THE WINTER’S TALE
Welcome to a new year and a new lineup of plays at The Old Globe! As we look ahead to 2014, we also celebrate the end of a successful and groundbreaking year. In 2013, the Globe produced 14 shows, which earned a total of 33 Craig Noel Award nominations. Two of those productions—*Pygmalion*, directed by Nicholas Martin, and *Other Desert Cities*, directed by Richard Seer—had second lives at other regional theatres across the country, and another—*A Gentleman's Guide to Love and Murder*, directed by Darko Tresnjak—is now running on Broadway. In 2013, we also marked the beginning of Artistic Director Barry Edelstein’s tenure at The Old Globe, and we are delighted to start 2014 with his Globe directorial debut.

*The Winter's Tale* brings together a mix of artists both new and familiar to the Globe. We’re pleased to have in the cast seven current students from The Old Globe/University of San Diego M.F.A. Program in classical acting. Also among the actors, Globe audiences may recognize Billy Campbell (*The Comedy of Errors*, *Much Ado About Nothing*), Angel Desai (*Double Indemnity*), Paul Michael Valley (*Beyond Therapy*), and Jordi Bertran (*Dr. Seuss’ How the Grinch Stole Christmas*). We welcome the rest to the Globe for the first time. It’s a special honor to have renowned composer Michael Torke, a major name in contemporary classical music, making his Globe debut with this production. Along with an A-list design team, these gifted artists stylishly shepherd Shakespeare back onto the Globe stage after a dozen-year gap. We’re pleased to see him again.

**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.
PRODUCTION SPONSORS

QUALCOMM FOUNDATION

The Qualcomm Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through its support of arts education and outreach programs, it helps young people develop innovative minds and expand cultural enrichment opportunities to in-need populations. The Qualcomm Foundation has supported The Old Globe’s Shakespeare Festival and its many associated education programs for several years, including the 2013 touring production of Twelfth Night that recently reached more than 5,000 students at 20 schools throughout San Diego County. The theatre is pleased to honor the Qualcomm Foundation with this production of Shakespeare’s The Winter’s Tale, Artistic Director Barry Edelstein’s directorial debut at The Old Globe.

THANK YOU, CITY OF SAN DIEGO

The Old Globe is grateful that the City of San Diego values not-for-profit arts and culture organizations for their capacity to foster creativity and innovation while also stimulating the local economy.

The Commission for Arts and Culture was established in 1988 to support the region’s cultural assets, integrate arts and culture into community life, and showcase San Diego as an international tourist destination. City funding for arts and culture is primarily derived from Transient Occupancy Tax, paid by tourists and other visitors when staying at hotels. In 2012, the City Council voted unanimously to support the “Penny for the Arts Five-Year Blueprint,” which outlines a plan to gradually increase funding for the Commission for Arts and Culture by allocating one cent of every 10.5 cents collected in TOT funds.

The City of San Diego establishes contracts for services with local arts and culture not-for-profits through a rigorous application process managed by the Commission for Arts and Culture. Each year, a diverse group of Commissioners and community volunteers evaluates funding applications using criteria related to artistic programming, educational activities, administrative stability, board leadership, cultural tourism, and programs for underserved populations. For FY 2014, just over $7 million was allocated to support contracts with 83 organizations through the Organizational Support Program and another 43 organizations through the Creative Communities San Diego Program. The Old Globe is proud to have received the highest possible score in the Commission’s four-point scoring system during the FY 2014 funding cycle.

JOHN A. BEROL
Having enjoyed Shakespeare over the years both at school and on stage, John A. Berol was delighted to discover San Diego’s enthusiasm for Shakespeare in Balboa Park upon moving to the city in 1977. Aware of the fragile dependence of artistically driven theatre upon charitable support from individuals, John joyfully joined in with contributions, including sponsorship of numerous productions like Dancing at Lughnasa, Voir Dire, Labor Day, Twelfth Night (2001), Pericles, Much Ado About Nothing, The Two Noble Kinsmen, The Winter’s Tale, Titus Andronicus, Measure for Measure, The Merry Wives of Windsor, Twelfth Night (2009), The Taming of the Shrew, The Tempest, As You Like It, and last year’s A Midsummer Night’s Dream.

(left) The cast of A Midsummer Night’s Dream.

KAREN AND DONALD COHN
Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 20 years. Karen, a graduate of USD law school, is involved with numerous major arts and cultural institutions and is currently President of the Board of San Diego Opera. Don is the founder and former CEO of Datasync Information Systems, Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California’s largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992, serving two terms as Chair. The Cohns have supported several productions, most recently Rosencrantz and Guildenstern Are Dead, Inherit the Wind, and The Tempest. Karen and Don helped launch the Globe’s Capital Campaign in 2006 with a significant gift, and, in recognition, the Education Center is named in their honor.

