

performances



THE OLD GLOBE

AUGUST 2013



Welcome to THE OLD GLOBE



DOUG GATES

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

Welcome to *Double Indemnity*! It is our pleasure to welcome director John Gould Rubin to The Old Globe for the first time to helm this exciting production. The creative staff John has assembled to bring *Double Indemnity* to the stage represents a true A-list of great American designers. Both scenic designer Christopher Barreca and lighting designer Stephen Strawbridge are international superstars in their fields. Both have designed hundreds of productions in every possible area of the American theatre: on Broadway, Off Broadway, in regional theatres, as well as in the worlds

of opera and dance. Both head design departments at major universities: Chris at California Institute of the Arts and Stephen at Yale University, where they have a profound influence on the next generation of designers. Costume designer David Israel Reynoso has not only worked at theatres across the country, he recently won an OBIE Award for his work on Punchdrunk's influential immersive piece *Sleep No More*. Plus, David now calls San Diego his home, which is a great boon to our local theatrical ecosystem.

What's more, this design team, which also includes Elizabeth Rhodes, Keith Skretch and Kwan-Fai Lam, isn't an anomaly. The Globe has long been recognized as a national leader in stage design, and our technical artisans – the behind-the-scenes wizards who make those designs a reality – are cherished by the designers they support as among the finest in the American theatre. We are pleased to celebrate them and their achievements, which are so central to the Globe's continuing success.

Given the level of talent and experience on display, it should come as no surprise that John and his team have created a design for *Double Indemnity* that is extraordinarily imaginative and conceptually adventurous. What may surprise you, however, is that they have found ways to use the Sheryl and Harvey White Theatre that are entirely new and enormously invigorating. Hold onto your seats!


Barry Edelstein
Artistic Director


Michael G. Murphy
Managing Director

Mission Statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

Board of Directors



Welcome to The Old Globe's production of James M. Cain's classic crime tale *Double Indemnity*. If you saw the 1944 film noir version, script-doctored by the eminent La Jolla Raymond Chandler, you might have already carefully chosen your life insurance beneficiaries. It's the story of a provocative housewife who wishes her husband dead and focuses on a life insurance clause that could double the payout if an accidental death happens to occur.

Supporting this perfectly masterminded crime tale are our Production Sponsors, Nina and Robert Doede, Elaine and Leonard Hirsch, Gloria Rasmussen and the Mandell Weiss Charitable Trust. These generous and noble supporters make a critical difference to the Globe's work all year long. They are stalwart leaders in our community who understand that the Globe's ticket sales cover only 55% of our costs.

We ask you to consider joining our family of donors as Members at \$50, Circle Patrons at \$2,500 or at any level you can afford. Just as important is your help in spreading the word of the Globe's mission among your colleagues, friends and family. Bring others with you the next time you come so that they, too, can learn why The Old Globe has led San Diego to its preeminent place in the national and international theatre worlds.

Thank you for all you do for the Globe.


Harold W. Fuson, Jr.
Chair, Board of Directors

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

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*In Memoriam

Production Sponsors



NINA AND ROBERT DOEDE

Originally from Pennsylvania and Connecticut, Nina and Bob met on the West Coast in the securities business and settled in La Jolla in 1981. The Globe became one of the Doede's favorite organizations, and they have been committed theatregoers ever since. They have been Circle Patrons for a number of years, and Nina has served on the Board and volunteered in numerous capacities, including Co-Chair of this year's Gala, *A Magical Evening*. In addition, Nina and Bob have been involved with many other medical, cultural and educational organizations, including the University of California, San Diego, La Jolla Music Society, Bishop's School, The San Diego Museum of Art and Rady Children's Hospital. Bob has been in the investment business for over 35 years and is currently Chairman of the Board of United Capital Financial Partners. They have four children.



ELAINE AND LEONARD HIRSCH

Elaine and Len have been enthusiastic and committed Globe supporters since moving to Coronado in 1993. Transplants from New Jersey, the couple met while attending Syracuse University. Len enjoyed a long career as a securities analyst, serving as Executive Vice President of General American Investors, while also serving on the Board of Education in Franklin Township, Somerset County. Together, they have been Circle Patrons for several years and founding members of Globe Ambassadors, and they now support the Globe as generous Production Sponsors. Their past production sponsorships include Alan Ayckbourn's *Life of Riley* and last year's *God of Carnage*. Elaine and Len support many local theatres, museums and charities that help the disadvantaged, while still finding time to volunteer at Coronado Library, KPBS and The Midway Museum.



GLORIA RASMUSSEN, IN MEMORY OF DICK RASMUSSEN

Gloria Rasmussen is proud to sponsor *Double Indemnity* in memory of her wonderful husband, Dick. Together they enjoyed productions at The Old Globe for many years as season subscribers before becoming Production Sponsors in 2012. Having lived and traveled all over the world for both work and pleasure, the couple lived in Coronado and enjoyed performing arts, live theatre and opera. Dick, a wonderfully kind, genuine and intelligent man, passed away on Memorial Day of this year, and Gloria will continue to embrace their shared love of supporting performing arts, arts education, sciences and organizations that increase the quality of life for children.

MANDELL WEISS CHARITABLE TRUST

The Old Globe is grateful to have the support of the Mandell Weiss Charitable Trust for the production of *Double Indemnity*. Mandell Weiss (1891-1993) was one of San Diego's most successful entrepreneurs and a generous philanthropist. He first fell in love with the theatre as a teenager, and though his plans to pursue an acting career were interrupted by World War I, he later helped build San Diego's vibrant and diverse theatre community through his generous contributions. His legacy continues today as the Mandell Weiss Charitable Trust, which provides grants to a variety of organizations throughout San Diego County. Since 1996, the Trust has annually sponsored many Globe productions and provided funding to support construction of the Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center.

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THE OLD GLOBE

PRESENTS

DOUBLE INDEMNITY

ADAPTED BY

DAVID PICHETTE and R. HAMILTON WRIGHT

BASED ON THE BOOK BY

JAMES M. CAIN

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

Peter Van Dyke
STAGE MANAGER

DIRECTED BY

JOHN GOULD RUBIN

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

July 27 - August 25, 2013

THE CAST

(in alphabetical order)

PHYLLIS NIRLINGER..... Angel Desai
KEYES, HERBERT NIRLINGER..... Murphy Guyer
WALTER HUFF..... Michael Hayden
LOLA NIRLINGER, NETTIE, NURSE Megan Ketch
SACHETTI, JACKSON, NORTON Vayu O'Donnell

Stage Manager Peter Van Dyke

SETTING

Los Angeles, 1937

There will be one 15-minute intermission.

