/10/old-globe-thinking-shakespeare-double-indemnity/\)](http://www.utsandiego.com/news/2013/jul/10/old-globe-thinking-shakespeare-double-indemnity/) artistic chief Barry Edelstein's "Thinking Shakespeare" presentation (at 11 a.m. Aug. 10), the Globe is hosting a separate Bard-centric event featuring Edelstein. He will be joined by James Shapiro - who, like Edelstein, is a renowned Shakespearean - for a wide-ranging chat about the playwright and his works. The conversation, set for 6 p.m. Aug. 28 at the San Diego Museum of Art's Copley Auditorium in Balboa Park, will cover themes including the controversies surrounding "The Merchant of Venice," now playing as part of the Globe's Shakespeare Festival. Tickets are \$7-\$10; call (619) 234-5623 or go to theoldglobe.org.

The Globe's latest export to New York, the musical "Nobody Loves You," has been getting a solid reception in its off-Broadway premiere at Second Stage Theatre. In its review, the New York Times [called the satirical show \(http://theater.nytimes.com/2013/07/19/theater/reviews/nobody-loves-you-spoofs-reality-tv-at-second-stage-theater.html\)](http://theater.nytimes.com/2013/07/19/theater/reviews/nobody-loves-you-spoofs-reality-tv-at-second-stage-theater.html) about reality TV "agreeably snarky," and said it "hurls darts at its soft target with impressive aim, nimbly spoofing a subject you'd think would be spoof-proof." The musical [had its world premiere \(http://www.utsandiego.com/news/2012/May/18/play-review-loves-a-laugh-in-nobody/\)](http://www.utsandiego.com/news/2012/May/18/play-review-loves-a-laugh-in-nobody/) last year at the Globe.

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Double Indemnity

The Old Globe stages tale of sex, murder, betrayal

BY DIANA SAENGER

Film noir fans are in for a real treat as the Old Globe prepares to stage the San Diego premiere of "Double Indemnity," directed by John Gould Rubin, based on the book by James M. Cain, and adapted by David Pichette and R. Hamilton Wright.

"Double Indemnity," finds Walter Huff (Michael Hayden), a Los Angeles insurance agent, who while selling insurance to Herbert Nirlinger (Murphy Guyer) is roped into a dangerous situation. Herbert's wife, Phyllis (Angel Desai), seduces Walter into murdering Herbert to collect the insurance money.

Rubin — a director, producer, teacher and a former actor — has worked on almost every genre of stage production, but is a real fan of film noir. As a teacher, he said he strived to lead his students to new forms of work that is more adventurous.

"I wanted to give them an experience in class that allowed them to feel they could act in material with unusual demands, so I used scenes from film noir," Rubin said. "In theater, scenes are literary, but in film, there are visual demands that require the actors move in certain ways to make beats happen," he said.

Film noir is associated with stylish crime dramas popular in the 1930s, '40s and '50s. It has specific style fundamentals — suspicious and sleazy motivations, black-and-white photography with shadowy and sharp angles, and foreboding music and sexuality. Rubin had this challenge in bringing "Double Indemnity" to the "round" Sheryl and Harvey White Theatre stage.

"We have 30 scenes, and representing all of those scenes with sound, light, video, the turntable and modern theatrical devices, really attracted me," he said.

"Double Indemnity," was a popular 1944 film starring Barbara Stanwyck, Fred MacMurray and

Edward G. Robinson. It garnered seven Academy Award nominations. Rubin wants audiences to know the play is based on the book, and is different from the film.

"We're using the original script of the play with a few changes. I presume people coming to a play based on a novel presume there will be changes to adapt it to the stage. I'm hoping that transition is so evident that when they come into the theater, it will divest them of preconceptions."

In this production, Rubin said he did want to play to style, but to the reality of



Phyllis (Angel Desai) and Michael (Walter Huff) form a dangerously intimate relationship in the San Diego Premiere of 'Double Indemnity,' based on the book by James M. Cain. JIM COX

the circumstances, and allow each character to analyze his or her circumstances.

"Like for Phyllis; how did she descend into the kind of life she's in and how does she psychologically engage in an act of murder?" Rubin proposed. "And what makes Walter take that step from fantasizing about, to actually committing, a crime and then taking that slide into a horrible nightmare?"

Rubin's approach to casting was to look for actors who would go at their characters purely and cleanly through character analysis and not try to play a style piece.

"I wanted them to let the style be a function of the way the lines dictate and the way we're doing the play," he said. "And also I wanted it to be really sexy, because this genre has a combination of murder and sex that I

wanted to feel really palpable. I hope audiences find this version riveting and are able to identify with these characters and feel as if they've lived this scenario right along with them."

If you go

- **What:** 'Double Indemnity'
- **When:** Matinees, evenings
July 27-Aug. 25
- **Where:** Sheryl and Harvey White
Theatre at The Old Globe Theatre,
1363 Old Globe Way in Balboa Park,
San Diego
- **Tickets:** From \$29
- **Box Office:** (619) 234-5623
- **Website:** TheOldGlobe.org



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- Where: Sheryl and Harvey White Theatre at The Old Globe Theatre, 1363 Old Globe Way in Balboa Park, San Diego
- Tickets: From \$29
- Box Office: (619) 234-5623
- Website: TheOldGlobe.org

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Client Name: The Old Globe
Publication Name: Del Mar Times
Publication Date: July 25, 2013
Page Number: B1
Circulation: 6,288
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Value: \$29.79



**Double Indemnity: Old Globe
draws from film
noir in latest
production.
[See page B3](#)**

Client Name: The Old Globe
 Publication Name: Del Mar Times
 Publication Date: July 25, 2013
 Page Number: B3
 Circulation: 6,288
 Size: 51 sq inch
 Value: \$404.74

Double Indemnity: Old Globe stages tale of sex, murder, betrayal

BY DIANA SAENGER

Film noir fans are in for a real treat as the Old Globe prepares to stage the San Diego premiere of "Double Indemnity," directed by John Gould Rubin, based on the book by James M. Cain, and adapted by David Pichelte and R. Hamilton Wright.

"Double Indemnity," finds Walter Huff (Michael Hayden), a Los Angeles insurance man, who while selling insurance to Herbert Nirtlinger (Murphy Guyer) is roped into a dangerous situation. Herbert's wife, Phyllis (Angel Desai), seduces Walter into murdering Herbert to collect the insurance money.

Rubin — a director, producer, teacher and a former actor — has worked on almost every genre of stage production, but is a real fan of film noir. As a teacher, he said he strived to lead his students to new forms of work that is more adventurous.

"I wanted to give them



If you go

What: "Double Indemnity"

When: Matinees, evenings July 27-Aug. 25

Where: Sheryl and Harvey White Theatre, Old Globe, 1363 Old Globe Way, Balboa Park

Tickets: from \$29
Box Office: (619) 23-GLOBE

Website: The-OldGlobe.org

an experience in class that allowed them to feel they could act in material with unusual demands, so I used scenes from film noir," Rubin said. "In theater scenes

are literary, but in film, there are visual demands that require the actors move in certain ways to make beats happen," he said.

Film noir is associated with stylish crime dramas popular in the 1930s, '40s and '50s. It has specific style fundamentals — suspicious and sleazy motivations, black-and-white photography with shadowy and sharp angles, and foreboding music and sexuality. Rubin had this challenge in bringing "Double Indemnity" to the "round" Sheryl and Harvey White Theatre stage.

"We have 30 scenes, and representing all of those scenes with sound, light, video, the turntable and modern theatrical devices, really attracted me," he said.

"Double Indemnity," was a popular 1944 film starring Barbara Stanwyck, Fred MacMurray and Edward G. Robinson. It garnered seven Academy Award nominations. Rubin wants audiences to know the play is based

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"We're using the original script of the play with a few changes. I presume people coming to a play based on a novel presume there will be changes to adapt it to the stage. I'm hoping that transition is so evident that when they come into the theater, it will divest them of preconceptions."

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Phyllis (Angel Desai) and Michael (Walter Huff) form a dangerously intimate relationship in the San Diego premiere of "Double Indemnity," based on the book by James M. Cain. Photo/Jim Cox



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Publication Name: Carmel Valley News
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Double Indemnity: Old Globe draws from film noir in latest production.
See page B3



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Page Number: B7
Circulation: 16,980
Size: 51 sq inch
Value: \$405.98



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Client Name: The Old Globe
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 Publication Date: July 25, 2013
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 Value: \$825.61

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Double Indemnity: Old Globe draws from film noir in latest production.
See page B3



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Publication Date: July 25, 2013
Page Number: B3
Circulation: 3,645
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Value: \$423.36



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Cinema Junkie

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Old Globe Gives 'Double Indemnity' Its San Diego Premiere

James M. Cain's Hard-Boiled Novel Provides Basis For New Play



Credit: Jim Cox

Above: (from left) Angel Desai as Phyllis Nirlinger, Murphy Guyer as Herbert Nirlinger and Michael Hayden as Walter Huff in the San Diego Premiere of *Double Indemnity*, adapted by David Pichette and R. Hamilton Wright, based on the book by James M. Cain, directed by John Gould Rubin, July 27 - Sept. 1, 2013 at The Old Globe.

Thursday, August 15, 2013

By [Beth Accomando](#), [Maureen Cavanaugh](#)

[James M. Cain's](#) hard-boiled novel "Double Indemnity" was made into a film in 1944 and into a play in 2011. The play gets its San Diego premiere this summer at the [Old Globe Theater](#).

During the 1930s, American detective fiction developed into what would come to be termed “hard-boiled.”

These hard-boiled tales often found a home in the cheap pulp magazines famous or infamous for their lurid [covers](#). In magazines like “Black Mask,” you could find Dashiell Hammett's “The Maltese Falcon,” which introduced the iconic anti-hero private eye, Sam Spade.

In an Old Globe press release about Cain, the author is described in this way: “Then along came James M. Cain — the man who transformed hard-boiled detective fiction into something even darker. Cain denied belonging to the hard-boiled or any other school of writing. And while his work clearly owes a debt to those writers, he also turned their structure on its head. Cain wrote “inverted” detective stories, stories in which the reader follows not a flawed yet heroic investigator, but rather the decidedly un-heroic criminal who is trying to outwit him. Cain’s work marked a shift in the genre: from detective fiction to crime novel, from hard-boiled to noir.”

Cain’s novel “Double Indemnity” concerns insurance agent Walter Huff who falls for the married Phyllis Nirdlinger. Together, they murder her husband for the insurance money. They make his death look like he died falling off a train so they can cash in on the policy’s double indemnity clause. The book was famously adapted into a 1944 film starring Barbara Stanwyck, Fred MacMurray and Edward G. Robinson. Here's the trailer.

More recently, it has been adapted to the stage by David Pichette and R. Hamilton Wright. The play draws more directly from Cain's book than the film did. The film, scripted by Billy Wilder and [Raymond Chandler](#), a hard-boiled novelist in his own right. The film spun the tale in a slightly different direction but Cain apparently liked the changes the film made to his story.

The Globe production of “Double Indemnity” strives for a visual style that is both theatrical and evocative of the film noir style that peaked in the 1940s.

