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800 E. Grand on Navy Pier
Chicago, Illinois 60611

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PICTURED ABOVE:
Dante Jemmott and Ora Jones
PHOTO BY joe mazza – bravelux

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PHOTOS BY ANDREW ECCLES

About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—plays, musicals, world premieres, family productions, and theatrical presentations from around the globe—alongside education programming for students, teachers, and lifelong learners, and engagement with communities and artists across the city.

Founded in 1986, the Theater has evolved and expanded to present as many as twenty productions and 650 performances annually, and has been honored with numerous national and international awards. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. Dedicated to welcoming the next generation of theatergoers, one in four audience members is under the age of eighteen.

Recognized as a national leader in arts education, the Theater's arts-in-literacy programs support work in classrooms across the region by bringing words to life onstage for tens of thousands of students each year and through a variety of professional learning opportunities for teachers. Its free citywide Chicago Shakespeare in the Parks program has fostered creative community engagement for more than a decade.

As a nonprofit organization, Chicago Shakespeare works to embrace diversity in all its forms, prioritize inclusion, provide equitable opportunities for growth and success, and offer an accessible experience for all. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake playwright.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural hub—inviting audiences, artists, and community members to share powerful stories that connect and inspire. ■

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A Conversation with the Director

Guest director Shana Cooper spoke about her work on *All's Well That Ends Well* as she prepared this spring for her production.

Where did you find the emotional core of this play?

Shana Cooper: Every day I fall more in love with this strange and quirky play that, for me, is about the pivotal transitional moments in our lives: of growing up, growing older, and how we find our most authentic selves in those transformational moments on this journey we call life.

The story begins in a time of mourning. The Countess's husband, Bertram's father, has just died, and Helen's father died just six months before. France, too, is on the cusp of mourning, anticipating the King's impending death. We begin there: in this world full of loss, and with characters trying to find their way back into life. And as we too emerge, hopefully, from a global pandemic, it feels like the world along with so many of us are in the kind of profound, transitional life moments that *All's Well* is peopled with.

How do you imagine an audience empathizing with characters that can seem so flawed?

Everyone in this story is so human in the mistakes they make as they figure out who they are and want to be. It is through their own failings that these characters change. I think about it as a misfit hero's journey, the kind of epic journey of self that Joseph Campbell writes about—but with a crew of flawed heroes, endearing despite themselves.

When the play begins, Bertram is finding his way, no longer in the shadow of his father. And at this pivotal moment in a young man's life, the King forces a situation that neither Helen nor Bertram are ready for, insisting that this marriage go forward. I think it's important for an audience to feel how trapped Bertram is and the ways in which



any agency in his young life is robbed from him. Does he say and do some unfortunate things in reaction? Absolutely. But don't we all when we're out of control and backed into a corner, especially when we're young and figuring out who we are?

I think about it as... a crew of flawed heroes, endearing in spite of themselves

And, of course, Helen—this gloriously impulsive young woman who is taking agency any way she can in a world bent to keep her from it. Again, we may question her tactics, but I still can't help but celebrate and be moved by her tenacity, courage, and resiliency.

The Countess is at a very different point in her journey but, like Bertram and Helen, we see this capacity for reinvention in her, as well. In the wake of losing her husband, she discovers through an unusual friendship with Lavatch the thrill and freedom in mocking convention and traditional ideas of marriage, sex, and polite society in a way that her role as wife, mother, and Countess never allowed her to.

How are you and your creative collaborators envisioning the world of this play?

These characters feel so real in some ways, but then the story is almost fable-like in other ways. The creative team and I have been referring to the design of the play as "Bohemian-Edwardian," a descriptor of our own invention. What felt most important to us about the Edwardian period was its formality. In the world of this play, France is a place of formality, and of traditions. It's a place that belongs to an older, aging generation. And in a play about generations ►►

Above: Alejandra Escalante, Ora Jones, and Shana Cooper; photo by joe mazza - bravelux

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

ALL'S WELL THAT ENDS WELL

- BY WILLIAM SHAKESPEARE
- DIRECTED BY SHANA COOPER
- COURTYARD THEATER
- APRIL 22-MAY 29, 2022
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- WWW.CHICAGOSHAKES.COM



Director of
All's Well That Ends Well
Shana Cooper

and the tensions that naturally arise between them, you have young people who are starting to break out of those rules and confines as they attempt to figure out who they can be, free of those restrictions posed by the traditions of a previous generation. France as we have imagined it is beautiful, but a little oppressive. Yet it is also a place that reveals exquisite moments of ritual, and of healing. That the healing of the sick world comes in the body of a young woman, our heroine Helen, is an extraordinary aspect of this play.

The physical body can express poetic and emotional ideas—as Shakespeare's language does

Halfway through the story we are transported to the Bohemian world of Italy, which in this world we've imagined is a natural space, wild and untamed. It's a space of adventure, where the characters go to risk and experiment, to figure out who they are in all the messy ways we do when we are young. The characters run away while they are searching for their identity, trying to find the balance between their morals and their desires. But because we can't ultimately run away from who we are, they do return

to France. As in Campbell's hero's journey, they must return home. And yet... they can't quite go home again because they've grown into different people.

I see this play and its characters wrestling with the fairytale idea of what "home" might look like—and how fraught that traditional sense of a fairytale might actually turn out to be in reality. *All's Well* reminds us, if we're open to it, that there are many unexpected and life-giving versions of our notion of home.

How does movement function in your productions—and in this one specifically?

I use a lot of dance and movement in my work, particularly with Shakespeare. I think that the physical body can express poetic and emotional ideas—as Shakespeare's language does. Watching this production, you'll experience one layer of that poetry and emotionality through the play's language, while also experiencing another layer through visual storytelling. I search for movement that expresses the visceral truths of a character's journey. Stephanie [Martinez, our Movement Designer/Choreographer] and I are working to craft an emotional, visceral world of masculinity and femininity and of war. But in this play, war is less about the battlefield than it is a place where young men go to figure out who they are in this world that prescribes specific expectations about gender.

