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!

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.
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 perfect crime, and though the insurance payouts to the accidental death of the insured are described as a “double indemnity,” the payouts can more than double if the death occurs by an act of violence.

If you saw the 1944 film noir version, you might have already carefully chosen your life insurance beneficiaries. It’s the story of a perfect crime, and though the insurance payouts to the accidental death of the insured are described as a “double indemnity,” the payouts can more than double if the death occurs by an act of violence.

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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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 general 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 this year, and Gloria will continue to embrace their shared love of supporting performing 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 through 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.
DOUBLE INDEMNITY

ADAPTED BY
DAVID PICHETTE and R. HAMILTON WRIGHT

BASED ON THE BOOK BY
JAMES M. CAIN

DIRECTED BY
JOHN GOULD RUBIN

CONRAD PREBYS THEATRE CENTER
July 27 – August 25, 2013

THE CAST
(in alphabetical order)

PHYLIS 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

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 other schools of writing, he also turned their structure upside down. 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

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.

I f film handles transformation differently. On the silver screen, transformation is a literal matter. You want to see a horse? Well wrangle a real one, breath visible on the nostrils and sweat on the coat. Film takes you 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 Globes 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 as cinematic in style and structure and a distinctly genteel, upper-class flavor. But onstage, Double Indemnity has no trains, cars, seedy apartments, or disposable format. The premiere home for 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 other schools of writing, he also turned their structure upside down. 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
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 argued 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 Cain’s characters as “like a billy goat. He is every kind of writer I detest… a Proust in greasy overalls, a dirty little boy 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 suffering under the thumb of the Hays Office, which enforced moral censorship guidelines. When a film adaptation of Double Indemnity was proposed, the Hays Office consulted for approval. Their official report began, “Under no circumstances...” 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.”
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 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.

LIGHTING DIRECTOR SHAWNA CADENCE: The process is collaborative, but ultimately it’s their aesthetic of the design. The projections are a contemporary play. Therefore it 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.

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.

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: 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 of maybe there are many different ways to look at the same scene.
MUGGYN MURPHY (Keats, Hammer) has recently made a second appearance onstage as Doc Golightly in the Broadway production of Breakfast at Tiffany’s. His other Broadway roles include Bayley in Glanglen Glinos with Al Pacino, Chief Inspector in Women on the Verge of a Nervous Breakdown, Captain Brass in Lincoln Center Theatre’s South Pacific, Ralph Sands in the Crucible at Caffeine Theatre in the Delmar, and as Hamlet in the Delmar. He is known for his comic improvisation skills and as a stand-up comic. He is currently serving as a writer and actor for Saturday Night Live.

MEGAN KETCH (Lola) was the first female to play the role of Lola in the internationally renowned production of Cabaret in the West End. In 1983, she starred in the Broadway production of Cabaret, winning an Olivier Award for Best Actress in a Musical. She has also performed in numerous other productions, including Cabaret, Chicago, and Side Show, and has received several awards for her work on stage. She is a native of San Diego and a graduate of the University of California, Los Angeles. She currently lives in Los Angeles with her husband and two children.

YAVU O’DONNELL (Sachetti, Jackson, Norton) is an actress/ writer based in New York City. She is currently working on a memoir about her time at Yale University where she majored in American Studies and The Infinite Degrees of Human Vanity.

MICHAEL HAYDEN (Walter Huff) has appeared in Broadway in Carousel (The Drama League Award), Camelot (Tony Award nomination, Theatre World Award), Cabaret (Studio 54 Award). He has appeared in numerous films and television shows, including The Good Wife, The Americans, and Desperate Housewives. He is also a playwright and has written several plays, including A Christmas Carol in London, which was directed by Harold Pinter. He has received several awards for his work, including the Outer Critics Circle Award for Best Actor in a Play.

R. HAMILTON WRIGHT (Playwright) has been a professional actor for 35 years, and in that time he has appeared in over 120 productions in New York, Los Angeles, and London. His plays have been written for a wide range of media, from film to television, and have been produced in major theaters in the United States and abroad.

