

performances

THE  LD GLOBE

FEBRUARY 2014



THE WINTER'S TALE

WELCOME



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

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.


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

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

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.

vibrant culture
vibrant city

Commission for Arts and Culture
City of San Diego

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 the 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.



JIM COX

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 Dataquick 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.



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*.



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 *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *Measure for Measure*, *Cyrano de Bergerac*, *King Lear*, *Amadeus*, *As You Like It*, and last year's *The Merchant of Venice*.

THE WINTER'S TALE

BY
WILLIAM SHAKESPEARE

Wilson Chin
SCENIC DESIGN

Judith Dolan
COSTUME DESIGN

Russell H. Champa
LIGHTING DESIGN

Fitz Patton
SOUND DESIGN

Michael Torke
ORIGINAL MUSIC

Taylor Peckham
MUSIC DIRECTOR

Brian Byrnes
FIGHT DIRECTOR

Jan Gist
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Anjee Nero
STAGE MANAGER

DIRECTED BY
BARRY EDELSTEIN

Music by Arrangement with Adjustable Music, publisher
and copyright holder. Bill Holab Music: Sole Agent.

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

THE CAST

LEONTES, King of Sicilia
HERMIONE, his wife
MAMILLIUS, their son
PERDITA, their daughter

Billy Campbell*
Natacha Roi*
Jordi Bertran
Maya Kazan*

POLIXENES, King of Bohemia
FLORIZEL, his son

Paul Michael Valley*
A.Z. Kelsey*

CAMILLO
ANTIGONUS
PAULINA, his wife
EMILIA
CLEOMENES
DION

} Courtiers of Sicilia

Cornell Womack*
Mark Nelson*
Angel Desai*
Meaghan Boeing❖
Kushtrim Hoxha❖
Robbie Simpson❖

AUTOLYCUS, a rogue

Paul Kandel*

OLD SHEPHERD
CLOWN, his son

Mark Nelson*
Brendan Spieth*

MOPSA
DORCAS

} Shepherdesses

Lindsay Brill❖
Erin Elizabeth Adams❖

ARCHIDAMUS, courtier of Bohemia
JAILER
MARINER

Paul Kandel*
Patrick Zeller❖
Jamal Douglas❖

TIME

Chorus

LORDS, LADIES, SERVANTS, MESSENGERS, SHEPHERDS
Erin Elizabeth Adams❖, Meaghan Boeing❖, Lindsay Brill❖, Jamal Douglas❖,
Nadia Guevara, Kushtrim Hoxha❖, 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.

PRODUCTION STAFF

ASSISTANT DIRECTOR/MOVEMENT..... Annette Yé
ASSISTANT SCENIC DESIGNSean Fanning
ASSOCIATE COSTUME DESIGN.....Charlotte Devaux
ASSISTANT LIGHTING DESIGN.....Luke Olson
STUDIO TEACHERJudy 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.

Erin Elizabeth Adams, Meaghan Boeing, and Patrick Zeller
appear in this production courtesy of Actors' Equity Association.

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.



Welcome to The Old Globe and thank you for joining us for Artistic Director Barry Edelstein’s San Diego directorial debut. *The Winter’s Tale* is a favorite of many and one of the most moving of Shakespeare’s romances.

As your new Globe Board Chair, I, along with my husband, Dave, am pleased to co-sponsor *The Winter’s Tale* with John A. Berol, Karen and Donald Cohn, and Kathryn Hattox, along with longtime Shakespeare sponsor Qualcomm Foundation. Financial support from donors is vital to advancing projects that help make the Globe meaningful to as large and diverse an audience as possible.

Each year we produce 14 productions on three stages with over 600 annual performances, and your attendance today helps us maintain our position as the largest performing arts institution in San Diego. Your philanthropy is just as important in helping maintain the high level of quality in our theatres.

On behalf of the Board of Directors, we thank you for making the Globe a part of your life and hope to see you often in the year to come.

Enjoy the production!

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

LEADERSHIP GIFTS

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.

\$20,000,000 or greater
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The Stephen & Mary Birch Foundation
The Kresge Foundation

†In Memoriam

FROM THE
ARTISTIC
DIRECTOR

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-ruffed 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 busy 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 described 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” turned around in my brain. Suddenly, weirdly, I cried, “Hytner!” I pulled over, got out of my car, and said—to nobody, or perhaps to a quizzical sheep—“That sweet life! It’s mine!”

These mornings I savor that sweetness again. The scenery I pass on my way to work in Balboa Park is different from that in the Cotswolds or Berkshires, of

course. There’s sunshine, lots of it. But the trees are palms not oaks, and the flocks beside the road are zoological, not agricultural. The radio plays the kids’ channel on Sirius XM that I never bother to change after dropping my daughter at school. And these mornings the lines—those amazing lines!—are from a Shakespeare play of endless mystery and surprising spirituality. The lines are those of a master nearing the end of his career, and they gleam with the polish of a lifetime of craft. Sometimes they shatter into shards, limning psyches fracturing under immense emotional duress. Sometimes they flex and curl into great soaring arcs of metaphor that settle just barely on this side of comprehensibility. And sometimes they devolve into a simplicity so distilled as to become almost childlike: is there another work of world literature whose emotional climax is expressed in monosyllables as unadorned as these three: “O, she’s warm”?