PRODUCTION STAFF

Fight Director George Yé
Vocal Coach..... Ryan Beattie Scrimger
Assistant Director Bret Young
Assistant Scenic Design..... Sean Fanning
Assistant Costume Design..... Shelly Williams
Production Assistant..... Sarah Kolman
Lighting Design Intern..... Conor Mulligan

The Actors and Stage Manager employed in this production are members of
Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

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

From Hard-Boiled Fiction to American Noir:



The World of James M. Cain

By DANIELLE MAGES AMATO

“A concoction of carnality and California, highways, cars, fast food, and lunges at stardom, this Cain universe is insistently tangible, rooted in objects and work, fascinated by road signs, tabloids, radio, and insurance tables, yet tilting toward fable, even surrealism.”

— Robert Polito, *American critic*

The detective yarn is a uniquely American invention. In 1841, when Edgar Allen Poe wrote *The Murders in the Rue Morgue*, the story of a brilliant sleuth who uses logic and reasoning to solve a brutal double murder, he did more than spin an unforgettable tale — he birthed an entire genre. English writers like Arthur Conan Doyle, Agatha Christie and Dorothy Sayers were quick to adopt the form, giving it rules, structure and a distinctly genteel, upper-class flavor.

In the 1930s, American writers took back detective fiction and gave it a gritty, streetwise edge. These so-called “hard-boiled” or “tough-guy” stories found a natural home in the inexpensive pulp magazines of



the day, with their lurid covers and disposable format. The premiere home for hard-boiled detective fiction was the magazine *Black Mask*, founded by H. L. Mencken. In the pages of *Black Mask*, Dashiell Hammett first published *The Maltese Falcon*, introducing the world to Sam Spade, the quintessential 1930s investigator. Hammett inspired many other greats of the genre, like Raymond Chandler, whose novels *The Big Sleep*; *Farewell, My Lovely*; and *The Long Goodbye* all featured the hard-drinking private eye Philip Marlowe.

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.

Born in Maryland, Cain originally wanted to be an opera singer like his mother. In his 20s, he financed his

from the ARTISTIC DIRECTOR

Transformation is the stuff of theater. Onstage, an actor, mortal and human, transforms into a king or a saint or even a god. A bare platform transforms into the deck of a ship or the side of a mountain or the moat of a castle. A wooden chair transforms into a throne or the pilot’s seat in an airplane cockpit. These transformations happen not in the things themselves—sometimes a chair is only a chair—but instead in the minds of the audience. “Let us on your imaginary forces work,” Shakespeare urges us at the beginning of *Henry V*, articulating the basic principle of transformation in the theater: the crucial work of creativity happens in the audience’s imagination. “Piece out our imperfections with your thoughts,” he continues, reminding us that we who sit in the dark supply what theater artists in the light cannot. “Think, when we speak of horses, that you see them.” We think, and so we see.

Film handles transformation differently. On the silver screen, transformation is a literal matter. You want to see a horse? We’ll wrangle a real one, breath visible on the nostrils and sweat on the coat. Film takes us for real to the deck of a ship or the cockpit of a plane by sending a camera into an actual place, or a scrupulously exact replica of one. It’s a thing we love about the movies: the medium transports us to places we’ve never been and time periods in which we do not live, and we visit them not in our imaginations but in photographic actuality.

James M. Cain’s pulp fiction novella *Double Indemnity* gives Globe audiences a rare opportunity to ponder the differences between stage and film. Adapted for the screen by the giants Billy Wilder and (sometime San Diegan) Raymond Chandler, *Double Indemnity* is cherished as a cinematic classic and the best-ever example of the film noir. The movie takes us to fancy homes in Los Feliz, ornate downtown offices, train cars, desert wildernesses, and the bustling streets of early 40s Los Angeles. Wilder’s canted camera angles and shadowy atmosphere, together with performances that are perfect exemplars of the term “hard-boiled,” tell a story that is nothing if not highly stylized, but the realism of the film medium itself makes us experience every second of it as though it were all as real as our own real lives.

The stage can make us believe in make believe, too. In their barnstorming stage adaptation of Cain’s novella, David Pichette and R. Hamilton Wright have had the intrepidity to up the ante on Wilder and Chandler, fashioning *Double Indemnity* into a work that is as essentially theatrical as MacMurray, Stanwyck, and Robinson are cinematic. But onstage, *Double Indemnity* has no trains, cars, seedy apartments, or Wilshire Boulevards. Not literal ones, anyway. Pichette and Wright deal in essence, not actuality. In the theater, the things they need are conjured through fragments and suggestions. A Bakelite telephone gives us a 40s office, a lonely train whistle brings us to Union Station, and most of all, a turn of phrase—the artful deployment of language itself—transforms time, place, and person.

In both its adaptations, *Double Indemnity* is a great yarn. From its first moments we are riveted to Huff and Phyllis and their inevitable—but hugely, voyeuristically enjoyable—slide from ill intent to evil outcome. Cinematic wizards spun that yarn in the 40s; today at the Globe, stage wizards spin it anew. The innovative and daring director John Gould Rubin makes his Globe debut at the helm of an A-list creative team who exploit the suggestive powers of theater for all they are worth. They understand that if film is concrete, then theater is metaphoric. And they make of *Double Indemnity* a ripping summer entertainment even as they remind us that our “imaginary forces” are capable of limitless power and pleasure.

Thanks for coming. Enjoy the show.

“I, so far as I can sense the pattern of my mind, write of the wish that comes true, for some reason a terrifying concept, at least to my imagination. I think my stories have some quality of the opening of a forbidden box... and the reader is carried along as much by his own realization that the characters cannot have this particular wish and survive, and his curiosity to see what happens to them, as by the effect on him of incident, dialogue, or character.”