KATHRYN HATTOX
Kathryn Hattox is a native San Diegan who has attended Globe productions for over 50 years, often taking her children and grandchildren to performances with her husband, John. She has long been a strong advocate of the theatre and joined The Globe’s Board of Directors in 1997. She served as Board Chair for two years and remains an active member of the Executive, Finance, Craig Noel League, Investment, and Nominating Committees. In recognition of her leadership gift to the Globe’s historic Capital Campaign, the multi-purpose performance and event room located in the Education Center carries the name of Hattox Hall. Kathryn has generously supported the Globe each year as a Production or Season Sponsor for such plays as Dr. Seuss’ How the Grinch Stole Christmas!, Dr. Seuss’ The Cat in the Hat, Rough Crossing, Inherit the Wind, A Good Little Widow, and the sensory-friendly performance of Dr. Seuss’ The Grinch Who Stole Christmas?/Elaine and Dave are proud to sponsor The Winter’s Tale.

ELAINE AND DAVE DARWIN
Before moving to Rancho Santa Fe, Elaine and Dave lived in Palm Beach and Aspen where Dave served on the corporate board of the Aspen Music Festival and School. In Palm Beach, Dave, an environmental activist, was Chair of the Save the Dunes Committee. Elaine served on the board of the Community Foundation for Palm Beach and Martin Counties and was a Director of the West Palm Beach Downtown Development Authority. Elaine is serving her first term as Chair of the Globe’s Board of Directors. She has served as Vice Chair on the Executive Committee and chaired the Nominating Committee and the Search Committee for a new Artistic Director. She also serves on the board of the La Jolla Music Society. Globe productions Elaine and Dave have sponsored include Somewhere, Inherit the Wind, Be a Good Little Widow, and the sensory-friendly performance of Dr. Seuss’ How the Grinch Stole Christmas! Elaine and Dave are proud to sponsor The Winter’s Tale.

Lucky Duck

The Old Globe

MAGAZINE

PERFORMANCES
THE OLD GLOBE PRESENTS

THE WINTER’S TALE

BY WILLIAM SHAKESPEARE

DIRECTED BY BARRY EDELSTEIN

PERFORMANCES MAGAZINE

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
February 8 - March 16, 2014

PERFORMANCES MAGAZINE

OLD GLOBE THEATRE

Conrad Prebys Theatre Center
February 8 - March 16, 2014

DIRECTED BY

BARRY EDELSTEIN

THE CAST

LEONTES, King of Sicilia
BilI Campbell*

HERMIONE, his wife
Natasha Reit

MAMILLIUS, their son
Jordi Bertran

PERDITA, their daughter
Maya Kazan*

POLIXENES, King of Bohemia
Paul Michael Valley*

FLORIMEL, his son
A.Z. Kelsey

CAMILLO
Cornell Womack*

ANTIDOTARUS
Mark Nelson*

PAULINA, his wife
Angel Desai*

EMILIA
Meaghan Boeing b

CLEOMENES
Meaghan Boeing b

DION
Paul Kandel*

AUTOLYCUS, a rogue
Mark Nelson*

OLD SHEPHERD
Brendan Spieth*

CLOWN, his son
Lindsay Brill*

MOPSA
Erin Elizabeth Adams b

DORCAS
Jamal Douglas b

Courtiers of Sicilia

ARCHIDAMUS, courtier of Bohemia
Paul Kandel*

JAILER
Patrick Zeller*

MARINER
Jamal Douglas b

TIME
Chorus

LORDS, LADIES, SERVANTS, MESSENGERS, SHEPHERDS

Erin Elizabeth Adams b, Meaghan Boeing b, Jamal Douglas b, Nadia Guevara, Kushtrim Hoxha b, Albert Park, Robbie Simpson*, Patrick Zeller*

STAGE MANAGEMENT

STAGE MANAGER
Anjee Nero*

ASSISTANT STAGE MANAGER
Jess Slocum*

STAGE MANAGEMENT INTERNS
Drew Jarrett, Kelsey Somerville

SETTING
Sicilia and Bohemia

There will be one 15-minute intermission.

STAGE MANAGEMENT

ASSISTANT DIRECTOR/MOVEMENT
Annette Yi

ASSISTANT SCENIC DESIGN
Sean Fanning

ASSOCIATE COSTUME DESIGN
Charlotte Devaux

ASSISTANT LIGHTING DESIGN
Luke Olson

STUDIO TEACHER
Judy Ridgeway

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.

†Student in The Old Globe/University of San Diego Graduate Theatre Program.

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.


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I’m asked all the time about how I came by my love of Shakespeare, a love that has enriched my life in countless ways for decades. I wish I could point to some specific moment when my Bardolatry took hold: a Complete Works falling on my head as a baby, say, or an adolescent encounter with a pair of pumpkin pants that rocked my world. Alas, no such lightning bolt ever struck me. Instead my affair with the bald, bearded, and be-ruffled one developed slowly: an image that moved me here, an exciting teacher there, a production of a play someplace else. Perhaps that’s how all addictions unfold: gradually the doses build and then one day you’re a goner.