This is a story about the obstacles those expectations can present to us—but also about the gifts that life offers as you come into your own. For me, this physical work is always about developing a new vocabulary with the actors and soon, too, with our audience. ■

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At its core, our work is about people. Connecting audiences and artists. Partnering with teachers and students. Joining with friends and neighbors in shared spaces across the city. It is in this spirit that we work to become an increasingly diverse, equitable, inclusive, and accessible organization.

We strive always to make this a space of respect and acceptance—where every individual, with their unique identities and experiences, is valued and included.

You can learn more about our ongoing institutional commitment to address structural inequities in our community at chicagoshakes.com/IDEAtoAction. And we invite you to let our team know if there is anything we can do for you to make your visit today more enjoyable.



BARBARA GAINES
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Carl and Marilyn Thoma Chair

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Executive Director

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Creative Producer

presents

ALL'S WELL THAT ENDS WELL

written by **WILLIAM SHAKESPEARE**

Scenic Design
ANDREW BOYCE

Costume Design
RAQUEL BARRETO

Lighting Design
ADAM HONORÉ

Music & Sound Design
**PAUL JAMES
PRENDERGAST**

Hair & Make-up Design
RICHARD JARVIE

Movement Design/
Choreography
STEPHANIE MARTINEZ

Magic Design
DENDY

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GREGORY LININGTON

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BOB MASON

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KATRINA HERRMANN

directed by **SHANA COOPER**

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Additional support provided by the Reid-Anderson Family Fund,
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Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that haze and flashing lights will be used during this performance. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

There will be one 15-minute intermission.

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in schools, and in neighborhoods across our city, please contact
Dottie Bris-Bois, Director of Development, at dbrisbois@chicagoshakes.com.

Cast (in order of appearance)

Countess of Rossillion, *mother to
Bertram and guardian to Helen*

Bertram, *Count of Rossillion and
son of the Countess*

Helen, *orphaned daughter of the
Countess's physician*

Lafeu, *a French lord*

Parolles, *companion to Bertram*

Rinaldo, *steward to the Countess*

King of France

King's Attendant

First Lord, *Captain in army of
the Duchess of Florence*

Second Lord, *Captain in army of
the Duchess of Florence*

Lavatch, *a clown in the
Countess's household*

Soldier Lords

Duchess of Florence

Widow Capilet

Diana, *daughter to the Widow*

Mariana, *neighbor to the Widow*

First Soldier, *an interpreter*

ORA JONES*

DANTE JEMMOTT*

ALEJANDRA ESCALANTE*

WILLIAM DICK*

MARK BEDARD*

JOSEPH AARON JOHNSON

FRANCIS GUINAN*

PABLO DAVID LAUCERICA

CASEY HOEKSTRA*

PATRICK AGADA*

ELIZABETH LEDO*

CHRISTIANA CLARK*

JOSEPH AARON JOHNSON

JEFF KURYSZ

EMMA LADJI*

PABLO DAVID LAUCERICA

TANYA THAI McBRIDE*

CHRISTIANA CLARK*

CHRISTIANA CLARK*

EMMA LADJI*

TANYA THAI McBRIDE*

JEFF KURYSZ

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Jeannie Affelder for *Countess*; Caron Buinis for *Widow Capilet*, *Duchess of Florence*, *Soldier Lord*; Christiana Clark* for *Countess*; Kevin Gudahl* for *King of France*, *Lafeu*; Casey Hoekstra* for *Parolles*; Joseph Aaron Johnson for *Second Lord*, *Soldier Lord*; Emma Ladji* for *Helen*; Pablo David LaucERICA for *First Soldier*, *Bertram*, *Soldier Lord*; Tae-nyun Kim for *Bertram*, *Second Lord*, *First Soldier*, *Soldier Lord*; Tanya Thai McBride* for *Lavatch*; Gavin Mueller for *First Lord*, *Rinaldo*, *Soldier Lord*; Jacob Mundell for *Soldier Lord*, *King's Attendant*, *Rinaldo*, *First Lord*; Hilary Schwartz for *Diana*, *Mariana*, *Soldier Lord*.

Stage Manager

Assistant Stage Manager

KATRINA HERRMANN*

KATE OCKER*

*denotes member of Actors' Equity Association.

Playgoer's Guide

THE STORY

All ends, and it is with death that our story begins. The funeral of the Count Rossillion follows close upon the death of Helen's father, Rossillion's celebrated physician. She has grown up here in the Rossillion court. Now, with the old Count's death, Bertram, his son and heir, is placed under the tutelage of the King, and prepares to leave for the Parisian court. Stricken with the new grief of losing Bertram, Helen confesses her love to his mother, the Countess, and secretly follows him to Paris.

There, the King's subjects fear for his life, threatened by an incurable illness. Against all odds, Helen persuades the King that she may help with medicinal powers learned from her father. Miraculously the King recovers and grants Helen the husband of her choice. She chooses Bertram.

Entrapped and enraged, the bridegroom flees France for all the freedoms that Italy promises. His escape signals the beginning of a remarkable journey for him and for Helen, their paths marked by vows broken, alliances forged, and meetings cloaked in darkness.

IN PRINT AND IN PERFORMANCE

All's Well That Ends Well lives among the eighteen plays in Shakespeare's canon never printed in his lifetime, and might well have been lost without the publication of the First Folio in 1623, seven years after the playwright's death. Plays in the First Folio rescued by two actors in his company, John Heminge and Henry Condell, include among others *Macbeth*, *Julius Caesar*, and *As You Like It*.