My first production as Artistic Director of The Old Globe is important. My decision to place Shakespeare front and center in our indoor season for the first time in a dozen years is important, too. In choosing to vest that importance in *The Winter’s Tale*, I choose to express some things deeply personal. It’s my favorite play, by the writer who has been the North Star of my career. It talks about new beginnings—a subject of some consequence to me for obvious reasons—but it argues for continuity, too, and for embracing our histories as guides to our futures. And it reminds me of a dream I once had of a sweet way I might live. That dream has become real for me, and by way of offering thanks to all the Globe constituencies who made that happen, I want simply to say: here’s who I am. This is my work, this is my sense of humor, this is the beat of my heart. This is what I think of the art of theatre. I hope you like it. ■

Thanks for coming. Enjoy the show.

Barry Edelstein

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“AWAKE YOUR FAITH:”

Barry Edelstein on *The Winter's Tale*

Barry directed The Winter's Tale in New York City in 2003 in a production The New York Times said was “stirring and imaginative” and presented a “joyous and melancholy tableau that looks a lot like life.” Here he develops some of the ideas in that production and explores new ones. He sat down before rehearsal began to discuss the play.



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 surprisingly finite set of ideas. And the fact that he quit writing 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 extremely profound questions about the things that matter in life. He comes up with this formula at the very end of the play: “It is required you do awake your faith.” That's for me one of the central lines of his entire literary output. A big word in *The Winter's Tale* is “wonder”—and that's the great subject of Shakespeare's entire canon: how we feel in the face of the mysteries life presents us, how we come to know the things we know, how we process the crazy things the world throws at us.

What's it 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 things 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.

What are the things that feel fresh and modern to you about this 400-year-old play?

When I directed the play in New York, I conceived it very much with the still-fresh September 11 terror attacks in mind. I was desperate to process what had happened—this

horrible violence that descended out of the clear blue sky—and I turned to art, to my art, to Shakespeare. I saw Leontes's violence, also a bolt out of the clear blue, as a kind of metaphor for the attacks. I saw the disbelief, the incomprehension, of his victims as a metaphor for what I was feeling as a New Yorker. And I saw the play's ending as a really useful way to think about how we could begin to move forward from what had happened. This production isn't about New York anymore, and the events of 9/11, which were in the background 10 years ago, are now nowhere to be seen. But the play's most compelling theme, how you collect your life and move on after an act of catastrophic violence—that's still something that strikes me as very much worth thinking about. How do you put the pieces together after a calamity? What's required in order to move on? And Shakespeare's great line remains so eloquent: “It is required you do awake your faith.” You have to have faith, you have to find a way to believe in some set of values that are worth investing in, and that's how you put the shards back together and continue living. ■

Interview by Danielle Mages Amato

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 “Peacham 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 convention 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 historically accurate productions of Shakespeare's work. For his groundbreaking production of *King John*, Kemble meticulously researched and reproduced the clothing and armor of 13th century England. He staged the play, as the playbill proudly announced:

with an attention to COSTUME never before equaled 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 they were. For his 1856 production of



The Winter's Tale, Kean attempted to remove the historical contradictions and anachronisms that mark the play—and indeed, all of Shakespeare's plays. Kean set the play firmly in Ancient Greece, because the characters consult the Oracle of Delphi. He changed the name of Po-



lixenes' country, removed as many mentions of Christianity as possible, and changed the play's recognizable English sheep-shearing celebration to a Festival of Bacchus. Kean's costumes may have been meticulous, but his Shakespeare was not.

At the end of the 19th century, theatres exchanged the historical pageantry 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 proscenium 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 Berry is credited as the first English director to self-consciously set Shakespeare's plays in modern dress, culminating in his infamous 1925 *Hamlet* “in plus fours.” Berry's productions caused a minor furor. “A joke's a joke,” Granville-Barker said of Berry'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 conversation—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. ■

(above, from top) F. Murray Abraham in the Royal Shakespeare Company/Theatre for a New Audience's production of *The Merchant of Venice*, directed by Darko Tresnjak. Henry Peacham's sketch of *Titus Andronicus*.



THE PLAY

SPOILER ALERT!
If you're not familiar with the plot of *The Winter's Tale*, save this article to read after you've seen the play!

— STEPHEN ORGEL —

On *The Winter's Tale*

*Stephen Orgel is one of the America's preeminent Shakespeare scholars. He is Professor of English at Stanford University, and in addition to editing *The Winter's Tale* and *The Tempest* in *The Oxford Shakespeare*, he is the author of *Imagining Shakespeare*, *The Authentic Shakespeare*, and numerous other works on the political and historical aspects of Renaissance literature, theatre, art history and the history of the book. We asked him to share his thoughts on *The Winter's Tale* and we are honored to include them here.*

For modern audiences, *The Winter's Tale* is a strangely discordant play. The title declares it a fable—a “winter’s tale” is a trifle, 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? Why, indeed, is the death of Leontes’s young son, the heir to the throne, so much less of an issue dramatically than the loss of his infant daughter?

Most puzzling of all, why does Shakespeare—quite uncharacteristically, if one thinks of his earlier plays about bad kings—preserve and finally exonerate Leontes? Why not let him atone for his crimes by dying, and resolve the tragic issues through the succession of a new and innocent generation, on the models of *Henry IV*, *Macbeth*, and *King Lear*? Reconciliations are the stuff of Shakespearean comedy; but why does Shakespeare want this play to be a comedy?