In an article for Performance magazine, director John Gould Rubin described the scenic design like this: “We decided it would be ideal to use a turntable, and Chris [Barreca] had the idea that we could represent walls by using four scrims that could go up and down. The advantage of using the turntable and the scrims is that we can start the play and never stop it — it can move like a film. We can start a transition while the actors are finishing the dialogue of the previous scene. We can move seamlessly from one scene to the next, and those transitions become part of the wonder and enjoyment of the production.”

“Double Indemnity” runs every night except Mondays through Sept. 1 at the Old Globe's 250-seat theater in the round, the Sheryl and Harvey White Theater.





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The Old Globe (San Diego)

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Robert Sean Leonard,

Old Globe's Shakespeare Fest Kicks Off June 2 With *Midsummer*; Adrian Noble Celebrates His Final Season

By [Michael Gioia](#)
02 Jun 2013

William Shakespeare's *A Midsummer Night's Dream* kicks off **The Old Globe's** Shakespeare Festival June 2 in San Diego. Olivier Award-nominated director Ian Talbot makes his Old Globe debut with the Shakespeare favorite.

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Broadway director **Adrian Noble** (*Chitty Chitty Bang Bang*) returns for his fourth and final season as the artistic director of The Old Globe's Shakespeare Festival and directs *The Merchant of Venice*, with Miles Anderson, and *Rosencrantz and Guildenstern* as part of the Globe's 2013 summer season.

"Seeing Shakespeare outdoors on a balmy summer night is one of the most magical experiences it's possible to have in the theatre, and the Globe's annual Shakespeare Festival is as good as that experience gets," said Old Globe artistic director Barry Edelstein in a previous statement. "One of the reasons it's so special is the talent of our own Adrian Noble, and while he will be leaving the Globe once this summer's Festival is open, all San Diegans will be able to cheer and salute him for giving us another

fantastic season with two superb productions of his own, and a third from the gifted Ian Talbot. The Globe and I thank Adrian for four summers of beautiful work, and we look forward to welcoming him back soon."

Anderson returns to the Festival as Shylock in *The Merchant of Venice* and as Bottom in *A Midsummer Night's Dream*. Jay Whittaker returns for his fourth consecutive Festival season as Oberon in *Midsummer*. Whittaker will also star as Guildenstern, joining Festival newcomer John Lavelle as Rosencrantz in *Rosencrantz and Guildenstern Are Dead*. Lavelle will also appear as Snug



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in *Midsummer* and Lancelot Gobbo in *Merchant*. Also making her Festival debut is Krystel Lucas, who will appear as Titania in *Midsummer* as Portia in *Merchant*.

Lucas Hall, last seen on the Festival stage as *Hamlet*, will reprise the role in *Rosencrantz and Guildenstern*, as well as play Puck in *Midsummer* and Bassanio in *Merchant*. *Midsummer*'s quartet of star-crossed lovers comprises Winslow Corbett as Hermia, Ryman Sneed as Helena, Nic Few as Demetrius and Adam Gerber as Lysander. *The Merchant of Venice* will feature also Corbett as Jessica, Sneed as Nerissa, Few as Prince of Morocco and Gerber as Lorenzo. In *Rosencrantz and Guildenstern Are Dead*, Corbett will appear as Ophelia, Sneed as Gertrude and Few as Horatio.

The repertory company also features Donald Carrier, Sherman Howard, Charles Janasz and Triney Sandoval, Erin Elizabeth Adams, Matthew Bellows, Meaghan Boeing, Jeremy Fisher, Adam Gerber, Kushtrim Hoxha, Stephen Hu, Allison Layman, Danielle O'Farrell, Stephanie Roetzel, Christopher Salazar, Robbie Simpson, Whitney Wakimoto and Sean-Michael Wilkinson.

The creative team includes Old Globe associate artist Ralph Funicello (scenic design), Deirdre Clancy (costume design), Alan Burrett (lighting design), Dan Moses Schreier (sound design, original music), Peter Golub (original music), Elan McMahan (music direction), George Yé (fight director), James Vásquez (movement), Jan Gist (voice and dialect coach) and Bret Torbeck (stage manager).

For more information and tickets, call (619) 23-GLOBE or visit TheOldGlobe.org.

Here's a glance at the 2013 summer season:

A Midsummer Night's Dream

By William Shakespeare

June 2–Sept. 29

Lowell Davies Festival Theatre

"Filled with magic, humor, music and spectacle, Shakespeare's most joyful and popular comedy unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams."

The Merchant of Venice

By William Shakespeare

June 9–Sept. 28

Lowell Davies Festival Theatre

"Renowned actor Miles Anderson returns to the Festival stage as Shylock in Shakespeare's unforgettable tale of mercy and justice, generosity and greed. Anderson has previously appeared at the Globe as Leonardo da Vinci in the West Coast premiere of *Divine Rivalry*, Prospero in *The Tempest*, Antonio Salieri in *Amadeus* and as King George in *The Madness of George III*, which won him the San Diego Theatre Critics Circle Craig Noel Award. Adrian Noble directs."

Rosencrantz and Guildenstern are Dead

By Tom Stoppard

June 16–Sept. 26

Lowell Davies Festival Theatre

Paxton Whitehead and Charlotte Parry in the Old Globe's *Pygmalion*

VIDEO



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"Fast-paced and irresistibly funny, Tom Stoppard's classic farce turns Shakespeare's *Hamlet* inside out. As the story of Hamlet plays out all around them, Rosencrantz and Guildenstern struggle to figure out what it all means and whether they can escape their ultimate fate. Adrian Noble directs Stoppard's Tony Award-winning play."

The Rainmaker

By **N. Richard Nash**

July 13-Aug. 11

Donald and Darlene Shiley Stage, Old Globe Theatre

"N. Richard Nash's romantic comedy is set against the sweeping landscape of the American West. On her family's drought-ridden ranch, Lizzie's hopes and dreams have run as dry as the barren fields. When the irresistible Starbuck arrives in town, selling the promise of rain, Lizzie must decide: is he a con man, or does he hold the key to everything she desires?"

Double Indemnity

By **James M. Cain**

Adapted for the stage by David Pichette and R. Hamilton Wright

July 26-Aug. 25

Sheryl and Harvey White Theatre

"When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime – until it all starts to unravel. Reimagined for the stage, the classic crime novel and film noir masterpiece is sexy, fun and wildly theatrical."

*

The Tony Award-winning Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and Darlene Shiley Stage in the 600-seat Old Globe Theatre and the 250-seat Sheryl and Harvey White Theatre — both part of The Old Globe's Conrad Prebys Theatre Center — and the 605-seat outdoor Lowell Davies Festival Theatre, home of its Shakespeare Festival.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.

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The Merchant of Venice, Directed by Adrian Noble, Begins June 9 at Old Globe's Shakespeare Fest

By [Michael Gioia](#)
09 Jun 2013

William Shakespeare's *The Merchant of Venice*, directed by **Adrian Noble** (*Chitty Chitty Bang Bang*), who is in the midst of his fourth and final season as the artistic director of **The Old Globe's** Shakespeare Festival, begins performances June 9 in San Diego.

Advertisement

Noble also directs *Rosencrantz and Guildenstern* as part of the Globe's 2013 summer season. The festival kicked off June 2 with *A Midsummer Night's Dream*, helmed by Olivier Award-nominated director Ian Talbot.

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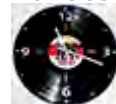


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Miles Anderson and Krystel Lucas
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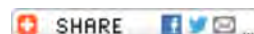
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Rosencrantz and Guildenstern are Dead, Directed by Adrian Noble, Begins June 16 at Old Globe's Shakespeare Fest

By *Michael Gioia*
 16 Jun 2013

Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, directed by **Adrian Noble** (*Chitty Chitty Bang Bang*), who is in the midst of his fourth and final season as the artistic director of **The Old Globe's** Shakespeare Festival, begins performances June 16 in San Diego.

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Noble also directs *The Merchant of Venice*, which began performances June 9, as part of the Globe's 2013 summer season. The festival kicked off June 2 with *A Midsummer Night's Dream*, helmed by Olivier Award-nominated director Ian Talbot.

"Seeing Shakespeare outdoors on a balmy summer night is one of the most magical experiences it's possible to have in the theatre, and the Globe's annual Shakespeare Festival is as good as that experience gets," said Old Globe artistic director Barry Edelstein in a previous statement. "One of the reasons it's so special is the talent of our own Adrian Noble, and while he will be leaving the Globe once this summer's Festival is open, all San Diegans will be able to cheer and salute him for giving us another fantastic season with two superb productions of his

own, and a third from the gifted Ian Talbot. The Globe and I thank Adrian for four summers of beautiful work, and we look forward to welcoming him back soon."

Miles Anderson returns to the Festival as Shylock in *The Merchant of Venice* and as Bottom in *A Midsummer Night's Dream*. Jay Whittaker returns for his fourth consecutive Festival season as Oberon in *Midsummer*. Whittaker also stars as Guildenstern, joining Festival newcomer John Lavelle as

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Rosencrantz in *Rosencrantz and Guildenstern Are Dead*. Lavelle also appears as Snug in *Midsummer* and Lancelot Gobbo in *Merchant*. Also making her Festival debut is Krystel Lucas, who appears as Titania in *Midsummer* as Portia in *Merchant*.

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Grammy Award-winning musician Sting will perform a series of benefit concerts for the Public Theater this fall. The evenings will premiere music from his new musical and album of the same title, *The Last Ship*.

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Michael Hayden and Angel Desai to Star in *Double Indemnity* at Old Globe

By [Carey Purcell](#)

09 Jul 2013



Angel Desai and Michael Hayden
Photo by Jim Cox

The cast and creative team for **The Old Globe's** production of *Double Indemnity* have been announced.

Adapted by David Pichette and R. Hamilton Wright from the novel by **James M. Cain**, *Double Indemnity* will begin previews July 27, prior to an official opening Aug. 1. Performances run through Aug. 25.

Directed by John Gould Rubin, the cast includes **Michael Hayden** (*Judgment at Nuremberg*, *Carousel*, *Cabaret*) as Walter Huff and **Angel Desai** (*Company*, *The Tempest*, *The Bubbly Black Girl Sheds Her Chameleon Skin*) as Phyllis Nirlinger with **Murphy Guyer** as Keyes and Hebert Nirlinger, Megan Ketch as Lola Nirlinger and Nettie and Vayu O'Donnell

as Sachetti, Jackson and Norton.

"When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money," press notes state. "It seems like the perfect crime — until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is a riveting summer thriller."

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The creative team includes Christopher Barreca (scenic design), David Israel Reynoso (costume design), Stephen Strawbridge (lighting design), Elizabeth Rhodes (sound design), Keith Skretch



(projection design), Kwan-Fai Lam (original music), Caparelliottis Casting (casting) and Peter Van Dyke (stage manager).

Tickets can be purchased online at TheOldGlobe.org or by phone at (619) 23-GLOBE.