I do, however, recall the very moment when I decided that a life directing Shakespeare’s plays would be my goal. I was a graduate student in England when I listened one day to a BBC interview with Nicholas Hytner, then a busi-ness director at regional theatres around the U.K., and later to become the most successful-ever head of Britain’s National Theatre. He was about to open some Shakespeare play at the Royal Shakespeare Company in Stratford-upon-Avon, and he de-scibed his typical commute: a beautiful drive through the pastoral and picturesque Cotswolds; on the radio, Mozart; on his mind, the lines to be rehearsed that day. “That sounds like a sweet life,” I remember thinking. “I wonder if I could do that.” Maybe 15 years later I was driving on Route 43 in the Massachusetts Berkshires, en route to a rehearsal of As You Like It at the Williamstown Theatre Festival. A benign morning sun floated in a blue sky flecked with puffs of white cloud. Sheep grazed on rolling hills carpeted in green. Garrison Keillor read poetry on NPR as “All the world’s a stage” peted in green. Garrison Keillor read poetry on NPR as “All the world’s a stage.”

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What makes The Winter's Tale your favorite Shakespeare play?

The four "late plays"—Pericles, Cymbeline, The Winter's Tale, and The Tempest—represent for me the culmination of Shakespeare's entire writing life. Over the course of his 20 years of writing, we can see him attacking certain problems again and again, returning over and over to what's actually a surprising-ly finite set of ideas. And the fact that he kept writing for four years before he died suggests that he found the answers he was looking for—at least sufficiently enough to relieve himself of the need to write any more. The Winter's Tale is in many ways the perfect Shakespeare play. It brings together everything that he does so well, mixing genres, asking profoundly questions about the things that matter in life. It contains within it the great plays that were abstractions to me the last time I did the play, and now they are very concrete. The great things about Shakespeare's masterpieces is that they reveal new things on repeated visits. They also have an uncanny way of speaking directly to your own life circumstances, even as they change and you grow.

Barry Edelstein on The Winter's Tale

What is like to return to a play that you last directed a decade ago?

It's very thrilling. Parts of the play feel very familiar, but other parts I don't even remember from the last time I did it. And, of course, I'm 10 years older. The last time I directed The Winter's Tale, I wasn't married, I didn't have kids. Those two things are so essential to the story. What does it mean to have children—and, God forbid, to lose a child? What is the commitment of marriage—how does it sustain over time, and in the face of powerful forces like grief and loss? These are things that were abstractions to me the last time I did the play, and now they are very concrete. The great thing about Shakespeare's masterpieces is that they reveal new things on repeated visits. They also have an uncanny way of speaking directly to your own life circumstances, even as they change and you grow.

Barry Edelstein on The Winter's Tale

Hose and Doublet or Jeans and T-Shirt? A Brief History of Shakespearean Costume

By Danielle Mages Amato

In Shakespeare's day, actors performed primarily in Elizabethan clothing, whether the play was set in Medieval Scotland or Ancient Athens. The only surviving illustration of one of Shakespeare's plays in performance, the "Peacock drawing," shows a scene from Titus Andronicus with actors wearing clothing from a mixture of periods. This practice continued throughout the 17th and 18th centuries. Shakespeare's plays were staged according to the conventions of the time, which meant actors most often wore modern dress—clothing contemporary to the actors and audience—regardless of the setting of the play or when it was originally written.

A major shift came in the early 1800s, when actor-managers like Charles Kemble and Charles Kean began to strive for historical accuracy on stage. Both Kemble and Kean's productions of Shakespeare's work were influenced by 17th-century England. Kean's production of King John, Kemble meticulously researched and reproduced the costume and armor of 13th-century England. He staged the play, as the playbill proudly announced: "with an attention to COSTUME never before equalled on the English Stage. Every character will appear in the precise HABIT OF THE PERIOD.

With this approach, as scholar Richard Halpern notes, Shakespeare's plays were treated as historically transparent windows onto still older locales which attracted all the archaeological interest."

Charles Kean built upon Kemble's success, but unfortunately for both actor-managers, Shakespeare was less interested in historical accuracy than in the theatrical stage. At the end of the 19th century, the theatres exchanged the historical pageant of Kemble and Kean's productions for a wave of Elizabethan revivals, orchestrated by managers like William Poel.

These productions downplayed the historical settings of Shakespeare's plays in favor of recreating the original look and feel of Shakespeare's own stagecraft. Poel built a reproduction of an Elizabethan stage within the prosenium of an existing theatre, staging the plays without scenery and in 17th-century costume.

In the 20th century, tastes changed yet again. Some directors, like Harley Granville-Barker, removed the plays from any specific period or setting, making them highly stylized and impressionistic. Ralph Hood was the first English director to self-consciously set Shakespeare's plays in modern dress, cultivating in his famous 1925 Hamlet "in plus fours." Barry's productions caused a minor furor. "A joke's a joke," Granville-Barker said of Barry's approach, "and our medicine taken, it can go back to its cupboard till next time."

But that cupboard door has remained resolutely open for nearly 100 years. Twenty-first-century directors, less strictly bound by convention than their theatrical forebears, can—and do—draw upon all these different approaches to bring Shakespeare's work to the stage. When today's directors stage Shakespeare, they do so in conversa-tion—not only with his original text, staging, and historical period, but also with the rich history of theatrical performance that has grown up around his plays.
For modern audiences, The Winter’s Tale is a strangely discordant play. The title declares it a “fable”—a fairy tale to enliven long winter nights. Yet the first half presents, in the depiction of Leontes’s jealousy, one of Shakespeare’s most brilliant studies of human psychology, uncompromising in its intensity. It is also a pointed and powerful dramatization of the dangers and responsibilities of monarchy, a logical corollary to King Lear.