Written ca. 1603–04, this difficult-to-categorize “problem play” was written around the time of Queen Elizabeth's death in 1603 and the plague that in that same year claimed the lives of one-in-five Londoners.

In *All's Well That Ends Well* Shakespeare transforms a simple romantic fable contained in Giovanni Boccaccio's 1353 epic prose poem, *Decameron*. Translated into English by William Painter in 1566, its tale of Giletta of Narbon reads that she...

...healed the French King of a Fistula, for reward whereof she demaunded Beltramo Counte of Rossiglione to husband. The Counte, being married against his will, for despite fled to Florence, and loved another. Giletta, his wife, by pollicie founde meanes to lye with her husbände in place of his lover, and was begotten with childe of two sonnes; which known to her husband, he received her againe, and afterwards he lived in great honour and felicitie.

George Bernard Shaw, among Shakespeare's most vitriolic detractors, nonetheless praised *All's Well* as “still too genuine and beautiful and modern” for its audiences. Over the past half-century many more productions of this psychologically challenging play have been staged than throughout its first 350 years. The first record of *All's Well That Ends Well* in performance does not even appear until 1741.

Shakespeare's late “comedy” has been dubbed “a play whose time has come,” with its flawed, problematic characters, its fascinating blending of tone and genre, and the uncertainty of its happy ending, all appealing to a modern sensibility. Chicago Shakespeare staged *All's Well That Ends Well* in 2000, as part of the Theater's inaugural season on Navy Pier, directed by Barbara Gaines, with a cast including Timothy Gregory, Lia D. Mortensen, Linda Kimbrough, and Larry Yando. ■

STREAM SCHOLAR PRE•AMBLES ANY TIME



For *All's Well That Ends Well*, our Pre•Ambles will be offered online. Starting in early May, tune in for a series of free talks by a team of scholars, examining the production through the lens of the story's historical context, as well as the interpretive choices made. Watch from anywhere at WWW.CHICAGOSHAKES.COM/STREAM

Part of the John W. and Jeanne M. Rowe Inquiry and Exploration Series

NEW

Profiles



PATRICK AGADA

(Second Lord/Fight Captain) **CHICAGO SHAKESPEARE:** Dunsinane, Q Brothers Christmas Carol, Shakespeare's Greatest Hits. **CHICAGO:** Passage

(Remy Bumppo Theatre Company); *I Hate It Here*, *The Magic Play* (Goodman Theatre); *Pipeline*, *The First Deep Breath* (Victory Gardens Theater); *The Brothers Size* (Steppenwolf Theatre Company); *Something Clean* (Jeff Nomination - Actor in Supporting Role), *You for Me for You* (Sideshow Theatre Company/Rivendell Theatre Ensemble); *Dutch Masters* (Jeff Award-Actor in a Principal Role, Jackalope Theatre); *Choir Boy*, *The Play About My Dad* (Raven Theatre); *Superior Donuts* (Open Door Theater); *Jabari Dreams of Freedom* (Chicago Children's Theatre). **REGIONAL:** *Blue Man Group* (Astor Place Theatre). **TELEVISION:** *Chicago Fire* (NBC).



MARK BEDARD

(Parolles/Movement Captain) **CHICAGO SHAKESPEARE:** Debut. **OFF BROADWAY:** *Promenade* (New York City Center); *Julius Caesar* (Theatre for a

New Audience); *Pride and Prejudice* (Primary Stages); *A Midsummer Night's Dream* (The Pearl Theatre Company); *Fashions for Men* (Mint Theater Company). **REGIONAL:** *It's Christmas, Carol!*, *The Cocoanuts*, *A Wrinkle in Time*, *Animal Crackers*, *Love's Labor's Lost*, *Henry IV Part Two*, *She Loves Me*, *The Merchant of Venice*, *Servant of Two Masters*, *Paradise Lost*, *Much Ado About Nothing*, *The Comedy of Errors*, *The Taming of the Shrew*, *On the Razzle* (Oregon Shakespeare Festival); *The Cocoanuts* (Guthrie Theater); *Richard II*, *The Taming of the Shrew*, *The General from America*, *As You Like It*, *Measure for Measure*, *The Winter's Tale* (Hudson Valley Shakespeare Festival); *Roe* (Arena Stage, Berkeley Repertory Theatre); *A Funny Thing Happened on the Way to the Forum* (Geva Theatre); *Cymbeline* (Shakespeare Theatre Company); *Boeing Boeing* (Seattle Repertory Theatre); *Waiting for Godot* (Marin Theatre Company); *Love's Labour's Lost*

(Shakespeare & Company). **TV/FILM:** *Evil*, *Madam Secretary*, *Instinct* (CBS); *The Good Fight* (Paramount+); *The Knick* (Cinemax). **EDUCATION:** BA, University of California, Irvine. markbedard.com



CHRISTIANA CLARK

(Widow Capilet/Duchess of Florence) **CHICAGO SHAKESPEARE:** *Short Shakespeare!* *A Midsummer Night's Dream*. **CHICAGO:** *The Notebooks of Leonardo*

da Vinci, *The Winter's Tale*, *The Trinity River Plays* (Goodman Theatre). **OFF BROADWAY:** 59E59 Theatre. **REGIONAL:** Oregon Shakespeare Festival, Guthrie Theater, Shakespeare Theatre Company, Dallas Theatre Center, Baltimore Center Stage, Wallis Annenberg Center for the Performing Arts, Penumra Theatre, Pillsbury House and Theatre, Mixed Blood Theatre, Jungle Theater, Ten Thousand Things Theater, South Coast Repertory. **FILM:** *Stuck Between Stations*, *Candyman*. **TELEVISION:** *The Choo Choo Bob Show* (Qubo). **EDUCATION:** American Academy of Dramatic Arts, L.A. **AWARDS:** Ivey for Emerging Artist (2006), Best Actress City Pages (2009 and 2012).