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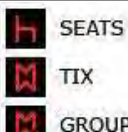
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Tuesday, July 9, 2013; 03:07 PM - by [BWW News Desk](#)



[The Old Globe](#) today announced the cast and creative team for the San Diego Premiere of the crime classic *Double Indemnity*, adapted by [David Pichette](#) and [R. Hamilton Wright](#) from the novel by [James M. Cain](#). Directed by [John Gould](#) Rubin, *Double Indemnity* will run July 27 - August 25, 2013 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run July 27 - July 31. Opening night is Thursday, Aug. 1 at 8:00 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The classic crime novel and film noir masterpiece *Double Indemnity* has been reinvented for the stage. When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime-until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is a riveting summer thriller.

"*Double Indemnity* is one great yarn, an edge-of-your-seat, what-will-happen-next thrill ride, and it's a perfect summer entertainment for San Diego audiences," said Artistic Director [Barry Edelstein](#). "The innovative and imaginative director [John Gould](#) Rubin has assembled an A-list team of designers to bring to the Globe a production that I know will excite and delight."

[Michael Hayden](#) (Walter Huff) has appeared on Broadway in *Judgment at Nuremberg* (Tony Award nomination), *Carousel*, *Cabaret*, *Enchanted April*, *Festen* and *Henry IV*, and his Off Broadway credits include *All's Well That Ends Well* and *Measure for Measure* (Shakespeare in the Park), *The Lady from Dubuque* ([Signature Theatre](#) Company), [Dessa Rose](#) and *Far East* ([Lincoln Center Theater](#)) and *All My Sons* (Roundabout Theatre Company).

[Angel Desai](#) (Phyllis Nirlinger) played Marta in the Tony Award-winning 2006 Broadway revival of *Company*, and she has been seen Off Broadway in *The Winter's Tale* directed by [Barry Edelstein](#) and *The Tempest* ([Classic Stage Company](#)), *Stop Kiss* and *Henry VIII* ([The Public Theater](#)), *Manic Flight Reaction* and *The Bubbly Black Girl Sheds Her Chameleon Skin* ([Playwrights Horizons](#)) and *The Architecture of Loss* (New York Theatre Workshop).

The cast of *Double Indemnity* also features [Murphy Guyer](#) (Keyes, Hebert Nirlinger), [Megan Ketch](#) (Lola Nirlinger, Nettie) and Vayu O'Donnell (Sachetti, Jackson, Norton).

The creative team includes [Christopher Barreca](#) (Scenic Design), [David Israel Reynoso](#) (Costume Design), [Stephen Strawbridge](#) (Lighting Design), [Elizabeth Rhodes](#) (Sound Design), Keith Skretch (Projection Design), Kwan-Fai Lam (Original Music), [Caparelliots Casting](#) (Casting) and [Peter Van Dyke](#) (Stage Manager).

Double Indemnity is supported in part through gifts from Production Sponsors Nina and Robert Doede; Elaine and Leonard Hirsch; Gloria Rasmussen, in memory of Dick Rasmussen; and Mandell Weiss Charitable Trust.

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TICKETS to Double Indemnity can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on July 27 and continue through Aug. 25. Ticket prices start at \$29.

Performance times: Previews: Saturday, July 27 at 8:00 p.m., Sunday, July 28 at 7:00 p.m., Tuesday, July 30 at 7:00 p.m. and Wednesday, July 31 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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Photo Flash: Sneak Peek at Michael Hayden, Angel Desai and More in Old Globe's DOUBLE INDEMNITY

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Tuesday, July 9, 2013; 04:07 PM - by [BWW News Desk](#)

[The Old Globe](#) presents DOUBLE INDEMNITY, Adapted by [David Pichette](#) and [R. Hamilton Wright](#), Based on the Book by [James M. Cain](#), Directed by [John Gould](#) Rubin, July 27 - Aug. 25, 2013 at the Sheryl and [Harvey White](#) Theatre, [Conrad Prebys](#) Theatre Center. Ticket prices start at \$29. BroadwayWorld has a sneak peek at the cast below.

The classic crime novel and film noir masterpiece, reinvented for the stage. When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two plot the perfect murder-until it all starts to unravel.

The creative team includes: [David Pichette](#) (Playwright), [R. Hamilton Wright](#) (Playwright), [James M. Cain](#) (Novelist), [John Gould](#) Rubin (Director), [Christopher Barreca](#) (Scenic Design), [David Israel Reynoso](#) (Costume Design), [Stephen Strawbridge](#) (Lighting Design), [Elizabeth Rhodes](#) (Sound Design), Keith Skretch (Projection Design), Kwan-Fai Lam (Original Music), [Caparelliots Casting](#) (Casting) and [Peter Van Dyke](#) (Stage Manager).

The cast includes: [Angel Desai](#) (Phyllis Nirlinger), [Murphy Guyer](#) (Keyes, Hebert Nirlinger), [Michael Hayden](#) (Walter Huff), [Megan Ketch](#) (Lola Nirlinger, Nettie) and Vayu O'Donnell (Sachetti, Jackson, Norton).

[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. Free parking is available throughout the park. Valet parking is also available (\$10).

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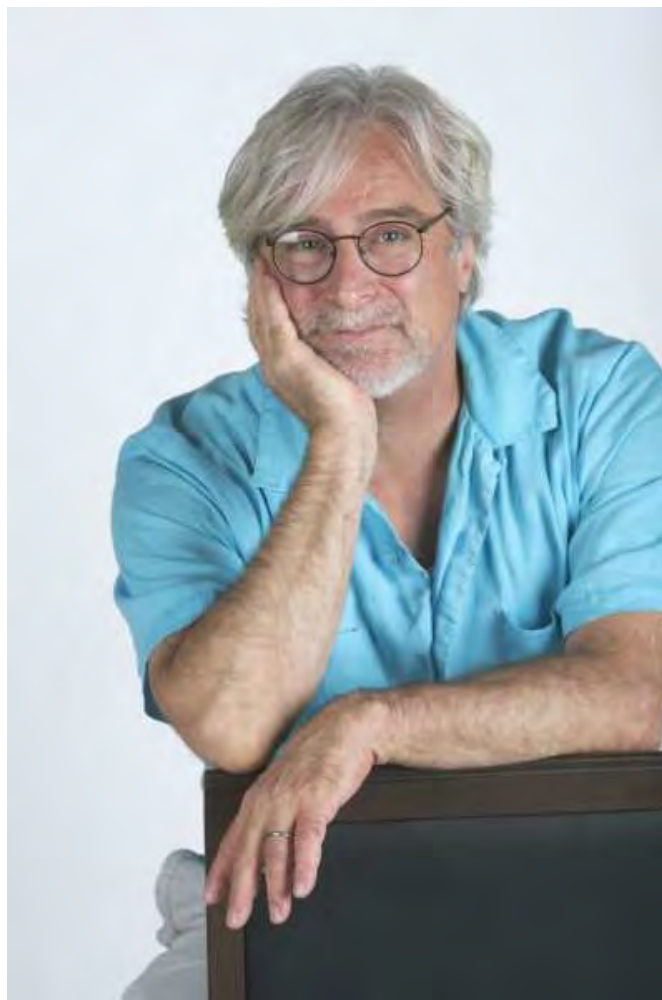
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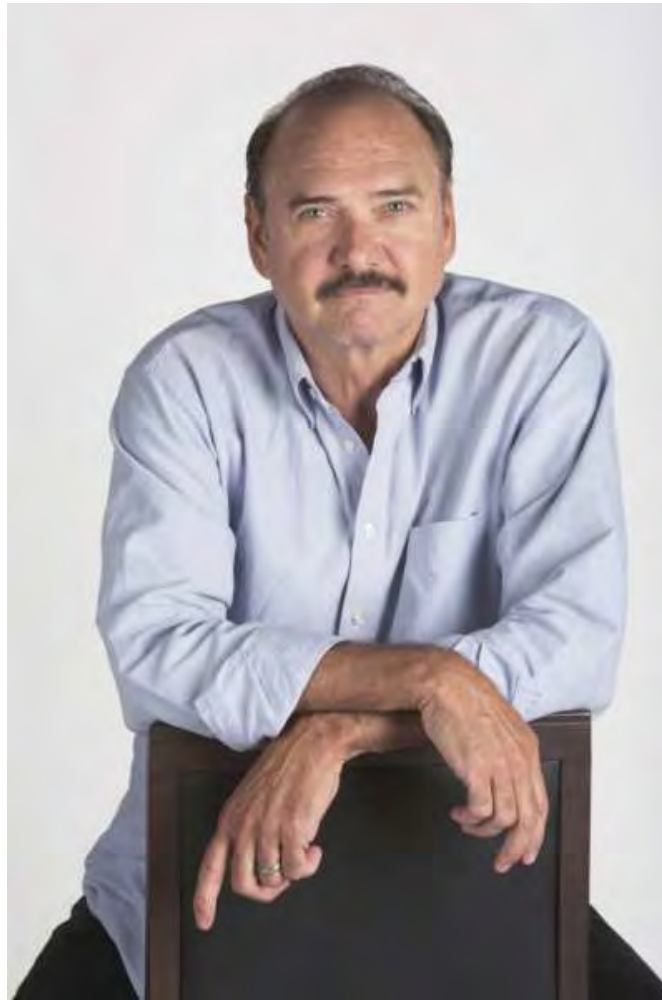
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The Cast



The Cast



[Angel Desai](#) as Phyllis Nirlinger



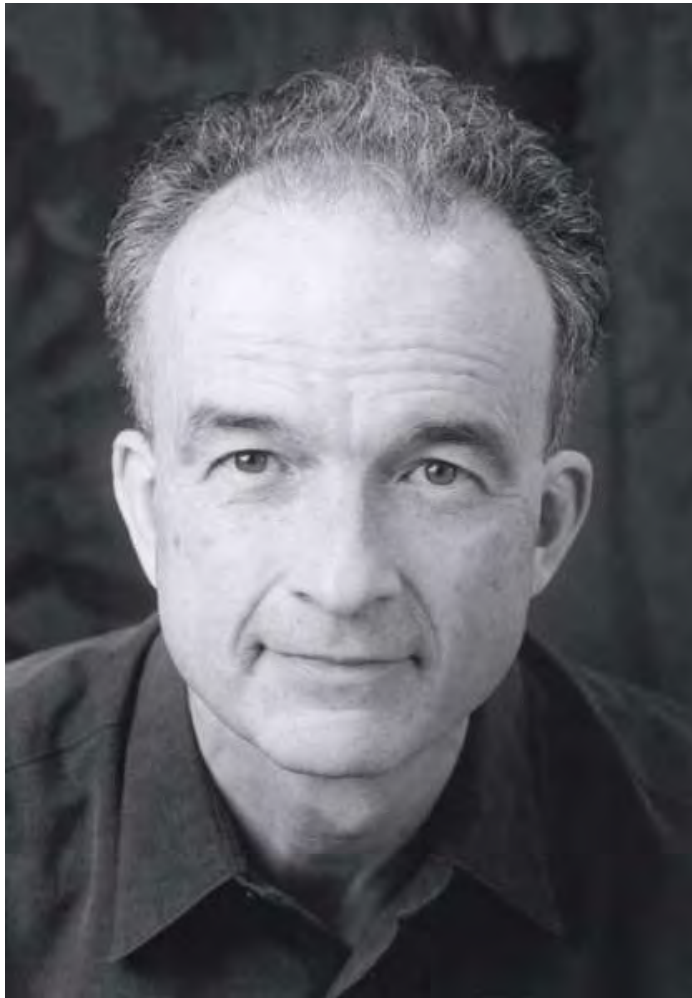
[Michael Hayden](#) as Walter Huff



[Angel Desai](#) as Phyllis Nirlinger and [Michael Hayden](#) as Walter Huff



[Angel Desai](#) as Phyllis Nirlinger and [Michael Hayden](#) as Walter Huff



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The Old Globe Extends DOUBLE INDEMNITY Through 9/1

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Wednesday, July 24, 2013; 01:07 PM - by [BWW News Desk](#)

[The Old Globe](#) today announced that the San Diego Premiere of the crime classic *Double Indemnity* will receive an additional week of performances and will now run through Sept. 1. The production begins previews on July 27 and was originally set to close on Aug. 25. Opening night is Aug. 1. *Double Indemnity* is adapted by [David Pichette](#) and [R. Hamilton Wright](#) from the book by [James M. Cain](#) and is directed by [John Gould](#) Rubin. Tickets for the extension week are currently available to subscribers only and will go on sale to the public on Friday, July 26 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The classic crime novel and film noir masterpiece *Double Indemnity* has been reinvented for the stage. When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime-until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is a riveting summer thriller.