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 and author, he wrote extensively on the East Coast, including novels such as The Postman Always Rings Twice and The Big Sleep. His works have been adapted into numerous films, including The Maltese Falcon and Double Indemnity, and have been critically acclaimed.
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.

To learn more about these programs, contact GlobeLearning@TheOldGlobe.org.
In 1995, the Season Sponsor program was initiated by Globe Board Members to secure a foundation of support for artistic and educational programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following donors who have generously supported the 2012-2013 season.

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The Old Globe’s ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible.

The Old Globe appreciates the support of those who have stepped into the spotlight.

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For additional information on how you may become a Corporate Sponsor, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

In 1995, the Season Sponsor program was initiated by Globe Board Members to secure a foundation of support for artistic and educational programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is deeply grateful to its Corporate Season Sponsors, each of whom has generously supported the 2012-2013 season.
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.

**Production Sponsor** Kathy Hattox with Ken and Deni Carpenter. Photos by Doug Gates.

City Council President Todd Gloria and Artistic Director Barry Edelstein. Board member John Hattox and Board member Vicki Zeiger with Caitlin and Lauren Zeiger.

Dinner Sponsors City National Bank with Production Sponsors Karen Cohn and Board member Donald L. Cohn. Pam Zeiger Ted and Marcy Mazer with Karen and Don Tatro.

Director Adrian Noble and Board Chair Harold W. Fuson, Jr. Production Sponsor Jeanette Stevens, with actor Jay Whittaker and Leigh Ryan.

Kathy and David Kleinfeld of Shakespeare Festival. Prior to the performance, donors, sponsors and Board members mingled at a Circle Patron Dinner.

**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.

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Robert Foxworth
Ralph Fiennes
Lillian Garret-Gregg
Harry Grossner
A.B. Gurney
Joseph Hardy
Mark Harelik
Bob James
Charles Janasz
Tom Lacy
Diana Maddon
Nicholas Martin
Dakin Matthews
Deborah May
Katherine McGrath
John McLain
Jonathan McMurtry
Stephen Metcalfe
Robert Morgan
Peggy Kolnner*
Steve Sarkin
William Scope
Robin Pearson Rose
Marion Ross
Steven Rubin
Ken Buta
Douglas W. Schmidt
Saul Scott
Patrick Page
Elsia Sbble
Donna Siver*
Diane Sio
Don Spork
David Ogden Stiers
Conrad Susa
Deborah Taylor
Irene Tedrow*
Sada Thompson*
Daston Whitbread
James Winker
Robert Wojewodski
G Woods"
Amy E. Allison .......................................... General Manager
Dave Henson ........................................... Director of Marketing and Communications
Todd Schultz .......................................... Director of Development
Mark Somers ........................................... Director of Finance
Richard Seer ........................................... Director of Professional Training
Robert Drake .......................................... Director of Production
Robertta Wells-Famula ................................ Director of Education

ARTISTIC
Eric Louie, Justin Waldman .......................... Associate Producers
Danielle Mages Arnato ..........................Literary Manager/Dramaturg
Bernadette Hanson .................................. Artistic Associate
Desiree Nash .......................................... Community Outreach Coordinator
Katherine Harroff ...................................... Community Teaching Artist
Jan Gist .................................................. Vocal Coach

PRODUCTION
Debra Pratt Ballard .................................. Associate Director of Production
Suzanne Conway ........................................ Company Manager
Carol Donahue ...................................... Production Coordinator
Jackson Smith ........................................ Assistant Company Manager

Stage Management
Leila Knox ........................................... Production Stage Manager

Technical
Benjamin Thoron .................................. Technical Director
Wendy Berzansky .................................. Associate Technical Director
Travis Barrett ........................................ Assistant Technical Director
Sean Fanning .......................................... Resident Design Assistant
Eliza Korshin ......................................... Technical Assistant/Buyer

Christian Thorsen .................................. Stage Carpenter/Flyman, Globe

Carole Payette ........................................ Charge Scene Artist
Jessica Amador, John S. High, Boris Mitchell, Ed Rockburgh .................................. Scenic Artist

