Welcome to Rich Girl! With this production, we celebrate the Globe debut of a talented playwright whose star is on the rise: Victoria Stewart. Her adaptation of Henry James’s novel Washington Square reimagines and reinvigorates a classic story for a new generation. Using the same source material that inspired Ruth and Augustus Goetz’s play The Heiress, she spins a thoroughly modern story about money, family, and how we define “worth” in present-day America. It’s a pleasure to welcome her work to the Globe.

Rich Girl also initiates a new phase in The Old Globe’s relationship with director James Vásquez. James is among San Diego’s best and brightest theatrical talents—no mean feat, given the incredible artists in our local community. In addition to directing award-winning productions at theatres across the region, he runs his own independent film production company. Since 2010, James has directed the Globe’s annual production of Dr. Seuss’ How the Grinch Stole Christmas!, and he helmed Richard O’Brien’s The Rocky Horror Show here in 2011. With Rich Girl, James steps up to direct his first non-musical at the Globe. We’re thrilled to have him at the head of this moving, funny, and memorable production. And we’re delighted that his creative team is chock full of other local artists: costume designer Shirley Pierson, lighting designer Amanda Zieve, and video designer Mark Holmes (all of whom are making their Globe debuts), as well as the Globe’s very own Paul Peterson.

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.
Leonard Hirsch has been an enthusiastic Globe supporter since moving to Coronado from New Jersey in 1993, where he enjoyed a long career as a securities analyst, serving as Executive Vice President of General American Investors and on the Franklin Township and Somerset County Boards of Education. He and Elaine, his wife of 60 years, supported many San Diego theatres, museums, and charities that help the disadvantaged, and they volunteered at multiple local organizations. At the Globe they were Circle Patrons for several years and founding members of Globe Ambassadors, and they supported the Globe as generous Production Sponsors for Life of Riley, God of Carnage, and Double Indemnity. Elaine passed away in 2014, and it is in her memory that Len has sponsored Rich Girl and last year’s Quarter.

For more than 21 years, US Bank has been a stalwart supporter of The Old Globe’s artistic, education, and community programming, including the Grinch Initiatives for elementary school students in Title One schools, School in the Park, and Insights Seminars. Additionally, US Bank has long been a production sponsor for many plays, including last fall’s hit production The Royale, Sight Unseen, Robin and the 7 Hoods, Somewhere, Good People, and A Doll’s House. US Bank’s philanthropy is found in priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all enrich a community, and US Bancorp proudly supports many such organizations, which in turn strengthen communities and enhance the quality of life across America. The Old Globe thanks US Bank for its generous and steadfast support.

Leonard Hirsch, in Memory of Elaine Hirsch

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Sheila and Jeffrey Lipinsky

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral members of the Old Globe family. Sheila serves on the Board of Directors and its Development and Nominating Committees. The couple supports organizations throughout the community, including Jewish Family Service, Playwrights Project, San Diego Food Bank, San Diego Youth Symphony, and San Diego State University’s President’s Advisory Council. Jeffrey serves on the boards of Moores Cancer Center and Seacrest Retirement Homes, and Sheila currently serves on the Patient Advisory Board for Moores Cancer Center and on the Board of the USC School of Dramatic Arts, as well as others. Sheila and Jeffrey have sponsored many productions at the Globe and are a vital part of the Lipinsky family’s long and fruitful relationship with the Globe.

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In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

### Leading Season Sponsors ($60,000 and higher)

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<td>Joan and Irwin Jacobs</td>
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### Leading Production Sponsors ($50,000 and higher)

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<td>Elaine Lipinsky</td>
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<td>Jean and Mary Shekhter</td>
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For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer, at (619) 231-1941.
Welcome to the Globe!