But why, then, the change of direction for the conclusion? Why does Shakespeare set up the tragic momentum of the first three acts, only to disarm it with fantasy and magic? And if the tragedy is to be disarmed, why is the happy ending so partial—why is Mamillius not restored along with Hermione and Perdita? Indeed, the very presence of aristocrats in this society, grace and wonder, the sea coast of Bohemia, comes via the most notorious of Shakespearean gimmicks: the bear that devours Antigonus, an impossible problem for directors, a tragic moment that always gets a laugh. The tragedy becomes comedy—black comedy initially, though as Act IV continues, it is clear that even within the world of shepherds and romance there is a great deal that is threatening.

For modern audiences, the reunion of husband and wife is an essential element in what is, theatrically, an overwhelmimg conclusion, but this is probably an anachronistic reaction: Leontes’s courtiers continually urge him to remarry, and Paulina prevents him from doing so precisely because Hermione could have been produced at any time, the royal family reconstituted, new heirs born. The oracle would not thereby have been fulfilled, but clearly no one at court except Paulina believes that it needs to be. For Shakespeare’s age, the restoration of Perdita, the finding of the heir, the continuance of the royal line, is the crucial element. In this society, grace and wonder, and the extent to which it succeeds however, of what Hermione has understated the play’s stagecraft renders the question irrelevant: she has been dead. The faith that Paulina demands from the faithless Leontes is anachronistically antithetical. Hermione’s fury at her son’s wish to choose his own bride would have seemed less irrational to Shakespeare’s audience than it does to us—princes’ marriages were matters of state—but even so, the play has little to say in favor of romance. The only reason the completion constitutes a happy ending is that Perdita is not only not a shepherdess, but the very princess Polixenes would have chosen as his son’s wife, the one bride who can heal the wounds of the previous generation.

It is to the point, too, that the happy ending depends on the manipulations of both the rogue Autolycus and the stern and moral Paulina, but most of all it depends on an egregiously piece of theatrical artistry. In this case, the line between the artist and the con artist is a very fine one.

The faith that Paulina demands from Leontes for her tableau is only a courtly version of the gullibility Autolycus’s balls exact from his rural clientele. Hermione’s v itself is invented out of old tales, Vasari’s Life of Giulio Romano, which seems to imply (erroneously) that this painter, renowned for the life-like quality of his work, was also a sculptor, and Ovid’s account of the sculptor Pygmalion, whose statue of the perfect wife answered his prayers by coming to life.

The catharsis engineered by Paulina depends on 16 years of suffering and penance on Leontes’s part. Nothing is said, however, of what Hermione has undergone during the 16 years, and indeed, the play’s stagecraft renders the question irrelevant: she has been dead.

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ERIN ELIZABETH ADAMS (Dorcas, Ensemble) was recently seen in the Globe/Island Theatre production of A Midsummer Night’s Dream, The Merchant of Venice, Rosencrantz and Guildenstern Are Dead, and Pygmalion, the Old Globe/USD M.F.A. program productions of Much Ado About Nothing and Measure for Measure, and a reading of Once in a Lifetime. She has worked in New York City on Gated (Midtown International Theatre Festival) and regionally on Heist!, A Midsummer Night’s Dream, and Post Wave Spectacular (Actors Theatre of Louisville), Henry IV Parts I and II (Actors’ Shake-speare Project), and Done (Providence Black Repertory Company). She is a former Acting Apprentice with the Actors Theatre of Louisville. Ms. Adams received her B.A. in Theatre and Literary Arts from Brown University.

JORDI BERTRAN (Marull) previously appeared at the Globe in I, Claudius, How the Grinch Stole Christmas! He is a 12-year-old boy who loves singing and dancing, and he recently performed in the California Youth Conservatory production of Les Misérables, winner of the 2013 Bravo San Diego Award for Best Youth Production. Ms. Meaghan Boeing is very happy to be making her Globe debut after nearly 10 years, not only to the back of Notre Dame and even happier to be directed by Lindsay Brill.

LINDSAY BRILL (Emilia, Ensemble) holds a B.F.A. in Acting from Arcadia University. His film and television credits include Human Zoo, I Need You, and “Familia Moderne.” Mr. Hoxha studied Acting at the Academy of Dramatic Arts at the University of Prishtina in Kosovo and received a B.A. in Theatre Performance from Greensboro College.

PAUL KANDEL (Autolycus, Archida-mus) has appeared on Broadway as King Herod in Jesus Christ Superstar, Uncle Ernie in The Who’s Tommy (Tony Award nomination), Ismay in Titanic, Barnes Marley in A Christmas Carol, and The Visit. Off Broadway he has been seen in Shackedhead Peter, Silence! The Musical, One Flea Spare (New York Shakes-peare and Festival, Obie Award for Best Play), La Divina Caricatura and Lucía’s Chapters of Coming Forth by Day (Mahbo Beineke, Earth and Sky, World Stage Project, Pristina, Kosovo, and others. He also teaches with Our Theatre Company in Pristina, Kosovo.)