WILLIAM DICK

(Lafeu) **CHICAGO SHAKESPEARE:** *The Wizard of Oz*, *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *Henry VIII*,

The Madness of George III, *Macbeth*, *The Comedy of Errors*, *Cymbeline*, *A Flea in Her Ear*, *The Merchant of Venice*, among others. **CHICAGO:** *A Christmas Carol*, *Bernhardt/Hamlet*, *Father Comes Home from the Wars*, *Blind Date*, *Moonlight and Magnolias*, *House and Garden*, *The Goat, or Who is Sylvia?* (Goodman Theatre); *The Book of Will*, *The Odd Couple* (Northlight Theatre); *The Pitmen Painters* (TimeLine Theatre Company); *We All Went Down to Amsterdam* (Steppenwolf Theatre Company). **REGIONAL:** Asolo Repertory Theatre, Michigan Public Theatre, Studio Arena Theatre, The Los Angeles Theatre Center, extensive work at Milwaukee Repertory Theater. **TELEVISION:** *4400* (CW); *Fargo* (FX); *Chicago Fire*, *Crisis*

(NBC); *Empire*, *Mob Doctor* (Fox); *Leverage* (TNT). **FILM:** *The Company*, *Ice Harvest*, *Stranger Than Fiction*, *The Break Up*, *The Promotion*, *The Merry Gentleman*, *Fred Claus*, *Oz The Great and Powerful*.



ALEJANDRA ESCALANTE

(Helen) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *2666*, *The Upstairs Concierge*, *Measure for Measure*, *Song for the Disappeared* (Goodman Theatre).

OFF BROADWAY: *Dying City* (Second Stage Theater). **REGIONAL:** *The Taming of the Shrew* (American Players Theatre); *Othello* (American Repertory Theater); *Sense and Sensibility* (Guthrie Theater); *The Excavation of Mary Anning*, *Another Word for Beauty*, *Fingersmith* (New York Stage and Film); *Darwin in Malibu* (Washington Stage Guild); six seasons, including productions of *Measure for Measure*, *Romeo and Juliet*, *As You Like It*, *The Tenth Muse*, *A Midsummer Night's Dream*, *A Wrinkle in Time*, *The Tempest*, *Henry IV Parts One and Two*, *Othello*, *Love's Labor's Lost* (Oregon Shakespeare Festival). **EDUCATION:** BFA, Boston University.



FRANCIS GUINAN

(King of France) **CHICAGO SHAKESPEARE:** *The Book of Joseph*. **CHICAGO:** over forty productions, including *Downstate*, *The Rembrandt*, *The Minutes*,

August: Osage County, *Balm in Gilead* (Steppenwolf Theatre Company); *Rutherford and Son* (TimeLine Theatre Company); *By the Water*, *White Guy on the Bus* (Northlight Theatre); *A Guide for the Perplexed* (Victory Gardens Theater); *Do the Hustle* (Writers Theatre); *Goldfish* (Route 66 Theatre). **BROADWAY:** *August: Osage County*, *The Grapes of Wrath*, *As Is*. **INTERNATIONAL:** *Downstate* (National Theatre in London). **FILM:** *Abundant Acreage Available*, *The Last Airbender*, *Pizza Night*, *Typing*. **TELEVISION:** *The Exorcist* (FOX); *Boss* (STARZ); *Eerie*, *Indiana* (NBC). Guinan has been a member of the Steppenwolf Theatre Company ensemble since 1979.



CASEY HOEKSTRA

(First Lord) **CHICAGO SHAKESPEARE:** *Short Shakespeare!* *The Comedy of Errors*. **CHICAGO:** *And Then There Were None* (Drury Lane Theatre); *Moby Dick*

(Chicago Opera Theater); *Twelfth Night* (Writers Theatre). **REGIONAL:** *The Taming of the Shrew*, *Exit the King*, *Measure for Measure*, *Death of a Salesman* (American Players Theatre); productions with Indiana Repertory Theater, Guthrie Theater, Next Act Theatre, Childrens Theater of Madison, Children's Theatre Company, Mixed Blood Theatre. **EDUCATION:** BFA in acting, University of Minnesota/Guthrie Theater Training Program. **AWARDS:** Jeff Award-Fight Choreography for *Ethiopian American* (Definition Theatre).



DANTE JEMOTT

(Bertram) **CHICAGO SHAKESPEARE:** Debut. **REGIONAL:** *Romeo in R+J* (Stratford Festival/Why Not Theatre). **TELEVISION:** *Coming Distractions*

(ZuZu VOD/YouTube); *Revenge of the Black Best Friend* (CBC Gem). **EDUCATION:** BFA, York University (2021).



JOSEPH AARON JOHNSON

(Rinaldo) **CHICAGO SHAKESPEARE:** *DREAM: A Community Re-imagining of A Midsummer Night's Dream*. **CHICAGO:** *As You Like It* (Forest Park

Theatre Company). **EDUCATION:** New York University, Meisner Studio. BA in theatre, University of Illinois at Chicago.