As previously announced, [Michael Hayden](#) plays Walter Huff. Hayden has appeared on Broadway in *Judgment at Nuremberg* (Tony Award nomination), *Carousel*, *Cabaret*, *Enchanted April*, *Festen* and *Henry IV*, and his Off Broadway credits include *All's Well That Ends Well* and *Measure for Measure* (Shakespeare in the Park), *The Lady from Dubuque* ([Signature Theatre](#) Company), [Dessa Rose](#) and *Far East* ([Lincoln Center Theater](#)) and *All My Sons* (Roundabout Theatre Company).

[Angel Desai](#) appears as Phyllis Nirlinger. Desai played Marta in the Tony Award-winning 2006 Broadway revival of *Company*, and she has been seen Off Broadway in *The Winter's Tale* directed by [Barry Edelstein](#) and *The Tempest* ([Classic Stage Company](#)), *Stop Kiss* and *Henry VIII* ([The Public Theater](#)), *Manic Flight* Reaction and *The Bubbly Black Girl Sheds Her Chameleon Skin* ([Playwrights Horizons](#)) and *The Architecture of Loss* (New York Theatre Workshop).

The cast of *Double Indemnity* also features [Murphy Guyer](#) (Keyes, Herbert Nirlinger), [Megan Ketch](#) (Lola Nirlinger, Nettie, Nurse) and Vayu O'Donnell (Sachetti, Jackson, Norton).

The creative team includes [Christopher Barreca](#) (Scenic Design), [David Israel Reynoso](#) (Costume Design), [Stephen Strawbridge](#) (Lighting Design), [Elizabeth Rhodes](#) (Sound Design), Keith Skretch (Projection Design), Kwan-Fai Lam (Original Music), [Caparelliots Casting](#) (Casting) and [Peter Van Dyke](#) (Stage Manager).

Double Indemnity is supported in part through gifts from Production Sponsors Nina and Robert Doede; Elaine and Leonard Hirsch; Gloria Rasmussen, in memory of Dick Rasmussen; and Mandell Weiss Charitable Trust.

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TICKETS to Double Indemnity can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on July 27 and continue through Sept. 1. Ticket prices start at \$29. Performance times: Previews: Saturday, July 27 at 8:00 p.m., Sunday, July 28 at 7:00 p.m., Tuesday, July 30 at 7:00 p.m. and Wednesday, July 31 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There will be no 7:00 p.m. performance on Sunday, Sept. 1. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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Old Globe's *Double Indemnity*, Starring Michael Hayden and Angel Desai, Extends Performances through Sept. 1

By [Carey Purcell](#)
 24 Jul 2013



Angel Desai and Michael Hayden
 Photo by Jim Cox

The Old Globe's production of *Double Indemnity* has extended its performances to run through Sept. 1.

The production, which begins previews July 27 prior to an official opening Aug. 1, was originally scheduled to run through Aug. 25

Adapted by David Pichette and R. Hamilton Wright from the novel by **James M. Cain**, *Double Indemnity* is directed by John Gould Rubin.

The cast includes **Michael Hayden** (*Judgment at Nuremberg*, *Carousel*, *Cabaret*) as Walter Huff and **Angel Desai** (*Company*, *The Tempest*, *The Bubbly Black Girl Sheds Her Chameleon Skin*) as Phyllis Nirlinger with **Murphy**

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"When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money," press notes state. "It seems like the perfect crime — until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is a riveting summer thriller."

The creative team includes Christopher Barreca

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(scenic design), David Israel Reynoso (costume design), Stephen Strawbridge (lighting design), Elizabeth Rhodes (sound design), Keith Skretch (projection design), Kwan-Fai Lam (original music), Caparelliotis Casting (casting) and Peter Van Dyke (stage manager).

Tickets can be purchased online at TheOldGlobe.org or by phone at (619) 23-GLOBE.

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Old Globe's *Double Indemnity*, Starring Michael Hayden and Angel Desai, Begins Previews July 27

By [Carey Purcell](#)
 27 Jul 2013



Angel Desai and Michael Hayden
 Photo by Jim Cox

and Norton.

"When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money," press notes state. "It seems like the perfect crime — until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is a riveting summer thriller."





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The creative team includes Christopher Barreca (scenic design), David Israel Reynoso (costume design), Stephen Strawbridge (lighting design), Elizabeth Rhodes (sound design), Keith Skretch (projection design), Kwan-Fai Lam (original music), Caparelliotis Casting (casting) and Peter Van Dyke (stage manager).

Tickets can be purchased online at TheOldGlobe.org or by phone at (619) 23-GLOBE.

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Old Globe's *Double Indemnity*, Starring Michael Hayden and Angel Desai, Opens Aug. 1

By [Carey Purcell](#)
01 Aug 2013



Angel Desai and Michael Hayden
Photo by Jim Cox

The Old Globe's production of *Double Indemnity* opens Aug. 1, following preview performances that began July 27 in San Diego, CA. Performances will continue through Sept. 1.

Adapted by David Pichette and R. Hamilton Wright from the novel by **James M. Cain**, *Double Indemnity* is directed by John Gould Rubin.

The cast includes **Michael Hayden** (*Judgment at Nuremberg*, *Carousel*, *Cabaret*) as Walter Huff and **Angel Desai** (*Company*, *The Tempest*, *The Bubbly Black Girl Sheds Her Chameleon Skin*) as Phyllis Nirlinger with **Murphy Guyer** as Keyes and Hebert Nirlinger, Megan Ketch as Lola Nirlinger and Nettie and Vayu O'Donnell as Sachetti, Jackson

and Norton.

"When small-time insurance agent Walter Huff falls under the spell of Phyllis, a gorgeous femme fatale, the two conspire to murder her husband for the insurance money," press notes state. "It seems like the perfect crime — until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is a riveting summer thriller."

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The creative team includes Christopher Barreca (scenic design), David Israel Reynoso (costume design), Stephen Strawbridge (lighting design), Elizabeth Rhodes (sound design), Keith Skretch

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(projection design), Kwan-Fai Lam (original music), Caparelliotis Casting (casting) and Peter Van Dyke (stage manager).

Tickets can be purchased online at TheOldGlobe.org or by phone at (619) 23-GLOBE.



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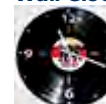


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Wednesday, July 31, 2013; 08:07 PM - by [BWW News Desk](#)

DOUBLE INDEMNITY, adapted by [David Pichette](#) and [R. Hamilton Wright](#) and based on the Book by [James M. Cain](#), is directed by [John Gould](#) Rubin and runs now through September 1, 2013, at [The Old Globe's](#) Sheryl and [Harvey White](#) Theatre at the [Conrad Prebys](#) Theatre Center. BroadwayWorld has a first look at the cast in action below!

The classic crime novel and film noir masterpiece, reinvented for the stage. When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two plot the perfect murder-until it all starts to unravel.

CREATIVE TEAM: [David Pichette](#) (Playwright), [R. Hamilton Wright](#) (Playwright), [James M. Cain](#) (Novelist), [John Gould](#) Rubin (Director), [Christopher Barreca](#) (Scenic Design), [David Israel Reynoso](#) (Costume Design), [Stephen Strawbridge](#) (Lighting Design), [Elizabeth Rhodes](#) (Sound Design), Keith Skretch (Projection Design), Kwan-Fai Lam (Original Music), [Caparelliotis Casting](#) (Casting) and [Peter Van Dyke](#) (Stage Manager).

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[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. Free parking is available throughout the park. Valet parking is also available (\$10). For tickets and more information, visit www.theoldglobe.org.

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[Murphy Guyer](#) as Herbert Nirlinger and [Angel Desai](#) as Phyllis Nirlinger



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Client Name: The Old Globe
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Publication Date: May 08, 2013
Page Number: 43,44
Circulation: 50,000
Size: 7 sq inch
Value: \$113.68



Car-free and carefree

CicloSDias takes back the street
on Aug. 11—plus 20 more cool
summertime events

—Alex Zaragoza

Double Indemnity at The Old Globe Theatre, Balboa Park. Another book that became a film and then a play, this one's an adaptation of the 1943 crime-noir novel by James M. Cain about an insurance agent who gets seduced and snookered by a luscious married woman who aims to rid herself of her husband and pocket a wad life-insurance cash. Runs **July 27 through Aug. 25**. oldglobe.org

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 Value: \$3,158.04

WHAT'S GOIN' ON?

Summer on Stage

by eileen sondak • nsondak@gmail.com

The season is heating up on local stages, both indoors and under the stars. The Old Globe is in full swing, and the La Jolla Playhouse will unveil a new play directed by Des McAnuff. Moonlight is bringing "The Wizard of Oz" to life in Vista, San Diego Pops is playing up a storm at the Embarcadero, and Cygnet is reviving Stephen Sondheim's multi-award-winning "Company" in Old Town. Finally, Broadway/San Diego is gearing up to give audiences a reason to rejoice with "Sister Act" at the Civic Theatre. That's a little taste of the summer crop coming our way.

The Old Globe's Festival Stage is rockin' this summer. Shakespeare's "A Midsummer Night's Dream" and "The

Merchant of Venice" are alternating on the outdoor stage with Tom Stoppard's "Rosencrantz and Guildenstern are Dead" (a hilarious romp that turns Shakespeare's "Hamlet" upside down). The three shows will be performed in repertory until Sept. 29. Adrian Noble directed "Merchant" and "Rosencrantz," while Ian Talbot took on the delightful "A Midsummer Night's Dream" in his Globe debut.