Old friends and new discoveries are in store with the West Coast premiere of this exciting new American play about money and power, mothers and daughters, and claiming your own right to happiness. Acclaimed playwright Victoria Stewart makes her Globe debut, with her production guiding our beloved director James Vásquez and a design team of local talent with widespread acclaim. Our money guru mom, Meg Gibson, was last seen here in 1985 in *Vásquez* and a design team of local talent with widespread acclaim. She is joined by a trio of powerhouse actors new to the Churches in *Rich Girl*—Eric Christmas*, Patricia Conolly*, and Wayland Capwell*.

Patricia Conolly (in our shops, that wherever else they may work, they remain the heart and soul of the Globe. They are the best for their children in the 1880s and they want the world to stay the same; the world moves ahead. Plays and their settings change, but our families change with them. Thanks for coming. Enjoy the show.

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.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the production sponsors, Leonard Hirsch (in memory of Elaine Hirsch), Sheila and Jeffrey Lipinsky, and US Bank. We would also like to salute the 60th anniversary of the Globe Guilders in their support of the Globe and their 25th Annual Fashion Show, Celebrating Couture 2015.

In art scholarship there is something called the pentimento effect. It's when the top layers of paint on a canvas fade with time, revealing older layers of paint underneath. These older layers record the painter's revisions. Artists change their minds as they paint, trying an idea and then covering it up, placing an object in one spot only to move it to another as work on the composition continues. Some past layers of paint are visible to the naked eye; others require X-rays or other modern technologies to see. But all the pentimenti represent the same thing: the buried history beneath the surface of a work of art.

I’ve always thought that the theatre has its own pentimento effect. It’s at work whenever an old play is revived anew, for example. Look hard at a production of Shakespeare, say, staged in 2015, and you’ll see just beneath its surface ideas from previous revivals, the influence of important scholars, even traces of famous performances in major roles. Eventually your gaze will penetrate all the way back to the play’s moment of composition hundreds of years ago. Works of theatre accrete meaning over time, and each subsequent production adds a new layer of paint to the original.

We can also see the theatre’s pentimento effect at work in a new adaptation of older source material. *Rich Girl* is one instance. Beneath the slick contemporary surface of Victoria Stewart's very entertaining modern comic drama is a previous version: the play (and later the movie) *The Heiress*. And beneath that is Henry James's great 19th-century novel of New York society since the original was composed. Parents wanted their children to be like them and fresh story even as it tells us things about our past we didn’t know, or hadn’t seen. Stewart X-rays our own world and reveals its origins; she turns inside-out a work of art that we knew and shows us, via its past, our present.

I’m delighted to have *Rich Girl* on our stage, and I look forward to welcoming its gifted playwright back to the Globe again and again. I am also beyond pleased to welcome director James Vásquez into our subscription season after his many years shepherding our holiday mainstay, *Dr. Seuss' How the Grinch Stole Christmas*, to great success. It’s important that the Globe nurture San Diego talent, and it’s crucial that we build our own family of theatre artists of vision and skill. And James is family.

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RICH GIRL

BY

VICTORIA STEWART

CAST

CLAUDINE ............................................. Lauren Blumenfeld
EVE .................................................. Meg Gibson
MAGGIE ............................................. Carolyn Michelle Smith
HENRY ............................................. JD Taylor

PRODUCTION STAGE MANAGER ............................................. Diana Moser

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director ............................................. Chrissy Burns
Assistant Scenic Design ............................................. Eileen McCann
Assistant Costume Design ............................................. Corrine Roache
Production Assistant ............................................. Hannah May

RICH GIRL was made possible by Tennessee Rep’s 2008-2009 Martha R. Ingram Artist-in-Residence: New Work for Theatre Fellowship, the McKnight Advancement Grant and The Ruth Easton Reading Series at the Playwrights’ Center.

RICH GIRL has had readings at Tennessee Rep, Broken Watch Productions, City Theater and at the Ruth Easton Lab at the Playwrights’ Center.

The world premiere of RICH GIRL was presented by George Street Playhouse (David Saint, Artistic Director; Norma Kaplan, Managing Director) and Cleveland Play House (Michael Bloom, Artistic Director; Kevin Moore, Managing Director).