— James M. Cain

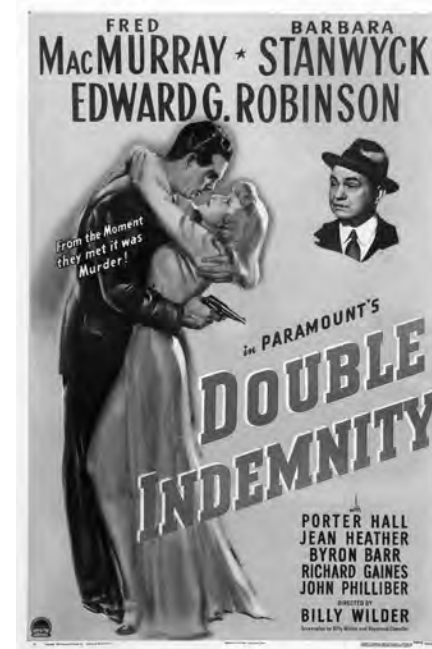
singing lessons selling insurance in Washington, DC — a side job that would ultimately prove more useful to his career than the lessons. When he failed at opera, he settled for writing, a career he saw as a “consolation prize.” Cain worked as a journalist in both Baltimore and New York City, and he briefly served as the managing editor of *The New Yorker*. In 1931, Cain left New York for Hollywood to write for Paramount. Although his films never took off, his fiction did.

His first novel, *The Postman Always Rings Twice*, was published in 1934. Two years later, in 1936, *Double Indemnity* appeared for the first time in *Liberty* magazine, serialized in eight weekly installments. Both novels are first-person accounts; each is told from the point of view of a man who falls in love with a married woman and helps her kill her husband. Like Hammett and Chandler, Cain wrote seamy, masculine, middle-class stories set against a California backdrop. But unlike Hammett and Chandler, Cain created protagonists who are hooked by the lure of sex and money, who are led by pride or desperation to attempt the perfect crime. This held true in his later short stories and novels, like *Mildred Pierce*.

Raymond Chandler articulated his own ethos of detective fiction in a 1950 essay titled “The Simple Art of Murder.” He argues that, rather than laying out “a concatenation of insignificant clues,” successful modern detective stories focus on character — in particular, the character of the detective. These stories may unfold in dank alleyways; they may take place in the ugliest underworlds, and yet, Chandler writes:

Down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man. He is the hero, he is everything...He must be, to use a rather weathered phrase, a man of honor, by instinct, by inevitability, without thought of it, and certainly without saying it.

In contrast, Cain shaped his stories around characters who give in to their baser impulses, who even relish betraying their code of ethics. “I think my stories have some quality of the opening of a forbidden box,” Cain wrote, and once that box is open, Cain’s characters are swept along by its contents. Pulp fiction historian Geoffrey O’Brien describes it this way: “In the typical Cain story, someone opens a door at random (and in the first paragraph) and his destiny is sealed then and there. Generally it is not long before he realizes what has happened, but as if hypnotized, he does nothing to alter the course of events.” Cain’s characters board runaway trains of their own devising, fueled by their own worst impulses — trains that inevitably head straight off the tracks.



Barbara Stanwyck and Fred MacMurray in the 1944 film *Double Indemnity*.

Not unsurprisingly, Chandler despised Cain’s novels. He famously wrote in a letter to his agent, “James Cain — faugh! Everything he touches smells like a billy goat. He is every kind of writer I detest...a Proust in greasy overalls, a dirty little boy with a piece of chalk and a board fence and nobody looking.” But when the time came to turn *Double Indemnity* into a film, to whom did director Billy Wilder go for the screenplay? Not Cain himself, but his rival, Raymond Chandler.

The film version of *Double Indemnity* was a long time coming. In the late 1930s, Hollywood was still under the thumb of the Hays Office, which enforced moral censorship guidelines. When a film adaptation of *Double Indemnity* was proposed, the Hays Office was consulted for approval. Their official report began, “Under no circumstances, in no way shape or form...” Why? In the words of censor James Breen, “The general low tone and sordid

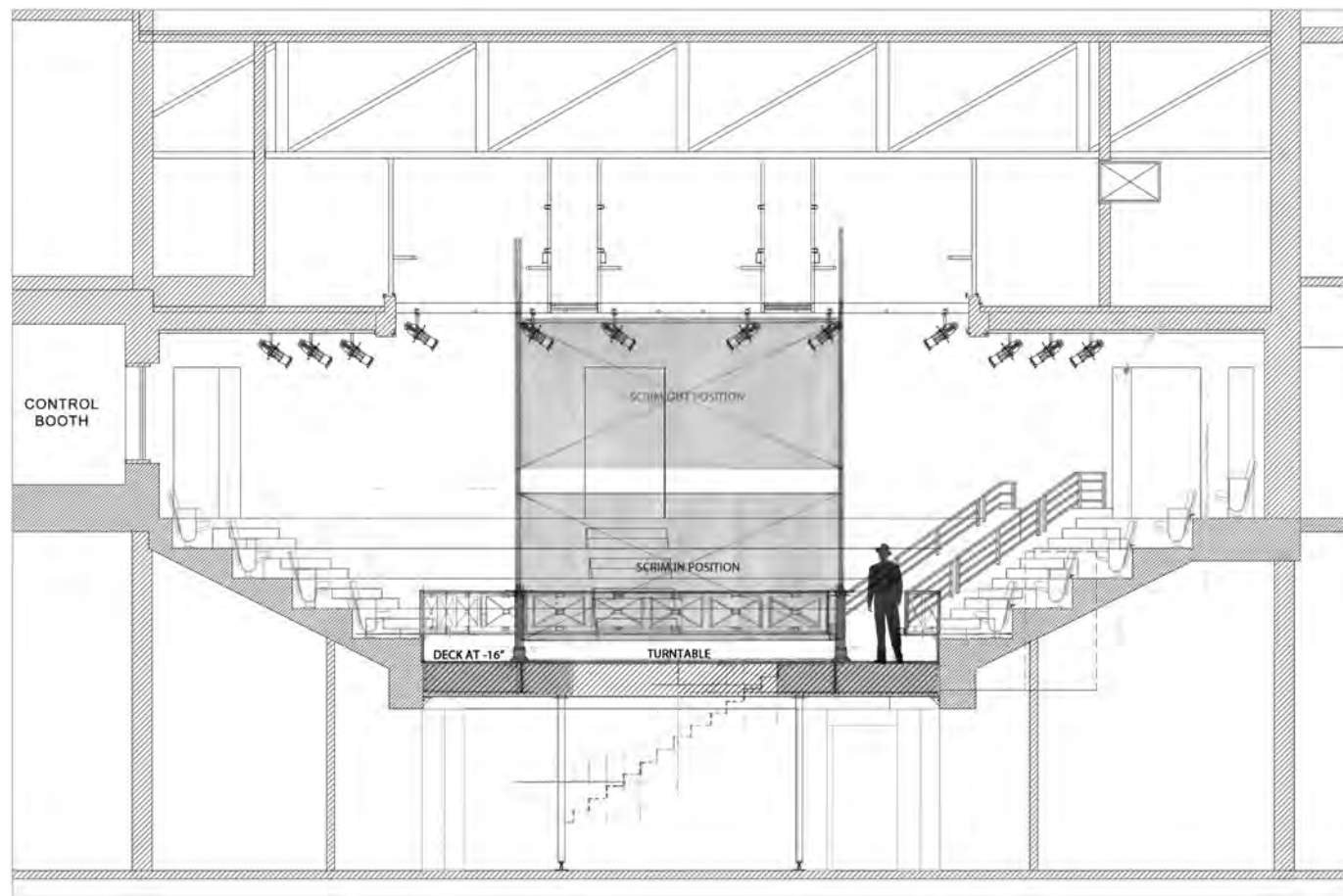
flavor of this story makes it, in our judgment, thoroughly unacceptable for screen presentation.”

