



Barry Edelstein  
ARTISTIC DIRECTOR

Michael G. Murphy  
MANAGING DIRECTOR

PRESENTS



# ALL'S WELL THAT ENDS WELL

BY  
WILLIAM SHAKESPEARE

DIRECTED BY  
BARRY EDELSTEIN

Sean Fanning  
SCENIC DESIGN

Michelle Hunt Souza  
COSTUME DESIGN

Kevin Anthenill  
ORIGINAL MUSIC

Diana Moser  
STAGE MANAGER

Amanda Salmons  
ASSISTANT STAGE MANAGER

Andrew Recker  
TECHNICAL CREW

## CAST (in alphabetical order)

Countess, Soldier, Priest, Mariana .....	Meaghan Boeing
Renata, Widow, Soldier, Physician .....	Monique Gaffney
Bertram .....	Adam Gerber
King, Interpreter .....	Kushtrim Hoxha
Lafeu, Soldier .....	Stephen Hu
Diana, Physician, Soldier .....	Allison Layman
Second Lord Dumaine .....	Albert Park
Helena .....	Erin Roché
First Lord Dumaine .....	Christopher Salazar
Parolles .....	Robbie Simpson

This performance runs 90 minutes plus a brief intermission.

Please take this opportunity to silence all cellular phones and any other electronic devices.  
The video and/or audio recording of this performance by any means whatsoever is prohibited.

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.

Support for Globe for All includes grants from **The Legler Benbough Foundation**, **The Parker Foundation** (Gerald T. and Inez Grant Parker),  
**The Kenneth T. and Eileen L. Norris Foundation**, and the **County of San Diego's Community Enhancement Program**.

Additional support provided by **Jacobs Center for Neighborhood Innovation**.

The Old Globe is inspired by Minneapolis's Ten Thousand Things, Michelle Hensley, Artistic Director, a pioneer in bringing theatre to the community.

# ABOUT THE PLAY

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Helena is in love with Bertram. But he's the Count of Rousillon, and she's lower in class: the daughter of a famous doctor, taken in by Bertram's mother when her father died. When Bertram is called to serve the King of France at court, Helena is heartbroken. So when word comes that the King is ill, Helena travels to Paris, and using a special medicine of her father's, she cures his illness. The King allows her to choose any man in the court as her husband. She chooses Bertram, who at first refuses but eventually agrees at the demand of the King. Immediately after the wedding, Bertram leaves France, accompanied by a loudmouthed companion named Parolles, to fight for the Duke of Florence in Italy. He sends Helena a letter saying that he will never truly be her husband unless she can get his family ring from his finger and become pregnant with his child. Helena blames herself for putting Bertram in danger, and she leaves for Italy as well.

When Helena arrives in Italy, she discovers that her husband is there and that he has been trying to seduce Diana, the virginal daughter of a local widow. Diana and Helena plot an elaborate trick on Bertram. Diana convinces Bertram to give her his family ring, and she arranges for him to come to her room at night. But Diana and Helena switch places, and Bertram unknowingly spends the night with Helena instead. Meanwhile, two lords in the army expose Parolles as a coward and a fool, and he falls out of Bertram's favor.

## ALL'S WELL THAT ENDS WELL

By William Shakespeare  
Directed by Barry Edelstein

Messengers arrive in Italy with the false news that Helena is dead, and Bertram decides to return home to France.

Bertram reconciles with the King, but soon Diana appears and tells the King the story of how Bertram seduced and abandoned her. Bertram is forced to admit his bad behavior. Finally Helena arrives, bearing Bertram's family ring and pregnant with his unborn child. Helena has satisfied both of Bertram's conditions, and all's well that ends well.

Globe for All, a program of Balboa Park's The Old Globe, presents live professional theatre, free of charge, in a variety of community venues including military bases, recreation centers, libraries, centers for the elderly, homeless shelters, and correctional facilities. Globe for All employs a model of community outreach designed to make theatre matter to audiences who, for whatever reason, have not enjoyed regular access to the professional performing arts. The emphasis is on reaching underserved communities and multigenerational audiences. The touring production plays in non-theatrical venues such as gymnasiums, cafeterias, and multipurpose rooms. With production values scaled to those spaces, the tour gives audiences an intimate, up-close, and visceral experience of live performance which fosters a shared sense of community between performer and spectator.



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