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo al acomodador que le entregó este programa. Si usted preferiría un sinopsis de esta producción en inglés o en Español, favor de solicitarlo a su usher.
Where did the idea behind Rich Girl come from?

I think every writer starts with a subject or topic that they are personally really interested in. As a freelance artist, I’m always trying to figure out my place in the world of money. I was fascinated by Suze Orman, the financial guru, because she has this straight-talker way. What’s been interesting about that quote?

I grew up as a drama geek with a passion for musicals, so I live in a kind of heightened, theatrical world on a daily basis. It’s not uncommon for me to walk along and burst into song. I think that even in the most serious, dramatic moments of life—life is funny. In one sense, it feels really fragile, but there’s also a certain danger to it. You want to tread lightly—you walk on eggshells. I think it really helps tell the story: this is Eve’s brittle world, and Claudine definitely doesn’t fit in.

What were the driving ideas behind the physical production?

Even in the ugly moments, we get to even the moments. I really appreciate that in Tory’s play. I grew up as a drama geek with a passion for musicals, so I live in a kind of heightened, theatrical world on a daily basis. It’s not uncommon for me to walk along and burst into song.
Henry James's "Washington Square" remains one of the great novelists' most enduring works. First published in serial form in 1880, the novel was inspired by a bit of dinner-table gossip told to James by the actress Fanny Kemble: a story about her brother Henry's ill-fated engagement. As James recalled in his journal, Kemble described her brother as "a young ensign in a marching regiment, very handsome... but very luxurious and selfish, and without a penny to his name." His intended was "a dull, plain, common-place girl... but very luxurious and selfish, and without a penny to his name." Her father opposed the match and threatened to cut them off but Catherine quietly sends him away.

Henry James transformed this sketch of a story into a layered, multifaceted look at the thwarted desire for love. He spins a tale about the wealthy Dr. Sloper and his quiet, unassuming daughter Catherine. Tormented by the loss of his beloved wife, Dr. Sloper undermines his daughter's engagement to the poor—and in Dr. Sloper's assessment, unworthy—Morris Townsend. Encouraged by his own sisters, advised by her aunt, Catherine attempts to hold strong against her father for the first time in her life, but Dr. Sloper emerges triumphant. In so doing, however, he destroys not only his relationship to his daughter, but perhaps her ability to give them the money, his own sisters advised her father would eventually relent and give them the Morris and Townsend marriage. In the end, Morris re-emerges triumphant. In so doing, however, he destroys not only his relationship to his daughter, but perhaps her ability to give them the money, his own sisters advised her father would eventually relent and give them the Morris and Townsend marriage. In the end, Morris re-emerges triumphant.

The novel is set in the 1880s, and it is a romantic drama—none more grand—of the heart that marked Henry James's original novel. Following its Broadway success, the novel was turned into a 1949 film starring Olivia de Havilland and Montgomery Clift. Once again, the story shifted slightly, this time due to pressure from producers to make the Morris character more likeable, in keeping with Clift's romantic-hero image.

The novel has seen numerous Broadway revivals, most recently in 2012, and the film became a true classic. Henry James's original novel has been adapted for film (most memorably in Agnieszka Holland's 1997 version) and for opera. In Rich Girl, Victoria Stewart brings new life to this enduring story. Rich Girl may reimagine James's original plot for a new era and give its characters modern goals and aspirations, but it remains fundamentally true to the deep, human investigation of the heart that marked Henry James's original novel.

1.) Take another path first. Although it may sound backward, few of the most successful financial advisors plan their career trajectory to end in their current field. A Barron's feature on the 100 most powerful female financial advisors recognized the fact that many of the women who made the publication's list started out in jobs as varied as human resources and sales. Despite the rich diversity in work experience, only 25% of personal financial advisors today are women.