After many attempts, Wilder finally got the green light from the Hays Office. He and Chandler co-wrote the screenplay, and *Double Indemnity* made its way to the big screen in 1944. The film starred Fred MacMurray as the insurance agent who uses his inside knowledge to help the gorgeous Barbara Stanwyck kill her husband for a high-dollar payout. The film was nominated for seven Academy Awards, and it quickly became an influential classic of film noir.

“Noir was to cinema as punk was to rock and roll,” wrote novelist Steve Erickson. With its distinctive chiaroscuro visual style and its embrace of the darkness of hard-boiled crime fiction, film noir tapped into the moral confusion of the post-WWII era. Erickson continued, “European refugees like...Billy Wilder brought with them a

worldview forged of equal parts German Expressionism and Nazi barbarity. A bracing denial of heroism provided noir’s visceral energy; in the wake of the stupefying revelation of the concentration camps, and before the altar of atomization, the genre was distinguished by violence and wantonness in the face of obliteration.”

Film noir was immensely popular, and it was the mechanism by which Hammett, Chandler and Cain became part of the broader American consciousness. As Cain’s biographer David Madden put it, “Without Cain there is — no matter how you define it — no noir. He is its daddy. And he was very, very strict.” But Cain is more than noir, and he is certainly more than the visual shorthands of that genre, with its curling smoke and trenchcoats, its heavy shadows and scantily clad women. He was, as David Madden calls him, a “mythmaker,” a tabloid poet, the “unchallenged master” of “American literature’s midnight.”



Set design by Christopher Barreca.

FROM IDEA TO EXECUTION: THE DESIGN OF *DOUBLE INDEMNITY*

Director John Gould Rubin, Scenic Designer Christopher Barreca, Globe Technical Director Ben Thoron and Globe Lighting Director Shawna Cadence talk about creating *Double Indemnity*'s ingenious design.

Interview by Danielle Mages Amato

Where did the big ideas behind the design come from?

Scenic Designer Christopher Barreca:

Director John Gould Rubin and I started working together over 30 years ago, so we have a shorthand. We discovered the design through a process of throwing a lot of ideas, instincts and especially off-the-wall ideas on the table. In the end it's really hard to tell which idea came from whom.

Director John Gould Rubin: My primary notion was that, even though

this is a period story, famously associated with a legendary film, it is a contemporary play. Therefore it required contemporary stagecraft and design in order to tell the story. Otherwise it would just be a period piece.

CB: We decided early on that we didn't want to fall into the trap of illustrating the location of each scene, but rather we wanted to look for a kind of performance architecture. We both felt that the action should never stop. John felt that Walter should be the center of the story who never moves — the core — and that the action should revolve around him. I felt that we should find a

way for everything the actors needed to be on the stage the whole time, including costumes and props.

JGR: We decided it would be ideal to use a turntable, and Chris 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.

CB: We also felt it was important to capture the atmosphere of the piece: the anxiety; the mental, expressionistic storm that the story is told in. Early on, I had an idea of the first scene being seen through a storm of haze, rain, fog and smoke — like an expressionistic shroud around the actors.

JGR: Of course, the laws in California about smoke and smoking in the theatre are very strict. And in this particular theatre, there's really only one kind of fog you can use. So Chris and I simultaneously had the idea that we could get rid of smoking altogether — get rid of smoke and fog and that very familiar way of conveying the mood. We decided to convey the smoke through video projections, through sound and gesture. That one decision provoked a whole host of other ideas about the aesthetic of the design. The projections became less literal and more about texture and association and memory.

What happens when the director and designer take their ideas to the technical staff of the theatre?

CB: The Old Globe is blessed with one of the best technical directors in the country, Ben Thoron. I have challenged him many times with unconventional ideas, and this one is no exception. He is really a technical designer, someone who takes the crazy ideas of directors and designers and finds a practical way of executing them. Very calmly, I might add, which is very helpful.

Technical Director Ben Thoron: You have to listen to the entire idea first. You have to hear what the intent is — not just the specific thing they've proposed, but how it makes sense as a whole idea. Chris is a technically oriented designer, so he's going to create something that works — he's always thinking about possible solutions. That makes it easy to explore an idea.

Lighting Director Shawna Cadence: The process is collaborative, but ultimately it's their artistic ideas, and we are here in support of those ideas.



(from left) Old Globe associate producer Justin Waldman, resident scenic designer Sean Fanning and electrician Luke Olsen working with a scrim.

What were the specific technical challenges associated with this set?

CB: The main challenge was whether the moving scrims would work and how best to execute them.

JGR: Working in the round imposes a need for a certain kind of democracy. And with scrims going up and down in four different directions, there are many times when part of the audience is watching the play through the projection.

BT: We wanted something that was projectable, that reflected light, but also invisible — we wanted it to totally go away when we didn't want to see it.

SC: We went and bought a bunch of different fabric that we thought would work. We hung a projector and put up various content photos. We looked at what happened when you lit someone in front of the projection screen, behind the projection screen — we explored the palette that would be available to the designers with the different materials.