Eszter Julian ......................................... Automation Director
Gillian Kelleher ...................................... Master Carpenter
Robert Dougherty .................................. Festival Master Carpenter
Jack Hernandez ..................................... Charge Carpenter, White
Sean Chaffin, Matt Giebe, Josh Haner, Michael Harris, June Higginbotham, Eszter Julian, Laura McIntyre, Jason McNabb, Elmina West .................................. Carpenters

Jerome McNabb ..................................... Deck Crew

Jerome Kenchen ..................................... Irene Intern

Costumes
Stacy Sutton ............................................ Costume Director
Charlotte Devaux .................................. Resident Design Associate
Maureen Mac Niallais .......................... Assistant to the Director
Shelly Williams ...................................... Design Assistant/Shopper
Michelle Hunt Souza .......................... Design Assistant
Wendy Miller .......................................... Tailor

Erin Cass, Joan Mathison, Louise Powers .................................. Drapers

Babs Behling ........................................... Assistant Cutters
Anne Glidden Grace .................................. Assistant Costumer
Mary Miller ............................................. Costume Assistant

Maria De La Mora, Heather Premo .......... Stitchers

Erin Carigan ......................................... Craft Supervisor

Stephanie Parker .................................. Craft Assistant/Dyer/Painter

Cammy Blevins, Alysha DeVries, Sharon Granieri, Emily N. Smith .................................. Craft Artisans

Molly O’Connor .................................. Wig and Makeup Supervisor
Kim Parker .......................................... Assistant to Wig and Makeup Supervisor

Anna Malndacno .................................. Wig Assistant

Beverly Boyd, Beth Merrin ................. Wardrobe Supervisor
Tim Hooper, Anna Mac Donald ................. Wardrobe Crew, Globe

Rick Corder, Kimberly Eddo, Danielle Griffith, Sunny Haines, Rebecca Morgan, Sue Noll, Noelle Van Wyk .................................. Wardrobe Crew, Festival

Anna Noll, Corrine Roache ........................................ Wardrobe Crew, White

Marie Jerbera .................................. Rental Agent

Properties
Neil A. Holmes .................................. Properties Director
Kristina Nevaly .................................. Assistant to the Director

M.H. Schrenkisen .................................. Shop Foreman
Rory Murphy ......................................... Lead Craftsman
Josh Capp, Chris Cargian, Chad G. Dellinger, Trish Ruter, Tom Stephens .......................... Craftspersons

David Medina .................................. Properties Buyer

David Bues .................................. Property Master, Globe

Seamus O’Byran .................................. Stage & Property Master, White

Andrew Becker .................................. Property Master, Festival

Lighting
Shawna Cadence .................................. Lighting Director
Sarah Lawler ........................................... Lighting Fellow
Tonne Ficken .................................. Master Electrician, Globe

Kevin Liddell ........................................... Master Electrician, Festival

Bradley Bergholtz, Kristen Flores ................. Follow Spot Operator, Festival
Dominic Abbenante, Katie Chen, Mark Dewey, Steve Schmitz, Tyler Whitehead ................. Electricians

Sound
Paul Peterson .................................. Sound Director

Mark Hartshorn .................................. Master Sound Technician, Globe

Dana Pickup .......................................... Master Sound Technician, White

Jeremy Nelson .................................. Master Sound Technician, Festival

RJ Givens .................................. Deck Audio, Festival

Rachel Doemelt, Austin Taylor ................. Sound Technicians

ADMINISTRATION
Alexandra Hisserich ..........................Operations Assistant
Shana Wride .......................................... Assistant to the Artistic and Managing Directors

Darlene Davies ..................................... The Old Globe Historian

Information Technology
Dean Yager .................................. Information Technology Manager

John Ralston .................................. Information Technology Assistant Manager

Human Resources
Sandy Parde .......................................... Human Resources Director
Kathy Silberman .................................. Interim Human Resources Manager

Maintenance
James Ford .......................................... Facilities Manager

Violanda Corona, Ismael Delgado, Roberto Gonzalez, Bernardo Holloway, Deyna Huerta, Jose Morales, Albert Rios, Maria Rios, Leonardo Rodriguez, Viejka Smith, Nicolas Torres .................................. Building Staff