2.) Get a Ph.D. in economics. Many of the most outstanding female financial advisors and women in high finance today hold doctorates in economics. But for women aspiring to make a career in finance, the many years spent in graduate school and the ever-increasing pile of debt accrued from student loans is just the tip of the iceberg. Higher education has traditionally been predominantly male, and nowhere is this truer than in economics departments—a study conducted by the Federal Reserve Bank of San Francisco found that in the nation's top schools of economics, only 23% of the doctoral students are women.

3.) Become a CFP. After seven years of graduate school, women of finance planning to take the advising route can become Certified Financial Planners (CFPs). But these future advisors face yet another hurdle in their path: a grueling six-hour examination, which, until 2014, had been an excruciating 10 hours long! Once officially certified, female CFPs will still find themselves massively outnumbered by their male colleagues.

4.) Join a national association. Many women of finance join a professional guild, such as National Association of Personal Financial Advisors (NAPFA), one of the most prominent financial networking organizations. But even in such a concentrated group where working women could potentially help each other's careers, such associations still lack an equal balance between the sexes. The issue is strongly pertinent in NAPFA, which hosted a speaker at its 2014 conference who discussed the slim numbers of women advisors in larger corporations.

5.) And if you can manage all that, become your own boss. A la Clive, of course! U.S. News & World Report calls the job increasingly flexible for successful women in the field. So women of finance can still carry on a successful career, even with a daughter to manage, a TV show to run, and a potential son-in-law to chase away...
CAROLYN REBECCA REBECK McGARR (Maggie) recently appeared on Broadway as the daughter in the Playwrights Workshop at The University of Iowa. Since then, she has received the Outstanding Lead Actress from the National Actors Express Grant, an McKnight Advancement Grant, the Helen Merrill Award, the Susan Smith Blackburn Prize (finalist), and the Jerome Foundation Fellowship as well as residencies at the Sundance and Ucross Foundation. She has performed in the prestigious Summer Shorts (laid and found) (Actors Theatre of Louisville), Clandestino (Milled Blood Theatre), and Eurydice (Lamplight Actors Company). Her plays include Rich Girl (Cleveland Play House, George Street Playhouse, The Lyric Stage Company of Boston), Mercy Watson to the Rescue! (The Magic Theatre, Bay Area Children's Theatre) and Children of Heaven (Actors Theatre Company). Her New York credits include hit the Wall by Iliol 104 (Off Broadway), directed by David Roden, directed by Chicago's 104 (Off Broadway), directed by of Chicago's House of Cards (Netflix), playing the role of the Little Girl, Chief of Staff Underwood. Her film credits include Full-Windor, directed by Faraday Other Private Eyes by the table, directed by David Michalek, and We're Way More Famous Than You D'Urso. Her recent credits include Philip K. Dick (Live Girls! Theatre), Workhouse Collective, Caravan Theatre (Pittsburgh), and Writers Guild of America, West. Recently, she wrote a screenplay for HBO and is developing several projects for television.

JAMES VÁSQUEZ (Director) has previously worked at The Old Globe directing Dr. Seuss’ How The Grinch Stole Christmas, directed by of the Studio Theatre, red (Asolo Repertory Theatre, Mark Taper Forum), directed by Undermy of the Ensemble Studio Theatre, Lapis Blue, Blood Red (HERE Arts Center). From for the City of Richmond (Manhattan Theatre Club), and for the City of San Diego’s La Jolla Playhouse. He is a graduate of UC Berkeley and Yale School of Drama. Wheelschin.com.
CARRIELOTTIS CASTING
Casting by: David Carrillo, SAS

CASTING
CARRIELOTTIS CASTING
David Carrillo, SAS
Lauren Port, CSA

This theatre operates under an agreement with the American Guild of Actors and Artists’ 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.

The Actor's Fund, Lighting and Sound Designers for LAMT Theatres are supported by United Scenic Artists Local 829, IATSE.