BT: We experimented with maybe six different materials. We tried synthetic materials: fiberglass screen, like window screen, as well as printable scrims called Textilene, which are basically made of PVC mesh. We also experimented with different

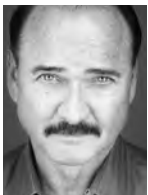
cottons: different fiber thicknesses and mesh sizes. It turned out that cotton bobinette was the best material for this. The synthetics blocked the light and broke up the projections, but the cotton captured the image beautifully, and you could still see through it.

JGR: I think while an audience member is looking through the scrim, they will be thinking, "Wow, I wonder what it looks like without this texture, because this is so lush." But I think an audience member on the other side of the theatre will be thinking, "I wonder what it would look like if I were watching through the scrim." You have the awareness that there is a different perspective between your view and somebody else's, but hopefully that's enjoyable. Because no matter what seat you're in, you're getting both points of view at different moments in the production.

BT: What's exciting about this design is that it's thematically adding to the story — it's not about solving a particular problem in the play — it's about finding ways to transform the space to tell the story. It gives the audience a sense of voyeurism, and a sense that maybe there are many different ways to look at the same scene.



ANGEL DESAI (Phyllis Nirlinger) has appeared in New York in the 2006 Broadway revival of *Company*, *The Winter's Tale* (directed by Barry Edelstein) and *The Tempest* (Classic Stage Company), *Manic Flight Reaction* and *The Bubbly Black Girl Sheds Her Chameleon Skin* (Playwrights Horizons), *The Architecture of Loss* (New York Theatre Workshop), *The Antigone Project* and *Gum* (Women's Project), *This End Up: A User's Manual for Lovers of Asians* (Ma-Yi Theater Company) and *Stop Kiss* and *Henry VIII* (The Public Theater). Her regional credits include *Phaeda Backwards* and *A Christmas Carol* (McCarter Theatre Center), *Company* (Cincinnati Playhouse in the Park), the world premieres of *Riceboy* (Yale Repertory Theatre) and *An Infinite Ache* (Long Wharf Theatre), *Uncle Vanya* (Arena Stage), Sundance Institute Theatre Lab, New York Stage and Film, The Eugene O'Neill Theater Center and the Cape Cod Theatre Project. Her television credits include recurring roles on "Damages," "The Event," "Dollhouse," "Kings" and all three "Law & Order" series, guest spots on "Being Mary Jane," "Do No Harm," "The Good Wife," "Eleventh Hour" and others. Her film credits include *The Clique*, *The War Within*, *Heights*, *Black Knight* and *Robot Stories*. She is a 52nd Street Project volunteer and holds an M.F.A. in Acting from New York University.



MURPHY GUYER (Keyes, Herbert Nirlinger) most recently appeared onstage as Doc Golightly in the Broadway production of *Breakfast at Tiffany's*. His other Broadway roles include Baylen in *Glengarry Glen Ross* with Al Pacino, Chief Inspector in *Women on the Verge of a Nervous Breakdown*, Captain Bracket in Lincoln Center Theater's *South Pacific*, Randolph Southard in *The Caine Mutiny Court-Martial* and Mr. Braddock in *The Graduate*. He recently appeared in the San Diego area in the La Jolla Playhouse production of Arthur Kopit's *A Dram of Drummhicit*. His film credits include *Arthur*, *The Feast of the Goat*, *The Mercy Man*, *Rounders*, *The Jackal* and *City Hall*. He has been featured in such television programs as "House of Cards," "Blue Bloods," *Mildred Pierce*, "Rubicon," "The Sopranos," "24," *Perfect Murder*, *Perfect Town*, "Oz" and, inevitably, "Law & Order." A playwright as well as an actor, Mr. Murphy's plays have

been produced at theatres throughout the U.S. and Canada as well as in Ireland, Great Britain, Europe and Russia. His produced and published works include *Eden Court*, *The American Century*, *World of Mirth*, *The Enchanted Maze*, *Rendezvous with Reality*, *A Russian Romance* and *The Infinite Regress of Human Vanity*.



MICHAEL HAYDEN (Walter Huff) has appeared on Broadway in *Carousel* (Drama Desk Award nomination, Theatre World Award), *Cabaret* (Studio 54), *Judgment at Nuremberg* (Tony Award nomination, Broadway.com Favorite Featured Actor in a Broadway Play), *Enchanted April*, *Festen* and *Henry IV* opposite Kevin Kline (Lincoln Center Theater). His Off Broadway credits include Edward Albee's *The Lady from Dubuque* (Signature Theatre Company), *All's Well That Ends Well* and *Measure for Measure* (Shakespeare in the Park), *Dessa Rose* and *Far East* (Lincoln Center Theater) and *All My Sons* (Roundabout Theatre Company). His London credits include *Carousel* (National Theatre/West End) and *Cabaret* (West End). Regionally he has appeared in *Merrily We Roll Along* (The Sondheim Celebration at The Kennedy Center), *Sweet Bird of Youth*, *Henry V*, *Richard II* and *The Dog in the Manger* (The Shakespeare Theatre Company), *Playboy of the Western World* and *The Winter's Tale* (Guthrie Theater) and *A Dybbuk* (Hartford Stage). Mr. Hayden's film and television credits include *Charming Billy* (Best Actor, American Film Institute/Los Angeles Independent Film Festival), *Patient 001*, "Murder One," "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Hack," *Far East*, *Bella Mafia*, *Texas Tragedy* and "As the World Turns."



MEGAN KETCH (Lola Nirlinger, Nettie, Nurse) can currently be seen in the Lionsgate film *The Big Wedding*. In 2011 she starred in the Williamstown Theatre Festival production of Lewis Black's comedy *One Slight Hitch*. Her television credits include "Under the Dome," "The Good Wife," a recurring role on "Blue Bloods," *Gotham*, "Law & Order: Special Victims Unit" and "A Gifted Man." Ms. Ketch is a graduate of the New York University Graduate Acting Program.