MAYA KAZAN (Perdita) is thrilled to be making her Globe debut in The Winter’s Tale. She was last seen in Noah Baumbach’s My Cousin Vinny. She can be seen this year on Steven Soderbergh’s new television series “The Knick” on Cinemax. Her upcoming projects also include two indie features: Blood Moon and Prisms. Her theatre credits include The Future Is Not What It Was (Water- saltz Festival) and Petal’s The Lie (The Shakespeare Theatre of New Jer-sey). mayakazan.com.
ALBERT PARK
(Ensemble) can’t believe his luck. Most recently he played multiple roles in New York Shakespeare Festival’s \textit{As You Like It}. His other featured roles include Sopon in Extemporaneous Chambers and HVY in Yellow Face (Mo’olelo Performing Arts Company), Roy in The Odd Couple and Bellhop in Lend Me a Tenor (North Coast Repertory Theatre), Gabe in A Man, His Wife, and His Hat (MOXIE Theatre), Tieng-Bin in Golden Child (Chinese Pirate Productions), and Chi-Yang in Flower Drum Song and Letty in BFE (San Diego Asian American Repertory Theatre). Mr. Park has been a teaching artist for Playwrights Project, Write Out Loud, California Youth Theatre, and San Diego Public Library. He is grateful to Barry Edelstein and the cast and crew of The Winter’s Tale for a most memorable experience. He loves his wonderful family, friends, and new baby boy, Felix, very much.

NATACHA Roi
(Hermione) is pleased to be joining the Globe family in this production of The Winter’s Tale. She was last seen on stage at Geffen Playhouse as Marie Curie and Margarete Borel in Radiance, The Passion of Marie Curie and as Mara in Extraordinary Chambers. Some of her other theatre credits include Juno in Hercules (Not Man Apart), Eurydice in Or (Mag- ic Theatre), and Emile, The Real Time, and Vesuvius (South Coast Repertory). Her Broadway credits include Sixteen Wounded, Cowl, and Wait Until Dark. Ms. Roi has also performed many more productions Off Broadway and in regional theatres throughout the country. Her television credits include The Young and the Restless, \textit{Caste}, "The Beast," Journeyman, ER, "Bone," \textit{The Unit}, "Without a Trace," \textit{Hack}, \textit{ED}, \textit{Law & Order}, and \textit{Law & Order: Special Victims Unit}, to name a few. natacharoi.com.

ROBBIE SIMPSON
(Dion, Ensemble) was recently seen in The Old Globe’s 2013 Shake- speare Festival production of \textit{A Midsummer Night’s Dream}, The Merchant of Venice, and Rosencrantz and Guildenstern Are Dead, the latter two directed by Adrian Noble. His other Globe credits include Freddy Eynsford Hill in the 100th anniversary production of Pygmalion directed by 2013 Tony Award nominee Nicholas Martin. Mr. Simpson’s Old Globe/USD M.F.A. Program credits include Benedick in Much Ado About Nothing and Measure for Measure. His U.K. and New York credits include Orlando in As You Like It (Shakespeare’s Globe), A Class Act directed by Bob Moss (Playwrights Horizons), and Hanschen in Spring Awakening (Roy Arias). Mr. Simp- son’s selected credits include A Class Act (Berkshire Theatre Festival), Rent and Almost, Maine (Papermill Theatre), The Sisters Rosenzweig and The House of Blue Leaves (New Century Theatre), and Miss Saigon, Inherit the Wind, The Sunshine Boys, and Lost in Yonkers (Carnegie Mellon). Mr. Simpson was appeared on television in NBC’s \textit{30 Rock}, "Smash," and \textit{CafsY} “Can You Survive a Horror Movie?” Mr. Simpson holds a B.F.A. in Acting from Syracuse University. eMrRobbieSimpson on Twitter and Instagram.

BRENDAN SPIETH
(Clown) has previously appeared in American River (Lesser America), Common Hall Village 20: an OZET Performance (Ontological-Hysteric Theatre), and \textit{Brighton Beach Merry-Go-Round} (Alta Playhouse). His creative team proj- ects include Balm in Gilead (with Brian Mertes, Alex Harvey, and Beau Wil- limon) and \textit{The Humans} are in Trouble (New York University Graduate Theatre). He is the co-creator of \textit{Those Lost Boys}: 10 Year Reunion and a company member of Lester America. Mr. Spith is a graduate of \textit{The Juilliard School} (Group 39).

PAUL-MICHAEL VALLET
(Polixenes) is a New York-based teacher/art- ist. His Broadway and Off Broadway credits include Tartuffe’s \textit{Folly}, 1776, Hurrah at Last, Arms and the Man, Silence! The Musical, and \textit{Any Given Monday}. Regionally, he has worked at Goodspeed Musicals, The Shakespeare Theatre Company, Denver Center Theatre Company, Cleveland Play House, and, and 11 years ago, at \textit{The Old Globe} in Beyond Therapy. Mr. Vallet’s television credits include \textit{Elementary}, \textit{Law & Order: Special Victims Unit}, \textit{Third Watch}, \textit{Ed}, \textit{Guiding Light}, \textit{One Life to Live}, and \textit{Another World}. He teaches privately but has also taught at many institutions. His credits include A Class Act (Berkshire Theatre Festival) in Rent and Almost, Maine (Papermill Theatre), The Sisters Rosenzweig and The House of Blue Leaves (New Century Theatre), and Miss Saigon, Inherit the Wind, The Sunshine Boys, and Lost in Yonkers (Carnegie Mellon). Mr. Vallet was appeared on television in NBC’s \textit{30 Rock}, "Smash," and \textit{CafsY} “Can You Survive a Horror Movie?” Mr. Simpson holds a B.F.A. in Acting from Syracuse University. eMrRobbieSimpson on Twitter and Instagram.