ORA JONES

(Countess of Rossillion) **CHICAGO SHAKESPEARE:** Katherine of Aragon in *Henry VIII*, Queen Charlotte in *The Madness of George III*, Maria in *Twelfth Night*, Lucienne

in *A Flea in Her Ear*, Nurse in *Sunday in the Park with George*. **CHICAGO:** *Rose in The Children*, *Familiar*, *The Roommate*, *The*

Doppelganger, The Wheel, Middletown, The Brother/Sister Plays, Three Sisters, The Unmentionables, The Violet Hour, Carter's Way, and Morning Star (Steppenwolf Theatre Company); Essie Miller in *Ah, Wilderness*, Mrs. Rittenhouse in *Animal Crackers*, Claire in *Proof*, C Ana in *Seeking the Genesis*, Elizabeth I in *The Beard of Avon* (Goodman Theatre); Dr. Therese Stockman in the world premiere of *The Messenger* (Pioneer Theatre Company); Jaclyn in Joel Drake Johnson's *Rasheeda Speaking* (Rivendell Theatre Ensemble); Rita Jeffries in *My Kind of Town* (TimeLine Theatre Company); Stage Manager in *Our Town* (Writers Theatre); Gwen in *Execution of Justice* (About Face Theatre). **BROADWAY:** Madame de Volanges in *Les Liaisons Dangereuses* (Booth Theatre); Mrs. Phelps in *Matilda the Musical* (Shubert Theatre, First National tour). **REGIONAL:** Long Wharf Theatre, Yale Repertory Theatre, Manhattan Theatre Club, Public Theater, Milwaukee Repertory Theater, Next Act Theatre. **TELEVISION:** 67th Street (AMC), *Somebody Somewhere* (HBO), *Betrayal* (ABC), *Chicago Fire* (NBC). **FILM:** *Consumed, Were the World Mine, Stranger than Fiction*. Jones is a member of Steppenwolf Theatre Company ensemble.



JEFF KURYSH

(*First Soldier/Soldier Lord*)
CHICAGO SHAKESPEARE: *As You Like It, Shakespeare in Love*.
CHICAGO: *Support Group for Men* (Goodman

Theatre); *33 to Nothing* (A Red Orchid Theatre); *The Legend of Georgia McBride* (Northlight Theatre) *Verboten* (The House Theatre of Chicago); *Zurich* (Steep Theatre); *One Came Home* (Lifeline Theatre); *Year of the Rooster, R+J: The Vineyard* (Red Theater); *Romeo and Juliet* (Teatro Vista); *All My Sons* (Eclectic Theatre Co.); *Amadeus* (Boho Theatre); **REGIONAL:** *Richard III, Twelfth Night, The Tempest* (Arkansas Shakespeare Theatre). **TELEVISION:** *Chicago Fire, Crisis* (NBC); *Proven Innocent* (FOX). **EDUCATION:** The School at Steppenwolf (2015); Illinois State University (2012).



EMMA LADJI

(*Diana*)
CHICAGO SHAKESPEARE: *Macbeth, Nell Gwynn, Short Shakespeare! Romeo and Juliet, Pericles*, Chicago Shakespeare in the Parks

productions of *Romeo and Juliet, Shakespeare's Greatest Hits*. **CHICAGO:** *Quixote: On the Conquest of Self* (Writers Theatre); *Mother of Smoke* (Walkabout Theater Company); *A Christmas Carol* (Goodman Theatre); *Mnemonic* (Red Tape Theatre); *Year of the Rooster* (Red Theater Chicago). **INTERNATIONAL:** *United States of Amnesia* (New Now Festival, Amsterdam with ROOM|916). **FILM:** *Knives and Skin*, directed by Jennifer Reeder. **EDUCATION:** BA in theatre, Columbia College, Chicago. Ladji makes electronic music and has been an artist in residence at Links Hall Chicago and Ragdale Foundation.



PABLO DAVID LAUCERICA

(*King's Attendant/Soldier Lord*)
CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *A Recipe for Disaster* (Windy City Playhouse); *Peabody* (The Young

People's Theatre of Chicago); *Rack Up* (Goodman Theatre). **OPERA:** *Dog Days* (Northwestern University); *The Life and Death(s) of Alan Turing* (Chicago Opera Theater). **EDUCATION:** BFA in music and Certificate in Music Theatre, Northwestern University. @pablodlaurerica



ELIZABETH LEDO

(*Lavatch*)
CHICAGO SHAKESPEARE: *The King's Speech, Tug of War: Civil Strife, A Midsummer Night's Dream, As You Like It, Amadeus, Funk It Up*

About Nothin'. **CHICAGO:** *Uncle Vanya, The Secret Garden, Tartuffe, The Illusion* (Court Theatre); *The Matchmaker, Boleros for the Disenchanted, A Christmas Carol* (Goodman Theatre); *Homebody/Kabul, Morningstar* (Steppenwolf Theatre Company); *Mamma Mia!, The Odd Couple, Barefoot in the Park* (Drury Lane Theatre); productions with Northlight Theatre, Writers Theatre,

Lookingglass Theatre Company, Victory Gardens, About Face Theatre and First Folio. **NATIONAL TOUR:** *The King's Speech*. **REGIONAL:** Syracuse Stage, Indiana Repertory Theatre, Renaissance Theaterworks, American Players Theatre and over 20 productions with Milwaukee Repertory Theatre. **TELEVISION/VOICEOVER:** numerous TV roles in Chicago, as well as voice overs for commercials, video games and a dozen episodes of *The Twilight Zone* Radio Dramas. **EDUCATION:** Loyola University of Chicago. Ledo was a 2016 Lunt-Fontanne fellow under master teacher Jason Alexander.



TANYA THAI MCBRIDE

(*Mariana*)
CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Stop. Reset, The White Snake* (Goodman Theatre); *Twilight: Los Angeles 1992* (Other Theatre);

Yellow Face (Silk Road Rising); and *punkplay* (Pavement Group, Garage Rep at Steppenwolf Theatre Company); among others. **REGIONAL:** *The White Snake* (The Old Globe, Guthrie Theater, McCarter Theatre Center, Berkeley Repertory Theatre, Oregon Shakespeare Festival); *A Midsummer Night's Dream* and *The Heart of Robin Hood* (Oregon Shakespeare Festival). **INTERNATIONAL:** Wuzhen Theatre Festival. **TELEVISION:** *Chicago P.D., Chicago Fire* (NBC); *67th Street* (AMC). **EDUCATION:** MFA in acting/New Works Creation, The Ohio State University.