YAYU O'DONNELL (Sachetti, Jackson, Norton) is an actor/writer based in New York. He is a graduate of Yale University where he majored in American Studies with a concentration in Cultural Theory and minored in Theater. He then graduated from the Tisch School of the Arts Graduate Acting program. His Broadway credits include Driscoll in *Golden Boy* (Lincoln Center Theater) and Basil and Beeston understudy in *Man and Boy* (Roundabout Theatre Company). His other New York credits include *The Poor of New York* (Connelly Theater), *Jester's Dead* (The PIT), *L(y)re* (Ars Nova), *Desperate Writers* (Union Square Theatre), *Tales from the Tunnel* (Bleecker Street Theatre), *The Picture of Dorian Gray* and *Perfect Harmony* (Theatre Row), *Dance Dance Revolution* (directed by Alex Timbers (Les Freres Corbusier) and *The Two Gentlemen of Verona* (Poor Tom Productions). Regionally he has been seen in *Edward II* and *Tamburlaine* (The Shakespeare Theatre Company), *A Midsummer Night's Dream* (The Shakespeare Theatre of New Jersey), *Of Mice and Men* (Cleveland Play House, Buffalo Studio Arena) and *Sweet Bird of Youth*, *This is a Play* and *Harmonious Pimps of Harmony* (Williamstown Theatre Festival). Mr. O'Donnell's film and television credits include "I Just Want My Pants Back," *The Weekend*, *Suzanne and Sharif* and *USMC*, and he created and co-wrote the new web series "80/20" with Christopher Oscar Peña. Thanks to Auntie and Unkie. vayuodonnell.com.

DAVID PICHETTE (Playwright) has been a fixture in the Northwest theatre scene for the last 30 years. His notable performances have included the title role in Nixon's *Nixon*, Feste in *Twelfth Night*, Terbougie in Alan Alda's *Radiance* and Noël in *Oh, Coward!* (Seattle Repertory Theatre), George in *Jumpers*, Dispatcher in Harold Pinter's *Victoria Station*, The Author in David Hare's one-man show *Via Dolorosa* and Mellersh in *Enchanted April* (A Contemporary Theatre), Voltaire and Pangloss in *Candide*, John Adams in 1776 and Henry Higgins in *My Fair Lady* (The 5th Avenue Theatre) and King Henry and Shallow in *Henry IV, Parts 1 and 2*, Polonius in *Hamlet* and Jaques in *As You Like It* (Seattle Shakespeare Company). Around the country, he has appeared with Alliance Theatre, Kansas City Repertory Theatre, Arizona Theatre Company, Portland Center Stage and San Jose

Repertory Theatre. A longtime love of classic American crime fiction, shared with co-author and fellow actor R. Hamilton Wright, led to a decision two years ago to give a shot at adapting James M. Cain's *Double Indemnity*. Working with Mr. Wright on a script proved to be every bit as enjoyable as working with him onstage.

R. HAMILTON WRIGHT (Playwright) has been a professional actor for 35 years, and in that time he has appeared in over 130 productions. He and David Pichette have written a new adaptation of Sir Arthur Conan Doyle's *The Hound of the Baskervilles* that will be receiving its world premiere in November at Seattle Repertory Theatre. Mr. Wright lives in a little brick house in North Seattle with his wife Katie Forgette.

JAMES M. CAIN (Novelist), one of the creators of the roman noir genre, began his career as a police reporter for *The Baltimore Sun* and was a protégé of the famous critic H. L. Mencken. As a journalist born and raised on the East Coast, Mr. Cain contributed to *The Atlantic*, *The Nation*, *The New York World* and *American Mercury* and became the managing editor of *The New Yorker* magazine before moving to Hollywood in 1930. Though he tried his hand at both plays and screenwriting, Mr. Cain found his true voice and fame as a crime novelist and short story writer. Best known for his novel *The Postman Always Rings Twice*, Mr. Cain is also the author of *Serenade*, *Mildred Pierce*, *Sinful Woman*, *The Moth*, *Rainbow's End* and *Past All Dishonor*, among others. *Double Indemnity*, his second novel, was first published in serial form in *Liberty Magazine* in 1943. Mr. Cain died at the age of 85 in 1977.

JOHN GOULD RUBIN (Director) is a producer as well as a director and is presently the Artistic Director of The Private Theatre, for whom he directed a radical, site-specific *Hedda Gabler* in a townhouse for 25 and a sexually explicit production of August Strindberg's *Playing with Fire* at The Box, the notorious burlesque house. He is the former Artistic/Executive Director of LAByrinth Theater Company, for whom he directed eight shows, including premieres by John Patrick Shanley and Erin Cressida Wilson, and produced *Jesus Hopped the 'A' Train* (LAByrinth, Off Broadway, commercially, Edinburgh Festival Fringe, Donmar Warehouse and the West End) and *Our Lady of 121st Street* (LAByrinth and Off Broadway). Recent productions he has directed include *The Caucasian Chalk*

Circle (to be remounted this coming winter), *The Seagull* and, last season, the musical *The Fartiste*. He produced the tour of Stephen Dillane's one-man *Macbeth* in London, Sydney and New Zealand. Last summer Mr. Rubin developed a radical *Peer Gynt* based around the British, wheelchair-using actor Neil Hancock for The International Ibsen Festival in Oslo and a bilingual workshop of Ximena Escalante's revolutionary *Electra Despierta* at California Institute of the Arts. He is presently in development for a Broadway musical about the transition from swing to bebop via the life of Dexter Gordon and *Turn Me Loose*, a one-man show about Dick Gregory. He is also developing two devised pieces, one about Sargent Shriver and the birth of the Peace Corps and another about the contemporary American political polarization. In addition, he is developing a reinvestigation of Bertolt Brecht's *Drums in the Night* in collaboration with The Private Theatre and Classical Theatre of Harlem.

CHRISTOPHER BARRECA (Scenic Design) has designed the Broadway productions of Michael John LaChiusa's *Marie Christine*, Gabriel Garcia Márquez's *Chronicle of a Death Foretold* (American Theater Wing Design Award), Richard Greenberg's *The Violet Hour*, Howard Korder's *Search and Destroy* (Drama-Logue Award) and Timberlake Wertenbaker's *Our Country's Good* (Prague Quadrennial). His Off Broadway credits include Mr. Greenberg's *Everett Beekin* and *Three Days of Rain* (Drama Desk Award nomination), Mr. LaChiusa's *Bernarda Alba*, Bernard-Marie Koltes' *Roberto Zucco*, Thomas Strellich's *Neon Psalms* (American Theater Wing Design Award nomination) and Antonio Skarmeta's *Burning Patience*. He also designed the tour of Anna Deavere Smith's *Twilight: Los Angeles*. His regional credits include Culture Clash's *The Birds*, Christopher d'Amboise's *The Studio*, Charles Ludlam's *Hedda Gabler*, Eric Overmyer's *The Heliotrope Bouquet*, *Dark Rapture* and *In Perpetuity* and Stephin Merritt's *Peach Blossom Fan* directed by Chen Shi-Zheng (Prague Quadrennial). Internationally Mr. Barreca has designed *Rocky Das Musical* (Hamburg, Germany), *King Lear* (Dijon, France, Prague Quadrennial) and Stephen Dillane's solo *Macbeth* (Almeida Theatre, London). His opera credits include Leon/ Soyinka's *Scourge of Hyacinths* (Münchener Biennale, BMW Design Award nomination), and his dance credits include Susan Marshall's *Solo* and Roman Oller's *Good*

Night Paradise and *Tears for Violeta* (The Joyce Theater). Mr. Barreca received a 1990 NEA Arts in America Grant (Calcutta, India) and is the Head of Scenic Design at California Institute of the Arts.