These questions may express modern critical concerns, but for the history of the play on the stage, they are not at all new. From the time *The Winter's Tale* was first revived in the mid-18th century, revisers and performers have set to work to diminish the play’s tragic aspects, to soften and rationalize Leontes’s jealousy, to focus the play more clearly on the pastoral scenes and the young lovers (David Garrick’s adaptation was even called *Florizel and Perdita*). At the same time, the statue scene has always been the play’s emotional center: however illogical or frankly incredible, the conclusion has always been theatrically foolproof.

Hermione’s death is one of Shakespeare’s most daring pieces of stagecraft. There is no question that, at the end of Act III, the queen is dead—as dead as Mamil- lius. The evidence for both deaths is the same—the report of an eyewitness—but Shakespeare does not leave the matter there. Leontes not only demands to view the bodies, but says he will see them buried together in the same grave. Shakespeare could have left Leontes in silence, or sent him into seclusion, unable to face the evidence of his crimes, but we are allowed no doubt about the reality of the deaths. What this means is that if at the play’s end Leontes is being deceived by Paulina about the reality of death, so by the same token are we being deceived by Shakespeare.

The move to pastoral and the young lovers, and that geographical figment, the seacoast 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.

Indeed, the very presence of aristocrats in the world of pastoral is ominous and disruptive. Florizel woos Perdita by comparing himself to a series of divine lovers bent on the rape of their mortal mistresses; Perdita invokes the flowers that fell from Proserpina’s arms as the



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 egregious 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 ballads exact from his rural clientele. Hermione’s statue itself is invented out of old tales, Vasari’s *Life of Giulio Roma- no*, which seems to imply (erroneously) that this painter, renowned for the life-like quality of his work, was also a sculp- tor, 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 de- pends on 16 years of suffering and pen- ance on Leontes’s part. Nothing is said, however, of what Hermione has under- gone during the 16 years, and indeed, the play’s stagecraft renders the ques- tion irrelevant: she has been dead.

For modern audiences, the reunion of husband and wife is an essential element in what is, theatrically, an overwhelm- ing conclusion, but this is probably an anachronistic reaction: Leontes’s court- iers 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 ex- cept Paulina believes that it needs to be. For Shakespeare’s age, the restoration of Perdita, the finding of the heir, the con- tinuance of the royal line, is the crucial element. In this society, grace and won- der inhere in kingship. *The Winter's Tale* is very much a royalist, patriarchal vi- sion, and the extent to which it succeeds for modern audiences and readers is a measure of the extent to which we still respond to that ideology. ■


ERIN ELIZABETH ADAMS

(Dorcas, Ensemble) was recently seen in the Globe's productions 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' Shakespeare 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

(Mamillius) previously appeared at the Globe in *Dr. Seuss' How the Grinch Stole Christmas!* He is a 12-year-old boy who loves singing and dancing. He recently played Gavroche in the California Youth Conservatory production of *Les Misérables*, winner of the 2013 Bravo San Diego Award for Best Musical. Mr. Bertran's other theatre credits include Young Shrek and Peter Pan in *Shrek The Musical* (California Youth Conservatory), Jojo in *Seussical* and Zebulun in *Joseph and the Amazing Technicolor Dreamcoat* (Broadway Bound Youth Theatre), and Troy in *Disney's High School Musical Jr.* and Doody in *Grease* (Kids Theatre Network). He plays the lead role in Cinequest's inspirational short film *Birdboy*, which premieres at the 24th annual Cinequest Film Festival in March 2014. Mr. Bertran is a competitive-level-six gymnast, is fluent in English and Spanish, and has played the piano since he was

four. When he is not on stage performing, he enjoys cooking, reading, and writing short stories.


MEAGHAN BOEING

(Emilia, Ensemble) was recently seen in the 2013 Old Globe Shakespeare Festival. She has also appeared in the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Measure for Measure*, and *Tartuffe*. Her regional credits include *Imagine* (South Coast Repertory), *Master Class* (The Will Geer Theatre-cum Botanicum), *Man of La Mancha* (A Noise Within), *Surf Orpheus* (Getty Villa), and various productions with The Antaeus Company, as well as *King Lear*, *The Two Gentlemen of Verona*, *As You Like It*, *The Misanthrope*, *Sunday in the Park with George*, *The Pirates of Penzance*, *The Sound of Music*, and a world premiere translation of *Don Juan*. Ms. Boeing has appeared in national commercials and independent films, performs vocal music of various styles, and is a teacher of piano and voice. Ms. Boeing received her Bachelor of Music in Voice Performance from Ithaca College. meaghanboeing.com.


LINDSAY BRILL

(Mopsa, Ensemble) most recently appeared in *Much Ado About Nothing* with the Old Globe/USD M.F.A. Program. In New York, she has originated roles in several plays including *The Bear* (Theatre Row), *The Big Not Knowing* and *Doppelganger* (The Actors Studio), and *Four Better or Worse* (Theatre for the New City). She has also worked at such theatres as The Ensemble Studio Theatre, Prospect Theater Company, Nora's Playhouse, and New York Theatre Workshop. Ms. Brill recently appeared in the New Jersey premiere of *Font of Knowledge* (Art House Productions), and last year she performed in the Chicago Women's Funny Festival. She has appeared in several inde-

pendent films and web series including the feature film *Dragonchaser* and the new web series *Annie and Brie*. Ms. Brill holds a B.A. in Dramatic Arts from Washington University in St. Louis. lindsaybrill.com.