CRAIG NOEL (Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His contribution for the San Diego Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late 40's, the expansion to two theatres in the 50's, Globe Educational Tours in the 70’s, and Teatro Meta and the Old Globe/University of San Diego Repertory Program in the 80’s. During the 1940's, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Jim Y Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel was one of the few San Diegans to have an entire year proclaimed in his honor, and to have a special ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

ARTISTS
16 Lifetime). (NBC), and with Brendan Fraser, “Odyssey” (up-

In This Corner, Separation, The Pleasure of His Company, Man, I Do! I Do!, Opus, Six Degrees of

PICK FINE SCREENING

FOUR OF THE BEST SHAKESPEARE FILMS EVER MADE, RIGHT IN YOUR OWN THEATRE!


June 29, 8:15 p.m. July 13, 7:00 p.m. August 3, 7:00 p.m. August 24, 8:00 p.m.

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CARELLIOTTI CASTING

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Lauren Port, CSA

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The Old Globe’s Free Student Matinee program has inspired tens of thousands of students and their teachers for over a decade. Students emerge from our theatres filled with new ideas, new thoughts, and new outlooks. Their worldviews may shift. Their dreams may get bigger. Their visions of their futures may change in the space of one or two hours in a theatre.

Theatre, from its very beginnings in ancient cultures, has always served as a way to teach, comment, communicate, and expand our thinking. It entertains us and makes our minds work at the same time. It is ancient and new. It changes and stays the same. It embraces our sensibilities and pushes our beliefs. It surprises us and comforts us. It awakens our humanity.

Here in the Globe’s Education Department, we know that students are touched and strengthened by the experience of seeing our plays. We believe in young people. We also believe that we have a responsibility to explore our art with them, to provide them with the fullness of the spectacle of the performance with deeper learning about the show ahead of time, they can ignore the distraction of what, for many, is a new experience of attending live theatre. They become informed audiences who can take in the fullness of the spectacle of the performance with deeper understanding.

Theatre grew in other ways as well. As early as 1950, the Globe began staging productions outside of its main theatre space. Falstaff Tavern, originally a restaurant, was used throughout the 1950s as a second stage. In the 1960s, bleacher-style seats were arranged around a central stage in the Tavern, and in 1969, the Cassius Carter Centre Stage officially opened. (In 2009 the Carter was replaced by a new state-of-the-art theatre, the Sheryl and Harvey White Theatre.) And a third stage was just over the horizon.

To that end, we create in-school workshops that serve as a pathway to understanding our art form and the specific shows that the students will see. Just like our Insights Seminars, Post-Show Forums, Subject Matters, and In Conversation events serve our adult ticket-buyers, our in-school workshops reach our student audiences.

A few days before students come to the theatre, our Teaching Artists visit each class to deliver highly participatory experiences that teach directly about the shows. Students speak lines from the plays, create improvisational scenes that align with the plots, consider themes that relate to their own lives and experiences, and grapple with ideas that may differ from their own. They see images of costumes, scenic designs, and actors from the shows and learn about how the design and directions come together to tell a story. By learning about the show ahead of time, they can ignore the distraction of what, for many, is a new experience of attending live theatre. They become informed audiences who can take in the fullness of the spectacle of the performance with deeper understanding.

We take our responsibility to these students seriously and, though the shows and workshops are given freely to them, they repay us with their unbridled enthusiasm and their thoughtful reflections on the shows. We see our productions through their eyes and are changed and pushed and surprised and awakened by their way of seeing and understanding.

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.
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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 warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Thank you for your support! Below are your ticketing options:

1. Visit TheOldGlobe.org or call (619) 231-1941 to purchase or exchange your tickets.
2. Employees of the Performing Arts Center of San Diego can exchange tickets in person at the Old Globe Box Office.
3. For additional information, please call (619) 234-5623.

In order to print your tickets, you must print to PDF and follow these instructions:

1. Open email and select “Print to PDF” or “Send as PDF.”
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Ticket exchanges are subject to service fees and must be exchanged for the same event, same seat section, same seat number, and same seat row.

Please contact the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours (Monday–Friday, 9:00 a.m.–5:00 p.m.).

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