SHANA COOPER

(*Director*)
CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *The Lady from the Sea* (Court Theatre). **OFF BROADWAY:** *Julius Caesar* (Theatre for a New

Audience); *Terra Firma* (The Coop). **REGIONAL:** The Old Globe (Summer 2022), Oregon Shakespeare Festival, American Conservatory Theater, Yale Repertory Theatre, Woolly Mammoth Theatre Company, Hudson Valley Shakespeare Festival, Studio Theatre, Seattle Repertory Theatre, California Shakespeare Theater, PlayMakers Repertory Company. **EDUCATION:** MFA in directing, Yale School of Drama. **AWARDS:** 2014 Leadership U

Grant, funded by The Andrew W. Mellon Foundation and administered by Theatre Communications Group; 2010 Princess Grace Award; Julian Milton Kaufman Memorial Prize from Yale School of Drama; Drama League Directing Fellowship. Cooper is an assistant professor for Northwestern University's Directing MFA program, a company member at Woolly Mammoth Theatre Company in Washington D.C., has served as associate artistic director of California Shakespeare Theater (2000-2004) and co-founder of New Theater House (2008-present).

ANDREW BOYCE (Scenic Designer)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Dana H, Another Word for Beauty, Lady in Denmark* (Goodman Theatre); *Lady from The Sea* (Court Theatre); *In Every Generation, Dhaba on Devon, If I Forget, Lettie* (Victory Gardens Theater); *And Then There Were None* (Drury Lane Theatre), *Cry It Out* (Northlight Theatre). **BROADWAY:** *Dana H*. **OFF BROADWAY:** Lincoln Center, Roundabout Theatre Company, Atlantic Theater, New York Theatre Workshop, Vineyard Theatre, Primary Stages, The Playwrights Realm, Lucille Lortel Theatre, Barrow Street Theatre. **REGIONAL:** several major regional and LORT theaters across the US, including Philadelphia Orchestra. **OPERA:** Lyric Opera of Chicago, Opera Theater of St. Louis, Boston Lyric Opera, Kentucky Opera, Curtis Opera Theatre. **EDUCATION:** MFA, Yale School of Drama. Boyce is assistant professor of design at Northwestern University. www.andrewboycedesign.com

RAQUEL BARRETO (Costume Designer)

CHICAGO SHAKESPEARE: Debut. **OFF BROADWAY:** *Julius Caesar* (Theatre for a New Audience). **REGIONAL:** five seasons with Oregon Shakespeare Festival, Guthrie Theater, Denver Center Theatre, Mark Taper Forum, Alley Theatre, Repertory Theatre of St. Louis, Actors Theatre of Louisville, the Los Angeles Philharmonic, Kirk Douglas Theater, Pasadena Playhouse, South Coast Repertory, Arena Stage, Berkeley Repertory Theatre, Portland Center Stage, The Folger Theatre, Syracuse Stage, Geffen Playhouse, California Shakespeare Theater, Cornerstone Theater, Magic Theatre, Latino Theater Co, Jacob's Pillow dance festival, and many others. **EDUCATION:** MFA in costume design,

University of California San Diego; BA in dramatic art, University of California, Berkeley. Barreto is an associate professor and heads the costume design program at the University of Texas, Austin. www.raquelbarreto.com

ADAM HONORÉ (*Lighting Designer*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *Chicken and Biscuits*. **OFF BROADWAY:** *Ain't No Mo* (Public Theater); *Carmen Jones* (Classic Stage Company); *The Last Five Years* (Out of the Box Theatre); among others. **REGIONAL:** Arena Stage, Asolo Repertory Theatre, Cleveland Play House, Dallas Theatre Center, Huntington Theatre Company, Shakespeare Theatre Company, Signature Theatre, Williamstown Theatre Festival. **AWARDS:** Drama Desk, Henry Hewes, Helen Hayes nominee; Audelco Award recipient. [@itsadamhonore](http://www.HonoreLighting.com)

PAUL JAMES PRENDERGAST (*Music & Sound Designer*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *All the Way, The Great Society*. **OFF BROADWAY:** *Julius Caesar*. **SELECTED REGIONAL:** Oregon Shakespeare Festival (25 productions), Guthrie Theater, Seattle Repertory Theatre, Arena Stage, Mark Taper Forum, South Coast Repertory, Long Wharf Theatre, Geffen Playhouse, PlayMakers Repertory, Hartford Stage, California Shakespeare Theater, Berkeley Repertory Theatre, American Conservatory Theater, American Repertory Theater, La Jolla Playhouse, Asolo Repertory Theatre, People's Light, Utah Shakespeare Festival, The Old Globe, Great Lakes Theater, Alley Theatre, Baltimore Center Stage, Cincinnati Playhouse, Kennedy Center, Arizona Theatre Company, Cornerstone Theater Company (former ensemble member). **COMMERCIAL WORK:** includes extensive theme park and museum installations, and multiple national tours with Diavolo Dance Theater. **AWARDS:** Grammy and Drama Desk nominations; Broadway World, Ovation, Drama-Logue, Garland, Gregory, Footlight, Gypsy. Prendergast's work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.