BILLY CAMPBELL

(Leontes), perhaps best known for the beloved ABC drama "Once and Again" (Golden Globe Award nomination for Best Actor), currently stars on Syfy's new series, "Helix." He recently appeared in Lifetime's *Lizzie Borden Took an Axe*, DirecTV's "Full Circle," and National Geographic Channel's *Killing Lincoln* as Abraham Lincoln. His other television credits include "The Killing," "The 4400," "Crime Story," and "Dynasty." His feature film credits include *Gettysburg*, *The Night We Never Met*, *Dracula*, *Enough*, and Disney's cult hit *The Rocketeer*. Among his stage credits, Mr. Campbell played Laertes in Roundabout Theatre Company's 1992 production of *Hamlet* and the title character in *Fortinbras*, for which he received the 1996 LA Stage Alliance Ovation Award for Lead Actor. *The Winter's Tale* marks his gleeful return, after nearly 10 years, not only to theatre but to The Old Globe, where he had two of the best times of his career, if not life, first in John Rando's 1997 *The Comedy of Errors* as Antipholus of Ephesus, and then Brendan Fox's 2003 *Much Ado About Nothing* as Benedick. Mr. Campbell splits his time between Pacific Palisades, California, and Vancouver, Canada, as well as the barque Picton Castle, at this moment playing the South Pacific Seas without him.


ANGEL DESAI

(Paulina) is very happy to return to the Globe after playing Phyllis Nirlinger in *Double Indemnity* and even happier to be directed by Barry Edelstein in *The Winter's Tale*

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


JAMAL DOUGLAS

(Mariner, Ensemble) recently made his debut with the Old Globe/USD M.F.A. Program in *Much Ado About Nothing*. His previous credits include *The Lysistrata Project* (Simpatico Theatre Project), *A Midsummer Night's Dream* (Delaware Shakespeare Festival), *Joe Turner's Come and Gone* (Plays & Players), *Superior Donuts* (Arden Theatre Company), *Living News* (National Constitution Center), and others. He also teaches with Our Time Theatre Company, for youths who stutter, in New York City. He

holds a B.F.A. in Acting from Arcadia University.


NADIA GUEVARA

(Ensemble) is very pleased to be making her Globe debut. She was most recently seen in the play *Prom: Time Out* as part of *The Car Plays* (La Jolla Playhouse/Moving Arts), featured as part of the Without Walls Festival. Her credits include Mimi in *Rent* (Flat Seven Productions), Wendla in *Spring Awakening* (American Rose Theatre), *Claudia Meets Fulano Colorado* (Carlsbad Playreaders), *Miss Saigon* (Moonlight Stage Productions), and *Summer and Smoke* (New Village Arts).


KUSHTRIM HOXHA

(Cleomenes, Ensemble) was recently seen in *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead*, and *The Merchant of Venice* in The Old Globe's 2013 Shakespeare Festival, as well as *Much Ado About Nothing*, *Tartuffe*, and *Measure for Measure* with the Old Globe/USD M.F.A. Program. He has appeared in *Rock 'n' Roll*, *King Lear*, *Sun Monkey*, *The Glass Menagerie*, and *Hamlet* (National Theatre of Kosovo), *Senior Carrar's Rifles* and *Scapin's Deceits* (Professional Theater of Gjakova), *Patriotic Hypermarket* (Bitef Theater, Belgrade), *Yue Madeline Yue* (Multimedia Center, Kosovo, and Volkstheater, Vienna), and *Hamlet* (Children's Theatre of Charlotte). He has performed in numerous theatre festivals such as Festival Iberoamericano in Columbia, Mess Festival in Bosnia and Herzegovina, Ex-Ponto Festival in Slovenia, VIE Scena Contemporanea Festival in Italy, ASSITEJ Festival in Sweden, Dezire Festival in Serbia, Durban Theatre Festival in South Africa, Skupi Festin Macedonia, and SKENA UP Festival in Kosovo. He is the cofounder of Teatri Urban Theater Company in Prishtina, Kosovo.

His film and television credits include *Human Zoo*, *I Need You*, and "Familja Moderne." Mr. Hoxha studied Acting at the Academy of Dramatic Arts at the University of Prishtina in Kosovo and received a B.A. in Theater Performance from Greensboro College.


PAUL KANDEL

(Autolycus, Archidamus) has appeared on Broadway as King Herod in *Jesus Christ Superstar*, Uncle Ernie in *The Who's Tommy* (Tony Award nomination), Ismay in *Titanic*, Jacob Marley in *A Christmas Carol*, and *The Visit*. Off Broadway he has been seen in *Shockheaded Peter*, *Silence! The Musical*, *One Flea Spare* (New York Shakespeare and Festival, Obie Award for Best Play), *La Divina Caricatura* and *Lucia's Chapters of Coming Forth by Day* (Mabou Mines), *Earth and Sky* (Second Stage Theatre), *Twenty Fingers*, *Twenty Toes* (WPA Theatre), *Lucky Stiff* (Playwrights Horizons), *The Taming of the Shrew* (Theatre for a New Audience), and *Scrambled Feet* and *Nightclub Cantata* (The Village Gate). His television credits include *Sally Hemings: An American Scandal*, "The Client," *Fool's Fire*, and "Law & Order," and his film credits include Clopin in Disney's *The Hunchback of Notre Dame* and its sequel.