PROFESSIONAL TRAINING
Lance Bower ........................................ Program Coordinator

Brian Bynes, Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Fred Robinson, Abraham Stall .................................. M.F.A. Faculty

William Hartley, Corey Johnston, Nate Parde .................................. M.F.A. Production Staff

EDUCATION
Kim Montellano-Hel ................................ Education Programs Manager

Carol Green .................................. Speakers Bureau Coordinator

James Cota, Jo Anne Glover, Lisl Genell-Gott, Brian Hammend, Jason Heil, Stephen Hohman, Erick Malone, Erika Phillips, James Pillar, Damon Shearer, Cynthia Stokes .......................... Teaching Artists

FINANCE
Carly Bennett-Valle ................................ Senior Accountant

Trish Guidi .................................. Accounts Payable/Accounting Assistant

Adam Latham .................................. Payroll Coordinator/Accounting Assistant

Tim Cole .......................................... Receptionist

DEVELOPMENT
Annmarie Maricle ................................ Associate Director, Institutional Grants

Bridget Cantu Wear .................................. Associate Director, Planned Giving

Eileen Prisby ........................................... Events Manager

Rachel Plummer, Keely Tidrow .................. Major Gifts Officers

Jessica Burger .................................. Development Manager, Individual Annual Giving

Angela von Thun .................................. Major Gifts Associate

Diane Addis .................................. Membership Administrator

Kacie Bluhm ........................................... Development Assistant

Rico Zamora .................................. VIP Donor Ticketing

Serena Panalette .................................. Development Intern

Donor Services
Janette Jack, Barbara Lekes, Richard Navarro, Gary Neuberg, Frank Ramirez, Stephanie Reed, Susie Virgilio, Stephen Wade, Rico Zamora .................................. Suite Concierges

MARKETING
Jeffrey Weiser .................................. Public Relations Director

Ed Holmester .................................. Associate Director of Marketing

Mike Hausberg .................................. Public Relations Associate

Kelly Boyle .................................. Digital and Print Publications Coordinator

Susie Virgilio .................................. Marketing/Events Assistant

Carol Ann Malley, Stephen Wade ................. Distribution Staff

Subscription Sales
Scott Cooke ........................................... Subscription Sales Manager

Tony Dixon .................................. Lead Subscription Sales Representative

Kari Archer, Kathy Fineman, Alejandro Gutierrez, Tyler Jones, Lydie Lovett, Michael Mc Cullock, Caryn Morgan, Jordyn Patton, Danielle Porath, Christopher Smith .................................. Subscription Sales Representatives

Ticket Services
Bob Coddington .................................. Manager

Marsi Bennion .................................. Ticket Operations Manager

Dini Meister ............................................... Group Sales Manager

Tony Dixon .................................. Lead Ticket Services Representative

Kari Archer, Kathy Fineman, Alejandro Gutierrez, Tyler Jones, Lydie Lovett, Michael McCulloch, Caryn Morgan, Jordyn Patton, Danielle Porath, Christopher Smith .................................. Ticket Services Representatives

PATRON SERVICES
Mike Callaway .................................. Theatre Manager

Mary Taylor, Jane Zwerneke ................. House Managers

Kristen Cairns .................................. Front of House Assistant

Elaine Ginger .................................. Food and Beverage Manager

Timothy Acosta, Missy Bradstreet, Nellie R. del Rosario, Sandra Mejia, Benjamin A. Murrell, Stephanie Passera, Paige Pihal, Michelle Thorsen .................................. Pub Staff

Linda Bahash, Jessica Piatt, Stephanie Rakowski .................................. Gift Shop Supervisors

Security/Parking Services
Rachel “Bear” Garcia .................................. Security Supervisor

Eddie Alvarez, Dallas Chang, Sheria Etsell, Jeff Howell, Janett Larson, Jeffrey Netzel .................................. Security Officers

Oscar Gonzalez, Cameron Wheeler ............... Parking Lot Attendants

Michael Prince, Alexander Thomas ................. VIP Valet Attendants

Jack O’Brien .................................. Artistic Director Emeritus

Craig Noel .................................. Founding Director