The Globe's production of "The Rainmaker" will make its way to the Main Stage July 13. This classic romantic comedy (by N. Richard Nash, born Nussbaum) is about a family in the drought-ridden American West and the stranger who promises to bring on the rain. It

The Lamb's will continue its brilliant production of "Fiddler on the Roof" through July 14. This masterful musical, with its litany of unforgettable songs, vibrant dances and poignant tale of life in Czarist Russia, is a must-see for audiences of all ages.

"A Midsummer Night's Dream" appears on the Old Globe's outdoor Festival Stage through Sept. 29.



PHOTO BY JIM COX

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will remain on stage through Aug. 11. The San Diego premiere of "Double Indemnity" will take to the White Stage July 27. The show, directed by John Gould Rubin, is about a small-time insurance agent and a femme fatale. Based on the film noir classic, "Double Indemnity" is slated to continue to thrill audiences in this intimate setting until Aug. 25.

The Summer Pops season of music under the stars continues July 4-6 with Bill Conti's "Star Spangled Pops." "Music of the Bee Gees" is next on the roster July 12-13, followed July 14 by "Pops Goes Classical, Passport to the World: A Night on the Blue Danube." "Distant Worlds: Music from Final Fantasy" is coming our way July 18, and "En Vogue" is set for July 19-20. Amy Grant performs July 26-27, and Nathan Pacheco's "Nessun Dorma to Hallelujah" concert is slated for July 28 to wrap up a busy and eclectic month for Summer Pops.

The La Jolla Playhouse recently unveiled "Tribes," directed by David Cromer. The Drama Desk Award-winning play deals with a deaf son of a family of intellectuals who finds a tribe of his own in the deaf community. You can check out this fascinating work until July 21.

The Playhouse will showcase a new play inspired by the film "Sideways" July 16. Local favorite Des McAnuff returns to direct this piece, which remains at the Playhouse through Aug. 18.

Cygnnet Theatre will engage audiences with a production of Stephen Sondheim's "Company," a multi-Tony Award-winning musical, July 5-Aug. 18. The show explores a 35th birthday boy's views on love and marriage and features a large cast of local favorites, under the able direction of Sean Murray.

Broadway/San Diego is ready to import the Broadway show "Sister Act," a divine musical comedy with original music by Alan Menken. This lively show will take over the Civic Theatre July 30-Aug. 4. "Sister Act" makes merry with a wannabe diva who takes cover in a convent after she witnesses a crime.

The Lamb's Players' "MixTape," the long-running '80s musical, is back on the boards. The wildly popular show is ensconced at the Horton Grand in downtown San Diego once again, and it should stick around through the end of August.

The Lamb's will continue its brilliant production of "Fiddler on the Roof" at its Coronado home through July 14. This masterful musical, with its litany of unforgettable songs, vibrant dances and poignant tale of life in Czarist Russia, is a must-see for audiences of all ages.



PHOTO BY MICHAEL LAMONT

Shakespeare's "The Merchant of Venice" will play at the Old Globe in repertory with "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern are Dead" all summer long.

North Coast Repertory Theatre is planning "Perfect Wedding," a side-splitting comedy directed by Matthew Wiener. The show (a mix of mistaken identity, wordplay and physical comedy) will keep audiences laughing at the troupe's Solana Beach home July 10-Aug. 4.

Moonlight's production of "South Pacific," a wonderful vintage Rodgers and Hammerstein musical that abounds with unforgettable songs, will finish its run at the Moonlight Bowl July 13. Coming up next in Moonlight's 33rd summer season is "The Wizard of Oz," a show that young and old will enjoy together. Visit the land of Oz July 24-Aug. 10.

The Reuben H. Fleet Science Center is showcasing the IMAX film "Rocky Mountain Express," a dizzying ride that brings to life the age of steam engine locomotives. The film is set to the rhythm of a live steam locomotive and has some spectacular visual effects. The Fleet's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Flight of the Butterflies" is here for an open-ended stay at the Dome Theatre. "Nano," "Block Busters" and "Origins in Space" are among the other ongoing offerings at the museum.

The San Diego Museum of Art just launched a comprehensive exhibition of Arnold Newman's photography. This first retrospective since his death in 2006 will be on display through Sept. 8. The newly renovated Asian galleries will feature

"Art of East Asia," a reinstallation of Asian art from the permanent collection.

The Oceanside Museum is exhibiting "Intersections: Charles Arnoldi," a sampling of the artist's seminal work, through Aug. 25. "Tony DeLap: Selections from 50 Years," is slated to remain on view through Oct. 6. "Volcanoes and Full Moons: Ernest Silva," an exhibition of work by the celebrated artist, will stick around through Sept. 15, as will "Looking for Things: Jay Johnson," a diverse and humorous show.

The Museum of Man is offering "Our Journeys Through Life," an exploration of celebrations and rituals, through Dec. 8. "From the Vault: Rare Artifacts with Fascinating Stories" (the first exhibition from the museum's own collection in a long time) is also on view throughout the year.

Birch Aquarium at Scripps will sponsor "Shark Conservation: Safeguarding the Future of the Ocean" July 8. Look for "Sharks Celebration" to take place July 20 at the Birch.

Mingei Museum is featuring "Allied Craftsmen Today," a juried show highlighting the work of 37 artists. The exhibition, representing a rich diversity of work, will remain at the Balboa Park museum through early January.

The Air and Space Museum is featuring a "Ripley's Believe It or Not" exhibition for the first time in 80 years. This fascinating, one-of-a-kind show will remain until the end of this year. ✕



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tuesday, aug. 6



Angel Desai and Michael Hayden in *Double Indemnity*

Double Indemnity

The classic crime novel and film noir masterpiece, reinvented for the stage! When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime – until it all starts to unravel. Sexy, fun and wildly theatrical, *Double Indemnity* is the perfect

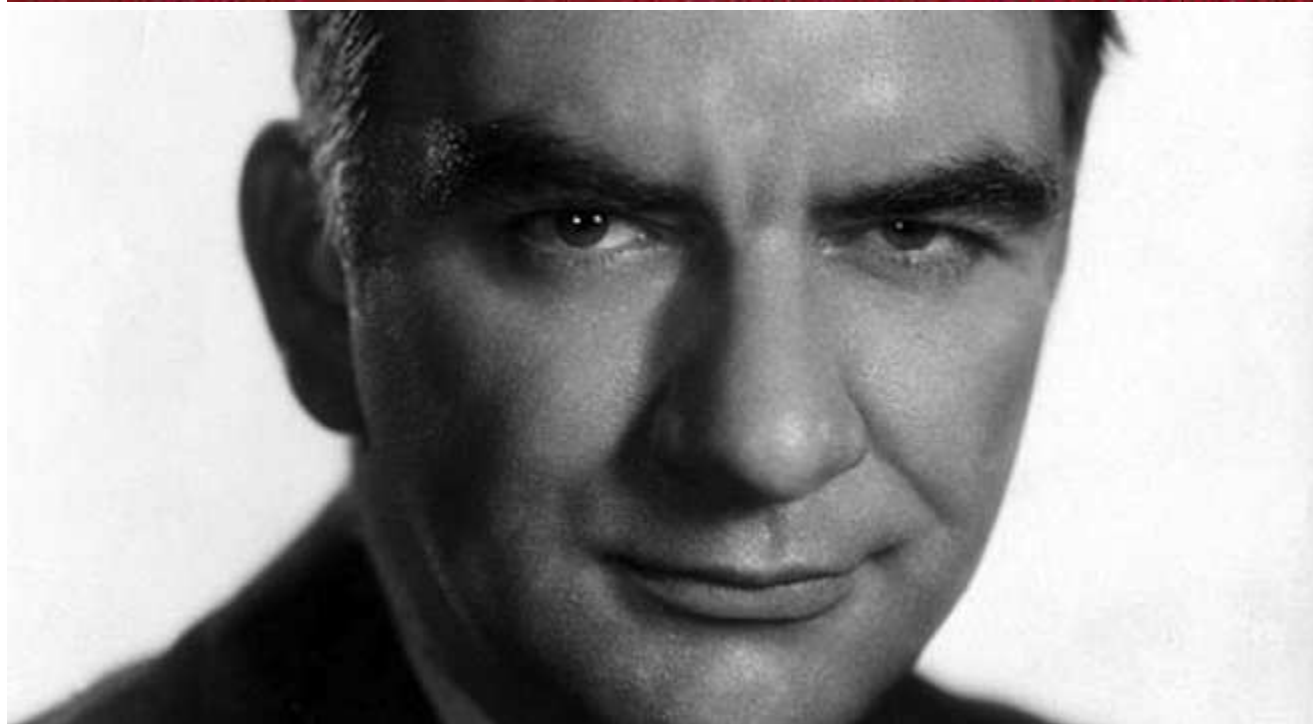
summer thriller.

*Sheryl & Harvey White Theatre,
 Conrad Prebys Theatre Center, 1363
 Old Globe Way in Balboa Park, 7 p.m.,
 tickets \$67, 619-234-5623,
theoldglobe.org*

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Raymond raised Cain

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By [Jeff Smith](#), Aug. 5, 2013

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[Double Indemnity](#)

- Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park
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In 1927, Ruth Snyder, a woman in Queens, persuaded her lover, Judd Gray, to kill her husband so they could collect the insurance, which had a double indemnity clause for accidental death. Snyder and Gray got nabbed, and Gray got the chair at Sing Sing.

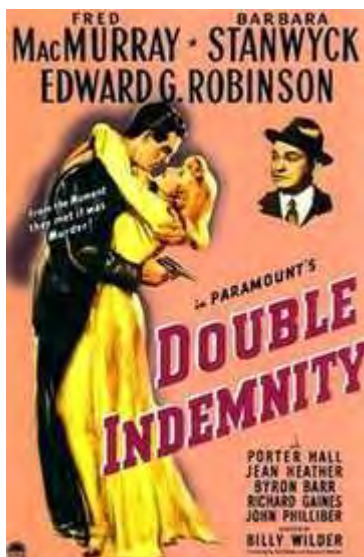
Working as a journalist at the time, James M. Cain attended the trial and later based his novella, *Double Indemnity*, on the story. *Liberty Magazine* serialized it in 1935-36.

Paramount Pictures bought the rights. In 1943, director Billy Wilder teamed up with famed hardboiler-novelist Raymond Chandler to write the screen play.

It would be Chandler's first. During the initial interview, he said he'd happily do a treatment for a few hundred dollars, which he assumed was a large sum. To cure his naivete, the moguls at Paramount said get an agent. Chandler did and signed a 13-week contract for \$750.00 a week.

The first week, he turned in 80 pages, which horrified every writer under contract – their minimum amount was eleven double spaced pages - and even the moguls, who thought he was either subversive or stark raving loopy; so Billy Wilder came in to co-write.

Since he had never collaborated with anyone, the 55-year-old Chandler got edgy. Typing nine-to-five in Paramount's "Tower of Babel" (the Writer's Building) didn't help: one chair, one desk, bare walls, upright telephone – and, on the plus side, a secretary.



Chandler said his four-month collaboration with Wilder “has probably shortened my life.”

To Wilder, Chandler “looked like a poet is supposed to look” and later said Chandler was “one of the greatest creative minds” he’d ever met.