DAVID ISRAEL REYNOSO (Costume Design) recently designed the Globe's production of *Be a Good Little Widow*. Mr. Reynoso is the Obie Award-winning costume designer of *Sleep No More* (Punchdrunk/Emursive). His scenic and costume design credits include *Chasing the Song* (La Jolla Playhouse), *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq* and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company) and *Dead Man's Cell Phone* (The Lyric Stage Company). His other work includes Amanda Palmer's "Down Under" tour, Juan Son's "Mermaid Sashimi" tour and *Gallow Green* at The McKittrick Hotel. davidreynoso.com.

STEPHEN STRAWBRIDGE (Lighting Design) has designed more than 200 productions on and Off Broadway and at most leading regional theatres and opera houses across the U.S. His international credits include major premieres in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stockholm and Vienna. His artistic collaborators include such notable directors and choreographers as Martha Clarke, Graciela Daniele, Gordon Edelstein, Richard Foreman, Athol Fugard, Mark Lamos, Emily Mann, Bartlett Sher, John Tillinger, Robert Wilson and Robert Woodruff. Mr. Strawbridge has numerous pieces in the repertoires of Pilobolus Dance Theatre and Alison Chase/Performance. His recent work includes *Hamlet* with Paul Giamatti (Yale Repertory Theatre), *The Train Driver* and *The Blood Knot* written and directed by Athol Fugard (Signature Theatre Company), *Strange Interlude* directed by Michael Kahn (The Shakespeare Theatre Company), *Krapp's Last Tape* with Brian Dennehy (Long Wharf Theatre), *Madame Butterfly* (LA Opera) and *Rigoletto* (The Dallas Opera). He has been recognized with numerous awards and nominations including the American Theatre Wing Design, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, Henry Hewes

Design and Lucille Lortel Awards. He is co-chair of the design department and resident lighting designer for Yale Repertory Theatre.

ELIZABETH RHODES (Sound Design) has New York credits that include the world premiere of Steve Martin’s adaptation of *The Underpants* and the premieres of John Patrick Shanley’s *Dirty Story* and *Sailor’s Song*, as well as Stephen Belber’s *A Small, Melodramatic Story* and Robert Glaudini’s *Dutch Heart of Man* (LAByrinth Theater Company), *In the Heat of the Night* (Drama Desk Award nomination), Chuck Mee’s *Paradise Park* directed by Daniel Fish (Signature Theatre Company), *Philip Roth in Khartoum* and *Sweet Storm* (The Public Theater LAB), *Future Me* with original music by Stew (Summer Play Festival), *The Winter’s Tale* directed by Barry Edelstein (Classic Stage Company), *Trial by Water* (Ma-Yi Theater Company) and *A Soldier’s Wife* (Mint Theater Company). Her regional credits include *Clybourne Park* (Long Wharf Theatre), Lee Blessing’s *Winning Streak* (George Street Playhouse), *Stones in His Pockets* (Alley Theatre) and *The Colored Museum* (Crossroads Theatre Company). elizabethrhodes.net.

KEITH SKRETCH (Projection Design) designs video for performance and installation. His Los Angeles designs include *Los Otros* (Mark Taper Forum), *Timboctou* (REDCAT), *A House Not Meant to Stand* (The Fountain Theatre, LA Weekly Theater Award nominee) and *The Anatomy of Gazellas* (Playwrights’ Arena). His East Coast work includes *Amidst and Strange Cargo*, Parts II and III of Palissimo’s *The Painted Bird* trilogy (Baryshnikov Arts Center, La MaMa Experimental Theatre Club), associate on Big Dance Theater’s *Man in a Case* (Hartford Stage), *Addicted to Bad Ideas: Peter Lorre’s 20th Century*, co-designed with director Jay Scheib (ArKtype) and Christen Clifford’s *Abreactions* (Dixon Place) and *My Parents’ Sex Life* (PS122). He has also worked with such artists as Daniel Fish, Jessica Blank, Target Margin Theater, Mallory Catlett, Eliza Bent and Tal Yarden. Mr. Skretch co-created and performed in *Game On* (The Chocolate Factory Theater) and in 2012 debuted *Display Replay*, an immersive video installation exploring the sports media spectacle (California Institute of the Arts). His animated short *Waves of Grain* has screened at film festivals internationally, and his latest installation, *Good/Bad/Ugly*, was on display in New York in June (CATCH/The Bushwick Starr). He

holds an A.B. from the University of Chicago and M.F.A. from California Institute of the Arts. keithskretch.com.

KWAN-FAI LAM (Original Music) is one of the most acclaimed Hong Kong composers of his generation with a diverse repertoire that spans serious and commercial music. He is the winner of the Hsu Tsang-Houei International Composition Competition Prize and Asian Composers League Young Composer Award. His concert pieces have been performed by world-renowned ensembles and orchestras, including Luxembourg Contemporary Ensemble in Germany, Trey McIntyre Project Ensemble in Korea and Macro Philharmonic. Mr. Lam’s film credits, which have screened and received awards in multiple film festivals, include *Across Land, Across Sea* (40th International Emmy Award nomination for Best Documentary Film), *The Monk* (3rd Fresh Wave Short Film Competition Grand Prize), *Little by Little* (Monterrey International Film Festival Best Short Fiction Film Award), and *A Lost Generation* (2009 IndieProducers Award for Best Animation). His theatre credits in the U.S include original music for *Kenwood Wilderness* directed by Lars Jan, *Camino Real* directed by Jessica Kubzansky (The Theatre at Boston Court), *The Crucible*, *The Seagull* and *The Caucasian Chalk Circle* directed by John Gould Rubin (Stella Adler Studio of Acting) and *Playing with Fire*, also directed by Rubin (The Private Theatre).