RICHARD JARVIE (*Hair & Make-up Designer*) **CHICAGO SHAKESPEARE:** *As You Like It, Emma, The King's Speech, The Wizard of Oz, Romeo and Juliet, Hamlet, A Midsummer Night's Dream, Nell Gwynn, Peter Pan – A Musical Adventure, Macbeth, Schiller's Mary Stuart, Red Velvet, The Taming of the Shrew, Madagascar, Shakespeare in Love*, Chicago Shakespeare in the Parks productions of *The Comedy of Errors, A Midsummer Night's Dream, and Romeo and Juliet*, Short Shakespeare! productions of *Romeo and Juliet, A Midsummer Night's Dream, Macbeth, Love's Labor's Lost, King Charles III*; the inaugural season of Chicago Shakespeare on Navy Pier. **CHICAGO:** Goodman Theatre, Court Theatre, Steppenwolf Theatre Company, Drury Lane Theatre Oakbrook, twenty-eight years with Lyric Opera of Chicago, eleven as wig master and make-up designer. **REGIONAL:** Alliance Theatre, McCarter Theatre, Guthrie Theater (wig master). **OPERA:** Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theatre, Saint Louis Opera, Spoleto Festivals of Charleston, South Carolina, and Italy. **INTERNATIONAL:** Tom Patterson Theatre in Stratford, Ontario.

STEPHANIE MARTINEZ (*Movement Designer/Choreographer*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** The Joffrey Ballet, Ballet Hispánico, Luna Negra Dance Theater. **REGIONAL:** Charlotte Ballet, Sacramento Ballet, Eugene Ballet, Nashville Ballet, Ballet Memphis, Kansas City Ballet, National Choreographers Initiative, among others. **AWARDS:** Joffrey Ballet's Winning Works: Choreographers of Color (2015), Chicago 3Arts: Female Artist of Color, NEA grant for her premiere Bliss! (Joffrey Ballet). The Chicago-based choreographer has created over 60 ballets for companies and collegiate programs across the country. In 2010, Martinez assisted Broadway legend Ann Reinking in setting the *Fosse Trilogy*.

DENDY (*Magic Designer*) **CHICAGO SHAKESPEARE:** Ariel in *The Tempest*, adapted and directed by Aaron Posner and Teller. **OFF BROADWAY:** David Mamet's *Prairie du Chien*, Derren Brown's *Secret* (Atlantic Theater); *Doctor Faustus* (Fault Line Theater). **REGIONAL:** *The Tempest* (American Repertory Theater, South Coast Repertory, The Smith Center for the Performing Arts); *The Fantasticks* (Arena Stage, Trinity Repertory Company, South Coast Repertory); *Angels in America* (Risk Theater Initiative); *Twelfth Night* (Shakespeare Dallas). **TELEVISION:** *Penn & Teller: Fool Us* (CW Network). **AWARDS:** Jeff Award nominee, Helen Hayes Award nominee. DENDY is both a magician and an actor.

GREGORY LININGTON (*Verse Coach*) **CHICAGO SHAKESPEARE:** Debut. **TEACHING:** Northwestern University, DePaul University, Lake Forest College, Aurora University, Georgetown University, Southern Oregon University, Shakespeare Theatre Company, and Oregon Shakespeare Festival. **ACTING:** twelve-year company member of Oregon Shakespeare Festival (roles in 22 productions & 5 world premieres); five-year company member of Mistry Loves Company in Prague, CZ. **EDUCATION:** extensive work with master teacher Scott Kaiser (Oregon Shakespeare Festival) and for the past two years with former head of the A.R.T./former artistic director of The Other Place Theater, Ron Daniels. He is a graduate of the two-year Actor Training Program at the Pacific Conservatory of the Performing Arts. Linington is the creator of an online weekly forum for theater professionals to explore the words and works of William Shakespeare, and co-creator of the Los Angeles High Shakespeare Project. As an actor, he has performed in 42 productions of 25 of Shakespeare's plays, and has appeared on stages all over the country. gregorylinington.com.

SARAH SCANLON (*Intimacy Director*) **CHICAGO SHAKESPEARE:** *As You Like It*. **CHICAGO:** Selected credits include *Zurich* (Steep Theatre); *Djembe! The Show* (Apollo Theatre Chicago); *I Know My Own Heart, Southern Comfort* (Pride Films & Plays); *Between Riverside and Crazy* (Redtwist Theatre); *Head Over Heels*

(Kokandy Productions); *Mad Beat Hip & Gone* (Promethean Theatre Ensemble); *The Rover* (DePaul University); *Legally Blonde* (Northwestern University); *Neither* (Lifeline Theatre). **REGIONAL:** *As You Like It* (Milwaukee Repertory Theater). **TELEVISION:** *Ripple Effects* (Apple+); *Somebody Somewhere* (HBO); *The Chi* (Showtime); *Finesse* (VAM Studios); *Fargo* (FX); *Damaged Goods* (VAM Studios). **EDUCATION:** MFA in acting, American Repertory Theatre/Moscow Art Theatre School; Intimacy for the Stage Instructor; Oregon Shakespeare Festival, The Raleigh Little Theatre. Scanlon is a certified Intimacy Director and Coordinator with IDC Professionals and Intimacy Directors International.

BOB MASON (*Artistic Associate/Casting Director*) recently celebrated his twenty-first anniversary as CST's casting director, where his credits include over 150 productions and programs and thirty-five plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals (*Pacific Overtures, Follies, Sunday in the Park with George, A Little Night Music, Passion, Road Show, Gypsy*, directed by Gary Griffin); *SIX* (CST, Broadway, A.R.T., Ordway Center, the Citadel); *Ride the Cyclone* directed by Rachel Rockwell (CST, off Broadway at MCC, Fifth Avenue/ACT, The Alliance); *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall (CST, The Duke on 42nd Street); and *The Molière Comedies*, directed by and starring Brian Bedford. He also directed and co-created *Shakespeare Tonight!* with Beckie Menzie, as part of CST's Shakespeare 400 Festival. Prior to casting, Mason enjoyed a career as a Jeff Award-winning actor and singer and has been a visiting educator for Northwestern University, the School at Steppenwolf, the Guthrie BFA program, Acting Studio Chicago, and DePaul, Columbia, and Roosevelt University, among others. Last year, he hosted "Speak the Speech," a free bi-weekly webinar coaching actors in classical pieces of text.