But throughout the process the ever-crafty Wilder gave the novelist so much guff that at one point Chandler wrote a list of grievances (among them Wilder’s habit of swinging his leather-handled cane like a sword in Chandler’s face), and walked out.

Wilder caused the tempests on purpose. “If two people think alike,” he said, “it’s like two men pulling at one end of a rope.” Writers “need an opponent to bounce things off.”

Chandler said he learned what he could about screenwriting from Wilder. “Which is not too much.”

Chandler taught Wilder too. Cain’s dialogue worked in the novella. But when actors spoke the lines they were “quite colorless and tame.” They sounded, said Chandler, ever-eager to denounce a rival novelist, “like a bad high school play.”

Cain had “written for the eye, not the ear,” said Chandler. He cut out the “he said/she said” markers, which gave speeches a “ragged look” on the page.

Chandler, who could be downright catty with any claimant to his crown, wrote Cain a letter of explanation.

Although critics praised Cain’s dialogue, Chandler said that when spoken, it “had a sort of remote effect that I was at a loss to understand.

“It came to me that the effect...is only partly sound and sense. The rest...is the appearance on the page.”

The “ragged look” let the eye take in several lines at once: “You read the stuff in batches, not in individual speech and counter-speech. On the screen, this is all lost, and the essential mildness of the phrasing shows up as lacking sharpness.

“For the screen everything has to be sharpened and pointed and whenever possible elided.

“But of course,” Chandler added with a final thrust of his poisoned petard, “you know far more about it than I do.”

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Old Globe

"Double Indemnity," which was adapted by David Pichette and R. Hamilton Wright, is based on the Book by James M. Cain, and is directed by John Gould Rubin. It runs through Aug. 25, 2013 at the Sheryl and Harvey White Theatre at Conrad Prebys Theatre Center in Balboa Park.

When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two plot the perfect murder—until it all starts to unravel.

The cast includes Angel Desai (Phyllis Nirlinger), Murphy Guyer (Keyes, Hebert Nirlinger), Michael Hayden (Walter Huff), Megan Ketch (Lola Nirlinger, Nettie) and Vayu O'Donnell (Sachetti,

Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



Angel Desai stars as Phyllis Nirlinger and Michael Hayden as Walter Huff in the San Diego Premiere of "Double Indemnity."

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Page 1 of 2

WHAT'S

GOIN'

ON?

Summer Entertainment Sizzles

by eileen sondak • nsondak@gmail.com

The summer season is still sizzling for entertainment seekers. The Old Globe is going strong on all three stages, the Lamb's is giving the vintage Hitchcock film, "The 39 Steps," a brand new twist in its Coronado home, Summer Pops is playing up a storm under the stars at the Embarcadero, and you'll find something to see in just about every local venue this month.

The Old Globe's Festival Stage has three outstanding offerings this summer. Shakespeare's "A Midsummer Night's Dream" and "Merchant of Venice" are alternating on the outdoor stage with Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" (a hilarious romp that turns Shakespeare's "Hamlet" upside down). The three shows

will be performed in rotating repertory until Sept. 29.

Adrian Noble directed "Merchant..." and "Rosencrantz...", while Ian Talbot took on "Midsummer Night's Dream" in his Globe debut, and made it a delightful alfresco experience for audiences of all ages. Credit Noble for his insightful and sensitive staging of "Merchant..."—a play that often elicits cringes for the anti-Semitic overtones in the Bard's work. Noble's direction of Stoppard's absurdist comedy is splendid as well, and this long-overdue production is a fine addition to the Globe's summer slate.

As usual, the cast for the Festival Stage threesome draws from some of the Globe's favorite thespians,

Burt Bacharach performs as part of the Summer Pops season Aug. 4.

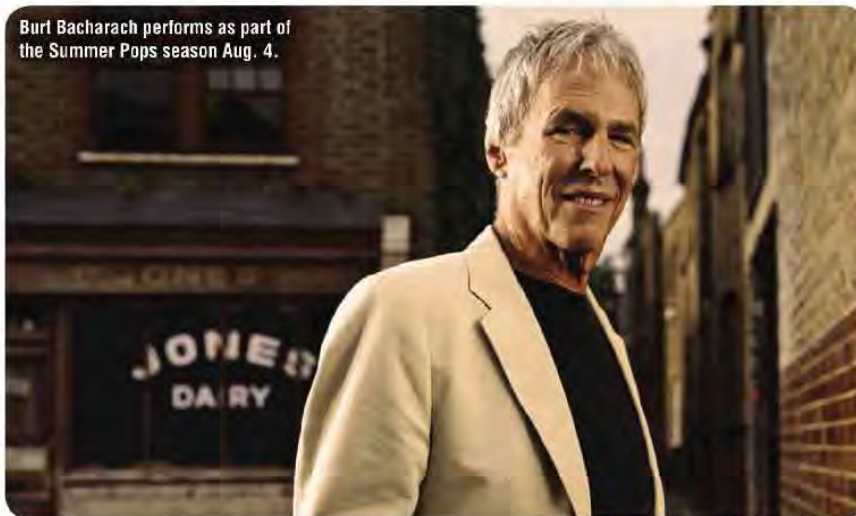


PHOTO COURTESY: SUMMER POPS

The La Jolla Playhouse is staging a new play inspired by the film, "Sideways" through Aug. 26 at the Potiker Theatre.

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including Jay Whittaker, Miles Anderson, and Ryman Sneed. They are joined by a few talented newcomers, such as Adam Gerber and John Lavelle. See them portray different roles in each play to excellent effect.

The Globe's production of "The Rainmaker" inhabits the Main Stage. This classic romantic comedy (by N. Richard Nash, born Nussbaum) is about a family in the drought-ridden American West and the stranger who promises to bring on the rain. It will remain on stage through Aug. 11. The San Diego premiere of "Double Indemnity" is thrilling audiences on the adjacent White stage. The show—directed by John Gould Rubin—is about a small time insurance agent and a femme fatale. Based on the film noir classic, "Double Indemnity" is slated to continue in this intimate setting until Aug. 25.

The Summer Pops season of music under the stars continues on Aug. 2-3 with "Broadway Tonight"—featuring music from "Les Miserables" and other hits from the Great White Way. "Burt Bacharach: I Say a Little Prayer" follows on Aug. 4. "Michael Bolton: Time, Love, and Tenderness" will entertain Aug. 9-10, while "Cirque Musica" heads this way Aug. 16-17.

"Pixar in Concert" is on tap Aug. 18, and "Ozomatli: Salsa, Samba, Dancehall, and Funk" mixes it up Aug. 22. If you're a fan of '80s music, "Don't Stop Believin'" with Debbie Gibson and Sam Harris, is your cup of tea. See it Aug. 23-24, and to bring the summer to a delightful conclusion, "1812 Tchaikovsky Spectacular" will light up the Embarcadero Aug. 30-Sept. 1.

The La Jolla Playhouse is staging a new play inspired by the film, "Sideways" through Aug. 26 at the Potiker Theatre. Local favorite Des McAnuff returned to direct this piece about two buddies (a thwarted writer and a has-been TV actor) and their rocky road trip through wine country. The film version earned five Oscar nominations. Second City returns to the Playhouse's Mandell Weiss Forum on Aug. 6. The troupe will deliver its unique brand of satirical humor through Sept. 1.

Cygnnet Theatre is engaging audiences with a production of Stephen Sondheim's "Company," a multi-Tony Award-winning musical. The clever show—slated to remain at the troupe's Old Town Theater through Aug. 18—explores a 35th birthday-boy's views on love and marriage, and features a large cast of local favorites, under the able direction of Sean Murray.

"You Say Tomato, I Say Shut Up!"—a comedy



PHOTO BY JIM COX

Danielle Skraastad appears as Lizzie Curry and Gbenga Akinagbe as Bill Starbuck in N. Richard Nash's "The Rainmaker," through Aug. 11 at The Old Globe.

about relationships, love, and marriage—will continue to keep audiences in stitches at the Lyceum Theatre through Aug. 18.

The Lamb's is conjuring up a sly evocation of the Hitchcock classic, "The 39 Steps." This funny take on the vintage movie will set up shop at the Lamb's Coronado home Aug. 9 through Sept. 22. "MixTape," the long-running '80s musical, is back on the boards. The wildly popular show is ensconced at the Horton Grand in downtown San Diego once again—and it should stick around at least through the end of the month.

North Coast Repertory Theatre is presenting "Perfect Wedding," a sidesplitting comedy directed by Matthew Wiener. The show (a mix of mistaken identity, wordplay, and physical comedy) will amuse audiences at the troupe's Solana Beach home until Aug. 4. Supporters of NCR will gather on Aug. 17 for a benefit.

Moonlight's production of "The Wizard of Oz" will continue its stay at the Moonlight Bowl through Aug. 10. Visit the land of Oz with the whole family before it moves on.

Junior Theater is presenting "Guys and Dolls" at its Casa del Prado Theater in Balboa Park through Aug. 11. This classic musical is a winner with everyone older than 10 years old—and a special treat for fans of the colorful Damon Runyon characters on which the show was based.

The San Diego Natural History Museum unveiled "Mammoths and Mastodons: Titans of the Ice Age" recently. The exhibition recreates ancient environments and gives us an up close look at these amazing creatures. The museum is featuring "Dino Jaws," an exotic U.S. premiere that takes us into the world of dinosaurs, until Sept. 12. "Fossil Mysteries," "Skulls," and "Water: A California Story" are on permanent exhibition.

The Reuben H. Fleet Science Center is bringing back some fan-favorite films this month, including "Mysteries of Egypt," "Everest," and "Grand Canyon Adventure." The museum is also showcasing "Rocky Mountain Express," a dizzying ride that brings to life the age of steam. The film is set to the rhythms of a live steam locomotive, and has some spectacular visual effects. The Fleet's "Tinkering Studio"—a hands-on workshop—will stay on permanently. "Flight of the Butterflies" is here for an open-ended stay in the Dome Theater. "Nano," "Block Busters," and "Origins in Space" are among the other ongoing offerings at the museum.

The San Diego Museum of Art just launched a comprehensive exhibition of Arnold Newman's photography. This first retrospective since his death in 2006 will be on display through Sept. 8. ☼



Double Indemnity

Who hasn't wanted to kill his or her spouse for the insurance money? C'mon now don't lie—you've thought about it at least once. With the advent of gay marriage, who knows, maybe we'll be seeing more murderous duos erasing their husbands! Maybe you'll be the small time insurance agent who falls in love with that "homme fatale." The show takes place on The Globe Theatre's Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center **through Sunday, August 25.** "Double Indemnity is one great yarn, an edge-of-your-seat, what-will-happen-next thrill ride," said Artistic Director Barry Edelstein. "The innovative and imaginative director John Gould Rubin has assembled an a-list team of designers to bring to the Globe a production that will excite and delight." For tickets and more information call 619.234.5623 or go to theoldglobe.org.