MAYA KAZAN

(Perdita) is thrilled to be making her Globe debut in *The Winter's Tale*. She was last seen in Noah Baumbach's *Frances Ha* and 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 *Prism*. Her theatre credits include *The Future Is Not What It Was* (Walkerspace) and Pierre Corneille's *The Liar* (The Shakespeare Theatre of New Jersey). mayakazan.com.

**A.Z. KELSEY**

(Florizel) has appeared in the New York productions of *Much Ado About Nothing* (The Public Theater) and *Dead Letter Office* (HERE Arts Center). His regional credits include *Shipwrecked!* (Triad Stage), *As Much As You Can* (Celebration Theatre), *Good Boys and True* (The Eugene O'Neill Theater Center), *The Automata Pieta* (Magic Theatre), *Time on Fire* (Magic Theatre/Royal National Theatre), *The Rose Tattoo* (American Conservatory Theater), and *The Tempest* and *Rose Mark'd Queen* (Yale Summer Cabaret Shakespeare Festival). He received his M.F.A. from Yale School of Drama.

**MARK NELSON**

(Antigonus, Old Shepherd) has appeared in New York in *Timon of Athens* directed by Barry Edelstein (The Public Theater), *My Name is Asher Lev*, Steve Martin's *Picasso at the Lapin Agile* (Obie Award), *The Invention of Love* (Lincoln Center Theater), *After the Fall* and *Three Sisters* (Roundabout Theatre Company), *A Few Good Men* and four plays by Neil Simon. He performed in six countries with Sam Mendes' company The Bridge Project. His other favorite credits include Shylock in *The Merchant of Venice* (The Shakespeare Theatre Company, Emery Battis Award), Vanya in *Uncle Vanya* directed by Bartlett Sher (Intiman Theatre), Matt in *Talley's Folly* (Berkshire Theatre Festival), and two one-man shows: *Underneath the Lintel* (Long Wharf Theatre) and *I Am My Own Wife* (Cleveland Play House/George Street Playhouse). His television credits include "Unforgettable," "Law & Order," "Criminal Intent," and "Spin City." Mr. Nelson is the recipient of a 2013 Lunt-Fontanne Fellowship.

**ALBERT PARK**

(Ensemble) can't believe his luck. Most recently he played multiple roles in *An Evening of Community Voices* at The Old Globe and was directed by Christopher Ashley in *The Car Plays* at La Jolla Playhouse. His other featured roles include Sopoan in *Extraordinary Chambers* and HYH 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 *Lefty* in *BFE* (San Diego Asian American Repertory Theater). Mr. Park has been a teaching artist for Playwrights Project, Write Out Loud, Christian Youth Theater, 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 wife, Jenny, 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 Marguerite 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), Aphra Behn in *Or*, (Magic Theatre), and *Emilie, The Real Thing*, and *Vesuvius* (South Coast Repertory). Her Broadway credits include *Sixteen Wounded*, *Closer*, and *Wait Until Dark*. Ms. Roi has also performed many more productions Off Broadway and in regional theatres across the country. Her television credits include "The Young and the Restless," "Castle," "The Beast," "Journeyman," "ER," "Bones," "The Unit," "Without a Trace," "Hack,"

"Ed," "Law & Order," and "Law & Order: Special Victims Unit," to name a few. natacharoi.com.

**ROBBIE SIMPSON**

(Dion, Ensemble) was recently seen in The Old Globe's 2013 Shakespeare Festival productions of *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. Simpson's selected regional credits include *A Class Act* (Berkshire Theatre Festival), *Rent* and *Almost, Maine* (Papermill Theatre), *The Sisters Rosensweig* and *The House of Blue Leaves* (New Century Theatre), and *Miss Saigon*, *Inherit the Wind*, *The Sunshine Boys*, and *Lost in Yonkers* (The Majestic Theatre). He has appeared on television in NBC's "30 Rock," "Smash," and Syfy's "Can You Survive a Horror Movie?" Mr. Simpson holds a B.F.A. in Acting from Syracuse University. @MrRobbieSimpson on Twitter and Instagram.

**BRENDAN SPIETH**

(Clown) has previously appeared in *American River* (Lesser America), *Common Hall Village 20: an OZET Performance* (Ontological-Hysterical Theater), and *The Aliens* (Weston Playhouse). His creative team projects include *Balm in Gilead* (with Brian Mertes, Alex Harvey, and Beau Wilimon) and *The Humans are in Trouble*

(New York University Graduate Theatre). He is the co-creator of *Those Lost Boys: 10 Year Reunion* and a company member of Lesser America. Mr. Spieth is a graduate of The Juilliard School (Group 39).