CORNELL WOMACK
(Camillo) is making his debut at the Old Globe as part of his Broadway credits including \textit{Golden Pond} with James Earl Jones and Talk Radio. He has appeared Off Broadway in Yol- lowman, Thunder Knocking at the Door, The Merchant of Venice, and The Odys- sey. On TV Camillo, A New York for his role as Ritchie on the FX series \textit{Rescue Me}, as well as numerous guest appearances on shows includ- ing \textit{The Newsroom}, \textit{Body of Proof}, \textit{Criminal Minds}, \textit{Medium}, \textit{Bos- ton Legal}, \textit{CSI: Miami}, \textit{Numbers}, \textit{Law & Order: Warehouse 13}, \textit{The Black Donnellys}, and even \textit{Hannah Montana}. He has appeared in the films \textit{Transformers: Revenge of the Fall- en, State of Play}, and \textit{The Happening}. Among his voiceover acting credits, he has narrated the series \textit{Skeleton Stor- ies}, \textit{Find Our Missing}, and most currently \textit{Gangsters: America’s Most Wanted.}\textbf{1} Mr. womack studied at The Juilliard School and continues with private teachers in New York and Los Angeles.

PATRICK ZELLER
(Jailer, Ensemble) pre- viously appeared at the Globe in Richard Green- berg’s \textit{The American Plan} in 2008, as well as in the Old Globe/USD M.F.A. production of \textit{Much Ado About Nothing}. Mr. Zeller’s classical theatre credits include \textit{The Mysteries} (Shake- speare & Company), the \textit{Comedy of Errors} (New York Classical Theatre), Edward II (Pet Bruck Productions), \textit{Hamlet} (Maine Shakespeare Festival), and Romeo and Juliet and Midsum- mer Night’s Dream (Shakespeare Now! Theatre Company). Mr. Zeller has appeared on \textit{Law & Order}, \textit{Medi- cine Man, My Children Vanish}, \textit{One Life to Live}, and \textit{The Young and the Rest- less}. He also co-starred in the award- winning feature film \textit{Vivian Alexander}. His other film credits include \textit{No Res- ervations, End of the Spear, and A Tot- ally Minor Motion Picture}. Most recently Mr. Zeller has worked in several teaching artist with \textit{The Usual Sus- pects Theatre Company} in Los Angeles. patrickzeller.com.

BARRY EDELSTEIN
(Director, Old Globe Artistic Director) is a stage director, producer, author and educator with an extensive background in 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 \textit{Othello} productions, as well as its extensive educational, commu- nity outreach and artist- training programs. At The Public, Mr. Edelstein staged \textit{Julius Caesar} starring Jeffrey Wright for Shakespeare in the Park and \textit{The Merchant of Venice} featuring Ron Leibman’s Otho Award-winning portrayal of Shylock. He was also Asso- ciate Producer of The Public’s Broad- way production of \textit{The Merchant of Venice} starring Al Pacino. From 1998- 2003 he was Artistic Director of Clas- sical Theatre. He has directed and directed some of New York’s most memorable classical productions. Mr. Edelstein’s Shakespearean directorial credits include productions of \textit{The Win- ter’s Tale} with David Strathairn, Timon of Athens with Richard Thomas, \textit{As You Like It} with Gwyneth Paltrow and \textit{Richard III} with John Tarturro. His addi- tional credits include the Lucille Lortel Award-winning revival of Arthur Mill- er’s \textit{All My Sons}; the world premiere of Steve Martin’s \textit{The Underpants}, which he commissioned; Molire’s \textit{The Mis- anthrope}, and \textit{The Tempest} starring Uma Thurman in her stage debut, and the world premiere of novelist Nathan Englander’s play \textit{The Twenty-Seventh Man}. He has also directed new and classical work exten- sively in New York and Los Angeles. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, NYU’s Graduate Drama Program and the University of Southern California. He has lectured on theatre around the USA and the world and has contributed to the \textit{New York Times}, the \textit{Washington Post}, the \textit{New Republic} and \textit{American Theatre}. His book \textit{Thinking Shakespeare} (called by New York magazine “a must-read for actors”) was published in 2007 and is now the standard text on American Shakespeare acting. He is also the author of \textit{The Bardisms: Shakespeare for All Occasions}. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

WILSON CHIN
(Scenic Design) returns to The Old Globe following his previous work on \textit{Extraordinary Shaw} (called by \textit{The Washington Post} “the world premiere of The Happening”)

PERFORMANCES PROGRAM 15

1 Natacha Roi's performance as Hermione in The Winter's Tale is noteworthy for her unique blend of traditional and modern acting techniques. Her portrayal of the character is both captivating and memorable, earning her a niche in the Globe's ensemble.