Young Frankenstein

It's alive... IT'S ALIVE!!! Who can resist anything by Mel Brooks and particularly this horror-gone-humor electrifying Franken-fest? Funnier than hell the film was, with Madeline Kahn, Mel Brooks, Terri Garr, Marty Feldman and Cloris Leachman; imagine the hilarity of that same show, set to a Broadway musical score! Show-stopping numbers including "Transylvania Mania," "He Was My Boyfriend" and "Puttin' on the Ritz," will scientifically prove that *Young Frankenstein* is good entertainment and the only place you'll witness a singing and dancing laboratory experiment in the largest tuxedo ever made. And we won't even discuss his schwanzstucker. Moonlight Stage Productions is "puttin' on this production" of *Young Frankenstein* from **Wednesday, August 21 through Saturday, September 7** at the Moonlight Amphitheater in Vista. For tickets and more information call 760.724.2110 or go to moonlightstage.com.



Miss Kitty's Wild West Revue

Holy smokin' guns Festus, Miss Kitty has changed since her *Guns Smoke* days—and she looks gooooooood! Girlfriend, things have changed a bit back in Dodge City; the Longbranch Saloon has gone gay and there is nekkid men in thar! Leave it to the folks at the Diversionary to put together an innovative new musical spectacular that's a little *Golden Horseshoe Revue* meets *Best Little Whorehouse* with a just a splash of *Brokeback Mountain*, filled with raunchy humor and a wild good time! The show is conceived, directed and choreographed by Michael Mizerany, with original material written by Tony Houck and Jacque Wilke. *Miss Kitty's Wild West Revue* is recommended for adult audiences only. It will definitely get a little lewd and saucy in the saloon! Showtimes are **Thursday, August 15 through Sunday, August 18** at the Diversionary Theatre on Park Boulevard. For tickets and more information call 619.220.0097 or go to diversionary.org.



The Queer Queens Of Qomedy

No, it's not a misspelling. And no, it's not that kind of queen either! Certainly it's not a drag, since Poppy Champlin is one funny woman. And she's not alone—on stage that is. She has joined forces with some of her ever-changing and favorite fellow Lesbian comics who tour the country with this lezzie-laugh-a-minute show. Comediennes who have donned the Queer Queen crown include: Vickie Shaw, Carol Leifer, Julie Goldman, Michele Balan, Jessica Kirson, Karen Ripley, Mimi Gonzalez, Jennie McNulty, Fortune Feimster, Karen Williams, Dana Goldberg, Bridget McManus, Sandra Valls, Erin Foley, Dana Eagle, Roxanna Ward, Marga Gomez, Lisa Koch, Barb Neligan and Gina Yashere. The Queer Queens of Qomedy are coming to the Birch North Park Theatre for one night only on **Saturday, September 7** to bring you some of the funniest, edgiest, talented and most outrageous Lesbian comics. For more information or to reserve your tickets call 619.239.8836 or go to birchnorthparktheatre.net.



The Good, The Bad and The I-5

Play-it-again-Sam! For over 50 years the legendary sketch comedy troupe, The Second City, has been famous for churning out stars such as Alan Arkin, Barbara Harris, Robert Klein, John Belushi, Dan Aykroyd, Gilda Radner, Martin Short, Andrea Martin, Catherine O'Hara, John Candy, Mike Myers, Steve Carell, Stephen Colbert and Tina Fey and their cutting edge satiric revues. Known for being the largest training center for improvisation and acting in the country with 13,000 students per year at their schools in Los Angeles, Chicago, and Toronto and for the four international touring companies that travel around the world. In keeping with this summer travelling show tradition, the Chicago-based Second City returns to La Jolla Playhouse from **Tuesday, August 6 through Sunday, September 1** with an original, sidesplitting tribute to San Diego, about San Diego! For tickets and more information on attending one of these hilarious evenings call 858.550.1010 or go to lajollaplayhouse.org.

performances



THE OLD GLOBE

AUGUST 2013



The Rainmaker

stage

CATCH THE LAST few shows of **The Rainmaker**, a classic romantic comedy set against the sweeping landscape of the American West, at the Old Globe through Aug. 11. A spirited production of **Sideways** continues at La Jolla Playhouse through Aug. 18; depressed novelist Miles and his college friend Jack head out for an innocent weekend of winetasting. Back at the Old Globe, the classic crime novel and film noir, **Double Indemnity**, takes the stage through Aug. 25. Explore the current state of marriage equality at **Marry Me a Little**, the Diversionary Theatre's new musical about lonely and emotionally conflicted New York singles, running Aug. 29-Sept. 29—with music and lyrics by Stephen Sondheim.

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Entertainment

'Fruitvale Station' star Michael B. Jordan [feels journal](#)

Los Angeles Times - 1 hour ago

In high school, Michael B. Jordan was a good kid. He was one of the star players on his basketball team, made good grades even while juggling a role on "All My Children." He tried to spend his salary wisely,

[Octavia Spencer: The help behind 'Fruitvale Station': A Sense of Life in](#)

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Nothing beats La Jolla in the summer

By

[ggjournal](#)

July 10, 2013 [Posted in: Arts and Living, Front Page](#)



NPR

La Jolla in San Diego County

By Larry Taylor/Garden Grove Journal

Summer is when you really want to be in beautiful La Jolla. This beach village, just north of San Diego, about 90 minutes south of Orange County, is a popular vacation spot for folks from all over the world – just listen and you hear conversations in varieties of languages.

There are scenic coves, great beaches, and a picturesque downtown and abundant recreational attractions. What's more, first class cultural events are scheduled, including SummerFest, an international chamber music festival, plays at celebrated theaters – La Jolla Playhouse and in nearby downtown San Diego famous Balboa Park.

By July weather is warm, nights balmy – just the way you want it at the beach. The ocean warms up around to about 70 degrees, inviting all to jump in. For years my wife and I have made an annual La Jolla trip, usually staying at La Jolla Cove Suites.

When there, whether in the main hotel building or in one of their cottages, the rooms are attractive and comfortable. Considering the prime location, the rates are reasonable, starting at around \$165 for doubles, weekdays per night. In addition, we start the day taking advantage of the generous complimentary continental breakfast served on the rooftop restaurant.

And, what a view from your balcony. Facing the ocean with a picture postcard scene of La Jolla Cove just below. This is one of the top diving and snorkeling spots on the West Coast.

During the day we spend time with beach activities, and but most nights we like take in a play or concert.

Considered by many as one of the top summer music festivals in the nation, Director Cho-Liang Lin has decided to mix the SummerFest program for the three-week chamber music event, which starts Aug 5.

From the usual Sherwood Auditorium venue, this year Lin is moving some concerts to nearby UC San Diego's Loft. The first is Aug, 9 and will be a unique contemporary program hosted by cellist Fred Sherry. With two performances at "The Loft," works by Bartók, Ives, Debussy, Villa-Lobos, Carter, Charles Wuorinen and Bartók will be seen and heard close up. "It's going to be very casual, with no distance between the musicians and the audience," Lin said. "...like a jazz concert or a club."

- **GGJ Community Calendar**

There are no events.

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- **Local Weather**

There are many highlights in a program that is largely sticking with the tried and true, with some surprises mixed in.

One of those surprises is the SummerFest debut of pianist Daniil Trifonov. The young Russian pianist was a third-prize winner in the 2010 Chopin Competition.

The SummerFest series includes 60 other artists, eight ensembles and three composers, familiar faces (pianist Joseph Kalichstein and cellist Gary Hoffman), highly regarded locals (clarinetist Sheryl Renk and Benjamin Jaber, French horn), and newcomers (conductor James Conlon and Trifonov). Programs run through Aug. 16 with three world premieres.

Meanwhile, this year's Shakespeare Festival at Balboa Park is up and running. On the large outdoor Festival Stage three productions will be running in repertory: "Midsummer's Night Dream," "The Merchant of Venice" and Tom Stoppard's "Rosencrantz and Guildenstern Are Dead," a contemporary comedy based on Hamlet's hapless school friends.

The Globe's adjoining Conrad Presby Theater Center, is featuring the thirties play "The Rainmaker," by N. Richard Nash and directed by Maria Mileaf, and also the premiere of the popular noir film "Double Indemnity," from the James Cain novel, directed by Des MaAnuff.

"The Rainmaker" is a classic romantic comedy set against the sweeping landscape of the American Midwest, while "Indemnity" promises to keep the audience on the edge of their seats, as they say.

At the La Jolla Playhouse, "Sideways" is being given its world's premiere as a stage play. Rex Pickett, author of the novel from which the Academy Award-winning film was made, and Playhouse Director Emeritus McAnuff have put it together.

Scheduled, as well, from Chicago's famed comedy troupe, the Second City, brings in "The Good, The Bad, and The I-5" is opening Aug. 6. This a spoof of the Southern California way of life

[Weather Forecast](#) | [Weather Maps](#) | [Weather Radar](#)

- **Coast Professional Offices**



If you're a shopper, La Jolla is paradise exploring the shops in the downtown area. And there are many fine restaurants. Everything you want in a beach resort.

For information: SummerFest, (858) 459-3728, <http://www.ljms.org/>; Globe Theater, (619) 23-GLOBE, www.theoldglobe.org; LaJolla Playhouse, (858) 550-1010, www.lajollaplayhouse.com. La Jolla Cove suites offers luxury accommodations. For information, call (888) LA JOLLA or check the website www.lajollacove.com.

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Tags: [La Jolla](#), [Larry Taylor](#)

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Client Name: The Old Globe
Publication Name: Where Magazine
Publication Date: June 01, 2013
Page Number: 062,064
Circulation: 28,000
Size: 2 sq inch
Value: \$53.15



Theater

DOUBLE INDEMNITY July 27-Aug. 25. The classic crime novel and film noir takes the stage in a clever thriller. When a small-time insurance agent falls under the spell of a femme fatale, the two conspire to murder her husband for the insurance money. A seemingly perfect crime—until it all starts to unravel. **White Theatre, Old Globe, 1363 Old Globe Way, Balboa Park, 619. 234.5623. Map O17**

Client Name: The Old Globe
Publication Name: Where Magazine
Publication Date: June 01, 2013
Page Number: 038,039,040
Circulation: 28,000
Size: 120 sq inch
Value: \$3,168.90

EXPLORING

Balboa Park

ART, MUSIC AND PERFORMANCE BLOOM YEAR-ROUND.



→ Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of both cultural and outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's iPhone app be your guide.

Arts & Culture

Performing arts abound in the park. The **Old Globe Theatre** routinely presents superior theatrical talent in world-renowned productions; summer features include *Double Indemnity* (July 27-Aug. 25), *The Rainmaker* (July 13-Aug. 11) and its annual Summer Shakespeare Festival (June 2-Sept. 29). See p. 62-65 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses one of the world's largest

outdoor pipe organs, with some 4,500 pipes. Free concerts are offered Sundays at 2 p.m.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibits, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection. The world-class **Museum of Photographic Arts (MOPA)** showcases compelling photography and also presents films in its state-of-the-art theater. Don't miss the 30x: *Three Decades* exhibit, celebrating MOPA's 30th anniversary (through Oct. 13)

The **Mingei International Museum** is dedicated to folk art, craft and design from around the world, while the **Timken Museum of Art** is home to the Putnam Foundation's renowned collection of European and Byzantine art, including exquisite Russian religious paintings.