**PAUL MICHAEL VALLEY**

(Polixenes) is a New York-based teacher/artist. His Broadway and Off Broadway credits include *Talley's Folly*, 1776, *Hurrah at Last*, *Arms and the Man*, *Silence! The Musical*, and *Any Given Monday*. Regionally, he has worked at Goodspeed Musicals, The Shakespeare Theatre Company, Denver Center Theatre Company, Cleveland Play House, and, 11 years ago, at The Old Globe in *Beyond Therapy*. Mr. Valley's television credits include "Elementary," "Law & Order: Special Victims Unit," "Third Watch," "Ed," "Guiding Light," "One Life to Live," and "Another World." He teaches privately but has also taught at many institutions as well. Mr. Valley attended The Juilliard School, Virginia Commonwealth University, and American University.

**CORNELL WOMACK**

(Camillo) is making his debut at the Globe. His Broadway credits include *On Golden Pond* with James Earl Jones and *Talk Radio*. He has appeared Off Broadway in *Yellowman*, *Thunder Knocking at the Door*, *The Merchant of Venice*, and *The Odyssey*. On television he is best known for his role as Ritchie on the FX series "Rescue Me," as well as numerous guest appearances on shows including "The Newsroom," "Body of Proof," "Criminal Minds," "Medium," "Boston Legal," "CSI: Miami," "Numb3rs," "Law & Order," "Warehouse 13," "The Black Donnellys, and even "Hannah Montana." He has appeared in the films *Transformers: Revenge of the Fallen*, *State of Play*, and *The Happening*.

Among his voiceover acting credits, he has narrated the series "Skeleton Stories," "Find Our Missing," and most currently "Gangsters: America's Most Wanted." Mr. Womack studied at The Juilliard School and continues with private teachers in New York and Los Angeles.

**PATRICK ZELLER**

(Jailer, Ensemble) previously appeared at the Globe in Richard Greenberg's *The American Plan* in 2008, as well as in the Old Globe/USD M.F.A. production of *Much Ado About Nothing*. Mr. Zeller's classical theatre credits include *The Mysteries* (Shakespeare & Company), *The Comedy of Errors* (New York Classical Theatre), *Edward II* (Pet Brick Productions), *Hamlet* (Maine Shakespeare Festival), and *Romeo and Juliet* and *Midsummer Night's Dream* (Shakespeare Now! Theatre Company). Mr. Zeller has appeared on "Law & Order," "Medium," "All My Children," "One Life to Live," and "The Young and the Restless." He also co-starred in the award-winning feature film *Virgin Alexander*. His other film credits include *No Reservations*, *End of the Spear*, and *A Totally Minor Motion Picture*. Most recently Mr. Zeller has worked as a mentor and teaching artist with The Unusual Suspects Theatre Company in Los Angeles. patrickzeller.com.

BARRY EDELSTEIN

(Director, Old Globe Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey

Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include productions of *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

WILSON CHIN

(Scenic Design) returns to The Old Globe after designing *Anna Christie* (Craig Noel Award nomination), *Engaging Shaw*, and *The American Plan*. His New York credits include *Next Fall* (Broadway, Naked Angels); *Too Much*,

Too Much, Too Many (Roundabout Theatre Company), *The Jammer* (Atlantic Theater Company), *Len, Asleep in Vinyl* (Second Stage Theatre), *Dark Matters* (Rattlestick Playwrights Theatre), *Boom* (Ars Nova), *As You Like it* (Poortom Productions), and *King of Shadows* (Working Theater). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragodie* and *Gianni Schicchi* (Canadian Opera Company, Dora Award), *The Saint of Bleeker Street* (Central City Opera), and *Don Giovanni* (San Francisco Opera Merola). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Cincinnati Playhouse in the Park, Geffen Playhouse, Guthrie Theater, Hartford Stage, The Shakespeare Theatre Company, Signature Theatre Company, Westport Country Playhouse, and Yale Repertory Theatre. Mr. Wilson is a graduate of UC Berkeley and Yale School of Drama. wilsonchin.com.

JUDITH DOLAN

(Costume Design) last designed costumes for The Old Globe's *A Room with a View*. Ms. Dolan is a Tony Award winner (*Candide*) who also earned a Lucille Lortel Award for *The Petrified Prince* (The Public Theater) and two Drama Desk Award nominations. Her other Broadway credits include *LoveMusik* and *Parade*. Her numerous regional credits range from *The Seafarer* (Alley Theatre) to *Travesties* (Williamstown Theatre Festival). Her opera designs include *Idomeneo* (Wolf Trap Opera Company), *Willie Stark* (Houston Grand Opera), and *The Magic Flute* (Cleveland Orchestra). Ms. Dolan has designed for a number of other companies, including Dublin's Abbey Theatre, Clwyd Theatr Cymru in Wales, Brooklyn Academy of Music, The Shakespeare Theatre Company, and Goodman Theatre. She has a Ph.D. in Directing/Design from Stanford University and is Professor in the Department of Theatre & Dance at UC San Diego. Ms. Dolan is currently an Associate Artist with Alley Theatre

in Houston and is the recipient of the 2014 League of Professional Theatre Women's Ruth Morley Design Award.