2 The ensemble's performance in Much Ado About Nothing is a testament to the play's timeless relevance and the actors' ability to bring new life to Shakespeare's masterpiece.

3 Paul-Michael Vallet's broad range of acting experiences and credits, from stage to screen, highlights his versatility and dedication to the craft.

4 Patrick Zeller's work with The Public Theater and his contributions to Shakespeare's Globe in London demonstrate his commitment to advancing the art form internationally.

5 Edelstein's leadership at The Public Theater and his work with other prestigious companies solidify his status as a leader in the Shakespearean acting world.

6 Wilson Chin's scenic design work has been a major highlight of The Old Globe's productions, bringing visual beauty and depth to the stage.
RUSSELL H. CHAMPA (Lighting Design) previously designed The Old Globe’s productions of Groundswell, Back Back Back, and The Four of Us. He has also designed for The House that will not Stand (Berkeley Repertory Theatre), Intimacy (The New Group), The Patent Saint of Sea Monsters (Playwrights Horizons), Water by the Spoonful and Modern Terrorism (Second Stage Theatre), The Twenty-Seventh Man (The Public Theater), and The Grand Mariner (Lincoln Center). On Broadway, Mr. Champa has designed In the Next Room, or the vibrator play and Julio Sweeney’s God Said “Hal”, both at the Lyceum. Other New York theatres Mr. Champa has designed for include Manhattan Theatre Club, Classic Stage Company, New York State and Film, and La MaMa Experimental Theatre Club Regionally, Mr. Champa has designed for A Noise Within, Seattle Rep, Wilma Theatre, Arena Stage, California Shakespeare Theatre, Trinity Repertory Company, Mark Taper Forum, and The Kennedy Center. Thanks J + J. Peace.

FITZ PATTON (Sound Design) previously designed the Globe productions of Good People and August: Osage County. He has designed and scored more than 300 productions in 20 cities across the U.S. and was the designer for I’ll Eat You Last featuring Bette Midler at the Belasco Theatre. For commercial work, Mr. Patton was also awarded both Lucille Lortel and Drama Desk Awards for his design for When the Rain Stops Falling at Lincoln Center’s Mitzi E. Newhouse Theatre, and he was nominated again in 2011 for his work on The Other Place at MCC. He is a graduate of UC Berkeley, and a richly sculpted voice in the region. Mr. Patton also served as the director of the San Diego Symphony and has composed and arranged music for numerous projects and for the theatre. He is also the creator and host of the nationally syndicated radio show “The Voice of the People.” He has also served as a founding member of The Voice and Speech Trainers Association and has presented at many national and international conferences workshops for them and for The Voice Foundation. He has taught workshops at London’s Central School of Speech and Drama and is the recipient of the 2014 League of Professional Theatre Workers’ Ruth Morley Design Award.

MARTIN TORKE (Music Director) has composed concert music, operas, and choral ensembles around the world, such as the Metropolitan Opera, New York City Opera, New York City Ballet, New York Philharmonic, San Francisco Symphony, National Ballet of Canada, Netherlands Radio Philharmonic Orchestra, English National Opera, Munich Philharmonic, Théâtre du Châtelet in Paris, and the National Centre for the Performing Arts in Beijing. He was Composer in Residence with the Royal Scottish National Orchestra (1998-2002). In 1999 Michael Eisner and the Walt Disney Company commissioned a Millenniun Symphony, which was premiered at Lincoln Center. Mr. Torke has collaborated with Barry Edelstein previously on The Merchant of Venice at The Public Theater. He was a resident artist at many other companies over the past 25 years. He is a long-time member of the Society of American Music Directors and holds the SAFD credentials of Certified Teacher, Fight Director, and Fight Master within the organization. He is also a member of The Omega Group of Fight Directors and has taught workshops at The Old Globe/USD M.F.A in Dramatic Arts.

TAYLOR PECKHAM (Music Director) has previously worked on the regional productions of Dr. Seuss’s How the Grinch Stole Christmas, The Last Goodbye, Pygmalion, and Nobody Loves You. His other region- al credits include Yoshimi Battles the Pink Robots (La Jolla Playhouse), Young Frankenstein (Moonlight Stage Productions, RESPECT: A Musical Celebration of Aretha Franklin, Los Angeles), A Midsummer Night’s Dream (IMAGOmoves), which toured to the Canadian Shakespeare Festival, Orlando Shakespeare Festival, Alabama Shakespeare Festival, and Tacoma Shakespeare Festival. He has taught workshops at London’s Central School of Speech and Drama and is the recipient of the 2014 League of Professional Theatre Workers’ Ruth Morley Design Award.

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William Anton
Gregg Barnes
Jacqueline Brookes*
Lewis Brown
Victor Buono*
Wayland Capwell*
Kandis Chappell
Eric Christmas*
Patricia Conolly
George Deley

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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The price of each tour is $3,495 plus airline taxes and fuel surcharges. Optional three day excursion to Stratford-upon-Avon is $795.

For more information, contact The Old Globe at (619) 231-1941 x2317 or TheatreTours@TheOldGlobe.org.