The San Diego Art Institute's **Museum of the Living Artist** presents exhibitions by contemporary local artists every four to six weeks, and the historic **Spanish Village Art Center** is a collection of 37 studios representing more than 200 artists working in media ranging from sculpture to blown glass; the charming courtyard setting is meant to evoke an Old World town square.

Science & History

Balboa Park's many non-visual-art museums are a huge draw for children, but most distinguish themselves by crafting exhibitions that also appeal to adult sensibilities.

The **San Diego Air and Space Museum** salutes aviation with 68 original, reproduction and model airplanes and spacecraft. The **Reuben H. Fleet Science Center** has interactive science exhibitions and an IMAX Dome theater. The country's largest multi-sports museum, the **San Diego Hall of Champions** has interactive displays inviting sports fans to test their athletic and broadcasting skills. From antiques to hot rods, the **San Diego Automotive Museum's** collection illustrates the evolution of the automobile.

The vast **San Diego Natural History Museum's** life-sized T-Rex skeleton, fossil exhibits and 3-D theater let visitors explore the natural world via exciting interactive and educational media.



Client Name: The Old Globe
Publication Name: San Diego Downtown News
Publication Date: July 01, 2013
Page Number: 017
Circulation: 22,000
Size: 3 sq inch
Value: \$59.47



SATURDAY - JULY 27

Double Indemnity: Classic crime novel and film noir masterpiece by James M. Cain. Preview starts tonight through July 31, show opens Aug. 1. Sheryl and Harvey White Theatre, Old Globe Theatre 1363 Old Globe Way in Balboa Park. 8 p.m. Tickets start at \$29, call 619-23-GLOBE or visit TheOldGlobe.org.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: July 25, 2013
Page Number: 028
Circulation: 164,339
Size: 2 sq inch
Value: \$184.11



THEATER LISTINGS

Running

"Double Indemnity": July 27-Aug. 25, The Old Globe, 1363 Old Globe Way, San Diego. \$29. (619) 231-1941, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: July 25, 2013
Page Number: 030,031
Circulation: 408,825
Size: 1 sq inch
Value: \$70.81



Running

"Double Indemnity": July 27-Aug.
25. The Old Globe, 1363 Old Globe
Way, San Diego. \$29. (619) 231-1941,
theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego City Beat
Publication Date: July 24, 2013
Page Number: 18
Circulation: 50,000
Size: 1 sq inch
Value: \$21.31



OPENING

Double Indemnity: In a theatrical version of the 1943 noir novel and 1944 film, an insurance man falls for a sexy dame who wants her husband dead. Opens July 27 at The Old Globe Theatre in Balboa Park. oldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: August 01, 2013
Page Number: 025
Circulation: 164,339
Size: 2 sq inch
Value: \$184.11



THEATER LISTINGS

Running

"Double Indemnity": Through Sept.
1. The ~~Old Globe~~. 1363 Old Globe
Way, San Diego. \$29. (619) 231-1941,
theoldglobe.org

Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: August 01, 2013
Page Number: 029,030
Circulation: 408,825
Size: 1 sq inch
Value: \$70.81



Running

"Double Indemnity"; Through Sept.
1. The Old Globe, 1363 Old Globe
Way, San Diego. \$29. (619) 231-1941.
theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: August 01, 2013
Page Number: 081
Circulation: 175,000
Size: 3 sq inch
Value: \$142.03



THEATER LISTINGS

Double Indemnity

The Old Globe Theatre presents a stage adaptation (by David Pichette and R. Hamilton Wright) of James M. Cain's classic novel about an imperfect crime. John Gould Rubin directs.

SHERYL AND HARVEY WHITE THEATRE,
1363 OLD GLOBE WAY, BALBOA PARK.
619.234.5623. 8PM THURSDAYS, 8PM
FRIDAYS, 2PM & 8PM SATURDAYS, 2PM
& 7PM SUNDAYS, 7PM TUESDAYS, 7PM
WEDNESDAYS, THROUGH SEPTEMBER
1.

Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: August 08, 2013
Page Number: 024,025
Circulation: 408,825
Size: 3 sq inch
Value: \$269.08



Page 1 of 1

Running

"Double Indemnity": Through Sept. 1. The Old Globe's in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It's hard to figure out if it's a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme

SEE THEATER • PAGE 25
FROM PAGE 24

fatale. (Kragen) Old Globe's Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: August 08, 2013
Page Number: 015
Circulation: 164,339
Size: 2 sq inch
Value: \$226.59



Page 1 of 1

Running

"Double Indemnity": Through Sept. 1. The Old Globe's in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It's hard to figure out if it's a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme fatale. (Kragen) Old Globe's Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: August 08, 2013
Page Number: 094
Circulation: 175,000
Size: 2 sq inch
Value: \$118.36



Double Indemnity

The Old Globe Theatre presents a stage adaptation (by David Pichette and R. Hamilton Wright) of James M. Cain's classic novel about an imperfect crime. John Gould Rubin directs.

SHERYL AND HARVEY WHITE THEATRE,
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2PM & 7PM SUNDAYS, 7PM TUES-
DAYS, 7PM WEDNESDAYS, THROUGH
SEPTEMBER 1.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: August 15, 2013
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Circulation: 164,339
Size: 2 sq inch
Value: \$141.62



Running

“Double Indemnity”: Through Sept. 1. The Old Globe’s in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. (Kragen) Old Globe’s Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: August 15, 2013
Page Number: 026
Circulation: 408,825
Size: 3 sq inch
Value: \$240.76



Running

“Double Indemnity”: Through Sept. 1. The Old Globe’s in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It’s hard to figure out if it’s a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme fatale. (Kragen) Old Globe’s Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org

Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: August 15, 2013
Page Number: 085
Circulation: 175,000
Size: 5 sq inch
Value: \$268.29



Double Indemnity

David Pichette and R. Hamilton Wright's stage adaptation skips over the classic, Billy Wilder/Raymond Chandler movie and uses James M. Cain's original novella. They, and director John Gould Rubin, overstate everything. The result's a watered-down remake devoid of subtlety and, surprisingly, of menace. The designers get it right. Stephen Strawbridge's masterful lighting, combined with Keith Skretch's watery videos, recreate the *film noir* look effectively. The actors, however, favor broad, cartoon-like emotions and deliveries. By design? Hard to tell. The cliched script's so thin, maybe the director felt only irreverence could make it go. It doesn't. At its best, it's pseudo-*noir*; at worst, which is often, just a soft-boiled spoof.

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2PM & 7PM SUNDAYS, 7PM TUES-
DAYS, 7PM WEDNESDAYS, THROUGH
SEPTEMBER 1.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: August 22, 2013
Page Number: 022
Circulation: 164,339
Size: 2 sq inch
Value: \$226.59



Running

“Double Indemnity”: Through Sept. 1. The Old Globe’s in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It’s hard to figure out if it’s a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme fatale. (Kragen) Old Globe’s Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: August 22, 2013
Page Number: 027
Circulation: 408,825
Size: 3 sq inch
Value: \$240.76



Running

"Double Indemnity": Through Sept. 1. The Old Globe's in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It's hard to figure out if it's a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme fatale. (Kragen) Old Globe's Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org

Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: August 22, 2013
Page Number: 092
Circulation: 175,000
Size: 5 sq inch
Value: \$260.40



Double Indemnity

David Pichette and R. Hamilton Wright's stage adaptation skips over the classic, Billy Wilder/Raymond Chandler movie and uses James M. Cain's original novella. They, and director John Gould Rubin, overstate everything. The result's a watered-down remake devoid of subtlety and, surprisingly, of menace. The designers get it right. Stephen Strawbridge's masterful lighting, combined with Keith Skretch's watery videos, recreate the *film noir* look effectively. The actors, however, favor broad, cartoon-like emotions and deliveries. By design? Hard to tell. The clichéd script's so thin, maybe the director felt only irreverence could make it go. It doesn't. At its best, it's *pseudo-noir*; at worst, which is often, just a soft-boiled spoof.

SHERYL AND HARVEY WHITE THEATRE,
1363 OLD GLOBE WAY, BALBOA PARK.
619-234-5623. 8PM THURSDAYS, 8PM
FRIDAYS, 2PM 8PM SATURDAYS, 2PM
7PM SUNDAYS, 7PM TUESDAYS, 7PM
WEDNESDAYS, THROUGH SEPTEMBER
1.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: August 29, 2013
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Circulation: 164,339
Size: 3 sq inch
Value: \$240.76



Running

"Double Indemnity": Through Sept. 1. The Old Globe's in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It's hard to figure out if it's a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme fatale. (Kragen) Old Globe's Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: August 29, 2013
Page Number: 030
Circulation: 408,825
Size: 3 sq inch
Value: \$240.76



Running

"Double Indemnity": Through Sept. 1. The Old Globe's in-the-round staging of this noir thriller has a mostly strong cast and stylized high-tech production, but the tone is uneven. It's hard to figure out if it's a comedy or drama in the staging of this book-based but cinematically inspired tale of a 1930s insurance man who turns to murder when he meets a femme fatale. (Kragen) Old Globe's Sheryl and Harvey White Theatre, Balboa Park. \$29-\$76 (discounts available). (619) 234-5623, theoldglobe.org

Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: July 16, 2013
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Value: \$261.38



Double Indemnity

Double Indemnity ダブル インデムニティ

不倫による生命保険金殺人
妖婦に魅せられたトップ外交員

①&② トップセールスを誇る保険外交員ウォルターは、富裕な実業家ディートリクスンの後妻フィリスと出会い、不倫関係に陥る。2人は共謀して倍額の生命保険金を目当てにフィリスの夫を事故死に見せかけて殺害。計画は成功したかと思われた。だが、敏腕保険調査員バートンがディートリクスンの死因に疑問を抱き、執拗な捜査を続ける。窮地に立ったウォルターとフィリスの関係にも亀裂が生じ始め…。ハードボイルド小説家ジェームズ・M・ケイン作のクラシックドラマを舞台化。1944年に映画化もされている。

① THE GLOBE THEATRES (Sheryl & Harvey White Thatre), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 7/27 (土) ~ 8/25 (日) / \$29 ~ \$93 / www.oldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: August 01, 2013
Page Number: 043
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Size: 18 sq inch
Value: \$326.73



Double Indemnity

Double Indemnity ダブル インデムニティ

不倫による生命保険金殺人の顛末

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Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: August 16, 2013
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Size: 17 sq inch
Value: \$306.84

Double Indemnity / Photo by Jim Cox



Double Indemnity ダブル インデムニティ

不倫による生命保険金殺人の顛末^{てん}

⑨&⑩ トップセールスを誇る保険外交員ウォルターは、富裕な実業家ディートリクスンの後妻フィリスと出会い、不倫関係に陥る。2人は共謀して倍額の生命保険金を目当てにフィリスの夫を事故死に見せかけて殺害。計画は成功したかと思われた。だが、敏腕保険調査員パートンが実業家の死因に疑問を抱き、執拗な捜査を続ける。窮地に立ったウォルターとフィリスの関係にも亀裂が生じて…。ハードボイルド小説家ジェームズ・M・ケイン作のクラシックドラマを舞台化。

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