RUSSELL H. CHAMPA

(Lighting Design) previously designed The Old Globe's productions of *Groundswell*, *Back Back Back*, and *The Four of Us*. His current and recent projects include *The House that will not Stand* (Berkeley Repertory Theatre), *Intimacy* (The New Group), *The Patron 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 Manner* (Lincoln Center Theater). On Broadway, Mr. Champa has designed *In the Next Room, or the vibrator play* and *Julia Sweeney's God Said "Ha!"*, both at the Lyceum. Other New York theatres Mr. Champa has designed for include Manhattan Theatre Club, Classic Stage Company, New York Stage and Film, and La MaMa Experimental Theatre Club. Regionally, Mr. Champa has designed for American Conservatory Theater, The Wilma Theater, Arena Stage, California Shakespeare Theater, 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 Booth Theatre on Broadway. In 2010 he was awarded both Lucille Lortel and Drama Desk Awards for his design for *When the Rain Stops Falling* at Lincoln Center's Mitzi E. Newhouse Theater, and he was nominated again in 2011 for his work on *The Other Place* at MCC Theater, which completed its Broadway run last winter at the Samuel J. Friedman Theatre. Mr. Patton's symphony, *The Holy Land*, a 45-minute work for baritone, tenor, mezzo-soprano, and

orchestra, was completed in January of this year, and he is the founder of *Chance Magazine*, a new theatre design magazine that debuted in May.

MICHAEL TORKE

(Original Music) has been commissioned to write concert music, operas, and ballets from organizations 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 *Millennium Symphony*, which was premiered at Lincoln Center. Mr. Torke has collaborated with Barry Edelstein previously on *The Merchant of Venice* at The Public Theater and *The Misanthrope* and *The Winter's Tale* at Classic Stage Company. He lives and works in both New York City and Las Vegas.

TAYLOR PECKHAM

(Music Director) has previously worked on the Globe productions of *Dr. Seuss's How the Grinch Stole Christmas*, *The Last Goodbye*, *Pygmalion*, and *Nobody Loves You*. His other regional credits include *Yoshimi Battles the Pink Robots* (La Jolla Playhouse), *Young Frankenstein* (Moonlight Stage Productions), *RESPECT: A Musical Celebration of Women* (Herberger Theater Center, Phoenix), *A Midsummer Night's Dream*, *the Musical* (Intrepid Shakespeare Company), *Cinderella* (African-American Shakespeare Company), *The Music Man*, *An American Christmas*, *miXtape*, *Guys and Dolls*, and *Joe vs The Volcano* (Lamb's Players Theatre), *Little Shop of Horrors* (Cygnet Theatre Company), and *Xanadu* (New Conservatory Theatre Center, San Francisco). In addition to his work as an award-winning musi-

cal director, Mr. Peckham is also an accomplished arranger, orchestrator, and composer, having written and/or arranged pieces for various universities, theatre groups, orchestras, and choral ensembles around the country. Following the closing of *The Winter's Tale*, Mr. Peckham will be joining the national touring company of *Jersey Boys* as Associate Conductor and Keyboardist.

BRIAN BYRNES

(Fight Director) has worked with New York theatres, regional theatres, Shakespeare festivals, colleges, universities, and motion-capture animation companies in the U.S. and Sweden. His credits include Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, Ensemble Theatre Company, Dallas Theater Center, Houston Ballet, Houston Shakespeare Festival, Texas Ballet Theater, Dominic Walsh Dance Theater, Prague Shakespeare Company, American Players Theatre, John Houseman Theater, Lucille Lortel Theatre, Westbeth Theatre Center, and many other companies over the past 25 years. He is a longtime member of the Society of American Fight Directors and holds the SAFD credentials of Certified Teacher, Fight Director, and Fight Master within the organization. He is an AEA actor, has worked as a director for theatre and opera, and has written several plays that have been professionally produced. Mr. Byrnes is an Associate Professor with the Old Globe/USD M.F.A. in Dramatic Arts.

JAN GIST

(Voice and Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company in DC, The American Shakespeare Center, Utah Shakespeare Festival, Alabama Shakespeare Festival, Arena Stage, San Diego Repertory Theatre, Milwaukee Repertory Theater, Play-

Makers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's "A Way with Words," narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*. She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. She has taught workshops at London's Central School of Speech and Drama and the International Voice Teachers Exchange at The Moscow Art Theatre. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She is a professor in The Old Globe/USD Graduate Theatre Program. jangistspeaking.com.

CAPARELLIOTIS CASTING

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

ANJEE NERO

(Stage Manager) has previously worked on the Old Globe productions of *Be a Good Little Widow*, *Allegiance – A New American Musical*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Chasing the Song* workshop with the writers of *Memphis*, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, *Herringbone* starring BD Wong, and *The Seven*. Ms. Nero has worked with several prominent regional theatres including Center Theatre Group, SITI Company, Huntington Theatre Company, Berkeley Repertory Theatre, and more. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured nationally and internationally for the past six years, multiple corporate events with MSI Production Services, Inc., *Dream Report* (Allyson Green Dance featuring Lux Borreal), and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), which toured to the International Hungarian Theatre Festival in Cluj, Romania. Proud member of Actors' Equity.

JESS SLOCUM

(Assistant Stage Manager) has previously worked at The Old Globe on *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group), and *Tranquility Woods* (Steppenwolf Theatre Company). Her San Diego credits include Mo'olelo Performing Arts Company, North Coast

Repertory Theatre, and Lamb’s Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors’ Equity.