CAPARELLIOTIS CASTING (Casting) recently cast the Globe productions of *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll’s House*, *The Brothers Size*, *Pygmalion* and *Good People*. Their Broadway casting credits include Lyle Kessler’s *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor* and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford’s Theatre and three seasons with Williamstown Theatre Festival. Their recent television credits include *HairBrained* with Brendan Fraser, “Ironsides” (NBC) and *Steel Magnolias* (Sony for Lifetime).

PETER VAN DYKE (Stage Manager) has been a stage manager for over 50 productions at The Old Globe, beginning with *Foxfire* in the former Cassius Carter Centre Stage in 1984 and most recently last summer’s hit *Nobody Loves You* in the Sheryl and Harvey White Theatre. Some of his other notable shows include *Waiting for Godot*, *Falsettos*, *Forever Plaid*, *Blues in the Night*, *Pride’s Crossing*, *Cowgirls* and nine Shakespeare plays, including Jack O’Brien’s monumental *Henry IV*. Born in Chicago and raised on a dairy farm in Wisconsin, Mr. Van Dyke has been a San Diegan since 1989. He has stage managed at Denver Center Theatre Company, Arizona Theatre Company, Geffen Playhouse, La Jolla Playhouse and Mark Taper Forum. He has been the production stage manager of *The Phantom of the Opera*, *Les Misérables*, *Wicked* and *Million Dollar Quartet* on tour, playing over 100 cities in 36 states and five provinces of Canada as well as Seoul and Shanghai.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard’s works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company’s Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman’s Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York’s most memorable classical productions. Mr. Edelstein’s Shakespearean directorial credits include productions of *The Winter’s Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller’s *All My Sons*; the world premiere of Steve Martin’s *The Underpants*, which he commissioned; Molière’s *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander’s play *The*

Twenty-Seventh Man. He has also directed new and classical work extensively at regional theatres around the USA. Edelstein has taught Shakespearean acting at The Juilliard School, NYU’s Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine “a must-read for actors”) was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe’s new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation’s American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O’BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O’Brien most recently directed Nathan Lane in Douglas Carter Beane’s *The Nance* on Broadway. His Broadway credits also

include: *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride’s Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, will be released this summer by Farrar, Straus and Giroux.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late ‘40s, the expansion to two theatres in the ‘50s, Globe Educational Tours in the ‘70s and Teatro Meta and the Old Globe/University of San Diego M.F.A. program in the ‘80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus;

Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation’s highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

CAPARELLIOTIS CASTING
David Caparelliotis
Lauren Port



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



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



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



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

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Major funding provided by the
City of San Diego Commission for Arts and Culture.
The Old Globe is funded by the County of San Diego.



SUMMER PROGRAMS FOR STUDENTS

The Old Globe is filled with activity day and night during the summer months. Shows are performed in all three theatres, and each one is supported with audience engagement activities such as Insights Seminars, Post-Show Forums and Shakespeare in the Garden lectures. Audience members have a lot to choose from, and many do it all.

At the same time, even more is happening behind the scenes. In July and August, the Karen and Donald Cohn Education Center and Globe rehearsal halls are swarming with teenagers immersed in classes, workshops and rehearsals. They're studying acting with some of the top theatre artists in the country – the very actors you see on our stages all summer.

The Old Globe's **MIDDLE SCHOOL CONSERVATORY** introduces eager young actors to a variety of acting styles, equipping them to tackle everything from Shakespeare to contemporary playwrights. Students learn skills ranging from auditioning to stage combat and prepare scenes and monologues for a showcase performance on the last day of class. The Conservatory instructors are professional actors who love sharing their knowledge and skill with these talented young people. The program has become so popular that registration fills by early April each year with students ready to commit three weeks of their summer to building new skills and finding new friends at the Globe.

The **SUMMER SHAKESPEARE INTENSIVE** for high school students is a highlight of The Old Globe's year. In March, hopeful teens line up to audition for one of only 35 spots in the program. Students who participate have the rare opportunity to be treated like professional actors as they rehearse one-hour versions of two Shakespeare plays. They prepare tirelessly with their directors and stage managers in a rehearsal process that mirrors that of any of our regular productions. They see all three shows in the Shakespeare Festival and then study with those very actors. And then, on one glorious evening, they perform on the Lowell Davies Festival Theatre stage before a packed house of family and friends. It is an experience they'll remember for the rest of their lives.

Every department at the Globe is involved in this program, and it shows on the stage that night. The performance this year is on Monday, August 12 at 8:00 p.m. Join us for an evening you won't soon forget. It's just one more reason to enjoy your summer here at The Old Globe.



(top right) 2012 Summer Shakespeare Intensive participants; (above) 2011 Summer Shakespeare Intensive participants.

▶ To learn more about these programs, contact GlobeLearning@TheOldGlobe.org.

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*In Memoriam
This list current as of June 26, 2013.
For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer, Major Gifts Officer, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

On Friday, June 28, as summer began, The Old Globe celebrated the opening of *The Merchant of Venice*, part of the 2013 Shakespeare Festival. Prior to the performance, donors, sponsors and Board members mingled at a Circle Patron Dinner.



1. Ellie Mear, Managing Director Michael G. Murphy, Mary Domenichini and Board member June Yoder. 2. Board member Evelyn Mack Truitt, 2013 Shakespeare Festival Artistic Director Adrian Noble and Board Chair Harold W. Fuson, Jr. 3. Production Sponsor Jeanette Stevens, with actor Jay Whittaker and Leigh Ryan. 4. Kathy and David Kleinfeld of Dinner Sponsors City National Bank with Production Sponsors Karen Cohn and Board member Donald L. Cohn. 5. Ted and Marcy Mazer with Karen and Don Tartre. 6. Pam Zeiger and Board member Vicki Zeiger with Caitlin and Lauren Zeiger. 7. City Council President Todd Gloria and Artistic Director Barry Edelstein. 8. Board member John Hattox and Production Sponsor Kathy Hattox with Ken and Deni Carpenter. Photos by Doug Gates.

Associate Artists of The Old Globe

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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Patron Information

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

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Phone (619) 231-1941
Website www.TheOldGlobe.org
Address The Old Globe
P.O. Box 122171
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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre and adjacent to the Lowell Davies Festival Theatre.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may

be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard of hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 238-0043 x2145 for information/reservations.

LOST AND FOUND

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

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



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