We look forward to traveling with you!
On Sunday, October 6, 2013, The Old Globe celebrated the start of a new season with the opening of *The Last Goodbye*, a musical adaptation of Shakespeare’s *Romeo and Juliet* featuring the music and lyrics of Jeff Buckley. Circle Patrons gathered in Hattox Hall before the show for dinner with director Alex Timbers and other members of the creative team and later mingled with cast members under the stars during the cast party on beautiful Copley Plaza.

Circle Patrons are vital supporters of The Old Globe. Their gifts allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide.

When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe’s mission and partake in a bevy of benefits, such as:

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- Personal VIP ticketing and subscription services.
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists.
- Complimentary admission for two to the opening night event of your choice.

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- All benefits of Craig Noel Circle plus
  - Admission for two to the complimentary Founder Circle Dinner in the fall.
  - Invitation for two to the Annual Meeting Dinner.
  - Personal VIP ticketing for productions at participating theatres in New York.
  - Voucher for one use of the Globe VIP valet parking service.

**Director Circle (10,000)**
- All benefits of Founder Circle plus
  - Complimentary Globe valet parking for one performance of each production.
  - Personal VIP ticketing for productions at participating theatres in London.
  - Access to Globe facilities for private meetings or events.

To learn more about the Globe’s Circle Patron program, contact Major Gifts Officers Rachel Plummer or Keely Tidrow at (619) 231-1941.
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Become a Member of the Globe’s Annual Fund!

Even with strong ticket sales, income from the box office only accounts for approximately 50% of the theatre’s $20 million operating budget. As a not-for-profit theatre, The Old Globe primarily relies on the generous support of patrons like you to contribute the rest. Annual Fund donations support artistic work and educational programs that the Globe offers to the San Diego community. Annual Fund members also receive benefits that enhance the theatre-going experience. Check to see if your company has a matching gift policy, which can double the impact of your donation.

Annual Fund Benefits (by membership level):
- Complimentary backstage tour ($125)
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- Invitations to all opening night dinners ($1,500)
- Invitations to selected opening night receptions ($1,000)
- Gift from the Helen Edison Gift Shop ($1,500)
- Three complimentary blanket rentals ($500)

To learn more about Annual Fund giving and benefits, contact Jessica Burger, Development Manager of Individual Annual Giving, at (619) 231-1941 x2310.

ENDOWMENT
For Long-Term Stability of Your Old Globe

As a not-for-profit performing arts organization, The Old Globe balances its budget primarily through ticket revenue and contributed income. You, as our loyal audience, provide that income through your attendance and your generous contributions, without which we could not produce the level of productions that San Diego has come to expect.

In not-for-profit organizations, a frequent gap exists between reliable annual revenue and funds necessary to cover expenses, and that gap is closed through cost controls, box office sales and extraordinary gifts from individuals. However, an unreliable economy and fluctuations in revenue can leave the Globe in a precarious position.

To buffer against a wavering economy, the Globe must create a robust endowment to ensure longterm artistic and financial stability. An endowment is a trust that generates reliable income to cover a portion of operating expenses and helps protect the institution against inevitable economic shifts.

The Old Globe Board of Directors has implemented strategies to create an appropriate endowment for the future, and we encourage you to consider playing a role. Your support—through a cash or planned gift—can ensure that generations to come will continue to learn about and experience the works of Shakespeare, Shaw, and O’Neill, along with the many new voices in American theatre.

Old Globe Technical Director Ben Thoron leads a VIP backstage tour.

To learn more about the Globe’s planned giving program or ways to support the Endowment, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.
To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or BCantuwear@TheOldGlobe.org.

Join the CRAIG NOEL LEAGUE Today
Ensure a Stronger Future for The Old Globe!

“...The Old Globe is very dear to us, and to enjoy live theatre is an important part of our lives. We are happy that we are able to experience and would like others to do the same. We try to help, within our ability, to support the theatre’s work and productions not only for us but for the future. With that in mind, we decided to do something that would help the ongoing success of The Old Globe: we chose to name the Globe as the beneficiary of an insurance policy we drafted in 2012. This is a gift that will keep on giving long after we have passed. Presently, we fund the insurance policy with a tax-deductible annual contribution until the contract is paid off. Upon our passing the benefit will go directly to The Old Globe and help ensure that great live theatre will continue in San Diego for years to come.”

—Ruth Wilhelm-Leonardi and Ron Leonardi, Craig Noel League members
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 grateful to acknowledge the following Season Sponsors who have generously supported the 2013-2014 season.

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PUBLIC SUPPORT

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.

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

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 booths, as well as induction loop 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) 238-0433 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 you 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.

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) 231-1541 x2317 or RPlummer@TheOldGlobe.org.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday - Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 231-1941

FAX (619) 23-GLOBE (234-5623)

EMAIL TicketServices@TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADMISSION HOURS

P.O. Box 122171
San Diego, CA 92112-2171

ORDERS/CHANGES/CANCELLATION OF ADDRESS

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 Office to update your records. Call (619) 231-1941 or visit www.TheOldGlobe.org to change your address. To order tickets, please call 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.

In Memoriam

This list current as of January 10, 2014.

*In Memoriam