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

JACK O’BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O’Brien most recently directed Ethan Hawke in *Macbeth* on Broadway this season. His Broadway credits also include: *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony

Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride’s Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL (Old Globe Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late ’40s, the expansion to two theatres in the ’50s, Globe Educational Tours in the ’70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the ’80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors

include the *San Diego Union-Tribune* list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation’s highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis
Lauren Port



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



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



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



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

SPECIAL THANKS
Alan Oscar Johnson

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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For more information, contact The Old Globe at (619) 231-1941 x2317 or TheatreTours@TheOldGlobe.org.

We look forward to traveling with you!

AT THE GLOBE

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.



1. Artistic Director Barry Edelstein, Board member Harvey White, Sheryl White, and director Alex Timbers. 2. Ron and Ruth Leonardi, Board member Kathryn Hattox, and John Hattox. 3. Production Sponsors and former Board Chairs Harvey and Sheryl White (far right) and cast members of *The Last Goodbye*. 4. David and Solveig Bassham. 5. Board members Conrad Prebys and Debra Turner and Managing Director Michael G. Murphy. 6. Production Sponsor Gloria Rasmussen and cast member Brandon Gill. 7. Mike and Suzie Turner, Immediate Past Board Chair Hal Fuson, and Pam Fuson. Photos by Doug Gates.



The cast of *A Midsummer Night's Dream*, 2013.

Relax in Style in the New and Improved Private Donor Lounge!

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:

Craig Noel Circle (\$2,500)

- Complimentary admission to the new and improved Lipinsky Family Suite private donor lounge.
- 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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- Admission for two to the complimentary Founder Circle Dinner in the fall.
- Invitation for two to the Annual Meeting Dinner.
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To learn more about the Globe's Circle Patron program, contact Major Gifts Officers Rachel Plummer or Keely Tidrow at (619) 231-1941.



Globe Board member and Season Sponsor
MARY BETH ADDERLEY

“The talent that comes to the Globe because of its artistic reputation is above the norm—not just actors, but also playwrights, lyricists, musicians, and many people behind the scenes. Giving the opportunity to these wonderful artists is a very important reason to support The Old Globe.”

Board member Mary Beth Adderley (center) with *The Few* playwright Samuel D. Hunter (right), director Davis McCallum (center), and cast members (from left) Gideon Glick, Eva Kaminsky, and Michael Laurence on opening night.



Globe Board member, Partner, PricewaterhouseCoopers LLP, Director Circle Corporate Member
STEVE EMBRY

“The Old Globe is a unique meeting place that enriches the community of San Diego. With today’s fast paced, technologically infused lifestyle, PwC is proud to support this wonderful institution that creates an environment that enables each of us to pause, share, imagine, and explore.”

Board member Steve Embry and wife Laura at the 2013 Globe Gala.



Gold Level Members, Globe Guilders, and Docents

CAROL AND DON GREEN

“The life and work of The Old Globe has been a treasured part of our lives for over 30 years, both as audience members and as volunteers. To be a part of such life affirming and enriching work is a great joy and privilege.”

(from left) Don and Carol Green with actor Jefferson Mays at *A Gentleman's Guide to Love and Murder* Meet the Artist event.



Craig Noel Circle Patrons

JERRI-ANN AND GARY JACOBS

“We appreciate the Globe’s educational outreach as it is very important to develop appreciation for the arts among K-12 students. We also enjoy meeting the actors, backstage crew, directors, and playwrights along with all the others responsible for putting on the Globe’s amazing plays.”

Jerri-Ann and Gary Jacobs with choreographer Sonya Tayeh (center) on opening night of *The Last Goodbye*.

ENHANCE YOUR THEATRE EXPERIENCE

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 theatregoing 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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To learn more about Annual Fund giving and benefits, contact Jessica Burger, Development Manager of Individual Annual Giving, at (619) 231-1941 x2311.

ENDOWMENT

For Long-Term Stability of Your Old Globe



Angel Desai and Michael Hayden in *Double Indemnity*, 2013.

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.

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.

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 it 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 Wikberg-Leonardi and Ron Leonardi.

—Ruth Wikberg-Leonardi and Ron Leonardi, *Craig Noel League members*



CRAIG NOEL, 1957

Craig Noel League Members

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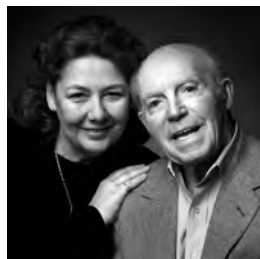
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Photo for Globe Guilders: Charlotte Parry and Robert Sean Leonard in *Pygmalion*, 2013; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013.

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

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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.

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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.

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

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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.

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

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 Topher Rasmussen **Pub Shift Supervisors**
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 Benjamin A. Murrell, Stephanie Passera, Paige Plihal,
 Michelle Thorsen, Paula Weil **Pub Staff**
 Linda Bahash, Jessica Piatt,
 Stephanie Rakowski **Gift Shop Supervisors**

SECURITY/PARKING SERVICES

Edward Camarena **Security Supervisor**
 Sherisa Eselin **Security Officer**
 Jonathon Ayon, Dallas Chang, Jeff Howell,
 Janet Larson, Jeffrey Neitzel,
 Guadalupe Velez **Security Guards**
 Michael Prince,
 Alexander Thomas **VIP Valet Attendants**

Jack O'Brien **Artistic Director Emeritus**
 Craig Noel **Founding Director**