KATRINA HERRMANN (*Stage Manager*)

CHICAGO SHAKESPEARE: *As You Like It*. **CHICAGO:** *The Steadfast Tin Soldier* (Lookingglass Theatre Company); *Seussical*, *Rock of Ages* (Drury Lane Theatre); *Mary Page Marlowe* (Steppenwolf Theatre Company); *The Hundred Dresses*, *The Miraculous Journey of Edward Tulane* (Chicago Children's Theatre); *Kill Floor*, *The Royale*, *Sons of the Prophet* (American Theater Company); *Juno* (TimeLine Theatre Company). **REGIONAL:** *The King's Speech* (National Tour); *Diana the Musical*, *Queens*, *The Cake*, *At the Old Place* (La Jolla Playhouse); *The Garden*, *Twisted Melodies* (Baltimore Center Stage). **OFF BROADWAY:** *The Flick*, *Kin*, *The Whale*, *The Big Meal*, *The Shaggs: Philosophy of the World*; *The Burnt Part Boys*, *Circle Mirror Transformation* (Playwrights Horizons); *Close Up Space* (Manhattan Theatre Club); *In the Wake* (Public Theater). **EDUCATION:** BFA in stage management, DePaul University; MBA, Adams State University.

KATE OCKER (*Assistant Stage Manager*)

CHICAGO SHAKESPEARE: *As You Like It*. **CHICAGO:** *An Iliad*, *The Adventures of Augie March*, *Iphigenia in Aulis* (Court Theatre); *Mansfield Park* (Northlight Theatre); *Elf* (Paramount Theatre); *BUDDY - The Buddy Holly Story*, *Six Corners*, *The Spitfire Grill* (American Blues Theater); *The Notebooks of Leonardo da Vinci*, *The Magic Play*, *Twist Your Dickens*, *Uncle Vanya*, *King of the Yees* (Goodman Theatre). **REGIONAL:** Milwaukee Repertory Theater, Asolo Repertory Theatre, Great River Shakespeare Festival, Resident Ensemble Players, Lyric Theatre of Oklahoma, Oklahoma City Ballet.

RICK BOYNTON (*Creative Producer*)

focuses on current and future artistic planning and production, as well as the development of all new plays, musicals, and adaptations for Chicago Shakespeare Theater (CST). Projects include: *SIX* (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), *The Book of Joseph*, *Ride the Cyclone* (CST, MCC, 5th Avenue/ACT, Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *Funk It Up About Nothin'* (CST,

Edinburgh, Australian tour, London), *A Flea in Her Ear* (CST, Williamstown Theatre Festival), *The Three Musketeers* (CST, Boston, London), *The Emperor's New Clothes*, *The Adventures of Pinocchio*, *Murder for Two* (CST, New York), and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of The Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables*, and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Boynton has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.

**BARBARA GAINES**

(*Artistic Director/Carl and Marilyn Thoma Chair*) has directed nearly sixty productions at Chicago Shakespeare since founding the Theater in 1986,

including thirty of Shakespeare's plays. Honors include the 2008 Tony Award for Outstanding Regional Theatre, the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations, the Making History Award, as well as multiple Joseph Jefferson Awards for Best Production and for Best Director. Gaines has directed at the Royal Shakespeare Company in Stratford-upon-Avon, Lyric Opera of Chicago, and The Old Globe in San Diego.

**CRISS HENDERSON**

(*Executive Director*) has produced the Theater's past thirty-one seasons. Under his leadership, CST has become one of Chicago's most celebrated cultural organizations and a leading American regional theater, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence

Olivier and Joseph Jefferson Awards. He oversaw the Theater's move to its home on Navy Pier in 1999 and led the recent development of The Yard at Chicago Shakespeare. In 2016 he spearheaded the citywide, yearlong celebration of Shakespeare's legacy, Shakespeare 400 Chicago. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center; recognition in *Crain's Chicago Business* "40 under 40"; and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. In 2019 with Barbara Gaines, he was honored with the Making History Award, given to Chicagoans whose contributions to the city have made it "a better and more vibrant place to live." Henderson has served on the boards of directors of the League of Chicago Theatres and Arts Alliance Illinois, and for many years as president of the Producers' Association of Chicago-area Theaters. Henderson is director of DePaul University's MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a partnership between Chicago Shakespeare Theater and The Theatre School.

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Chicago Shakespeare is a constituent of the Theatre Communications Group, Inc., the national service organization of non-profit theaters; National Alliance for Musical Theatre; Shakespeare Theatre Association; Arts Alliance Illinois; the League of Chicago Theatres; and Ingenuity, Inc.



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The Director is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

The scenic, costume, and sound designers of this production are represented by United Scenic Artists, Local USA-829 of IATSE.

Staff

BARBARA GAINES

Artistic Director
Carl and Marilyn Thoma Chair

ARTISTIC & COMMUNITY ENGAGEMENT

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Creative Producer

BOB MASON
Artistic Associate/Casting Director

DANIEL J. HESS
Company Manager

AISLINN FRANTZ
Associate Producer

PAIGE WHITSON-MARTINI
Creative Community Engagement
Manager/Producing Associate

ALEXIS TAYLOR
Casting and Producing Associate

MALLORY METOXEN
All's Well That Ends Well
Assistant Director

SARAH SCANLON
All's Well That Ends Well
Intimacy Director

WESLEY DANIEL
All's Well That Ends Well
Fight Consultant

PATRICK AGADA
All's Well That Ends Well
Fight Captain

MARK BEDARD
All's Well That Ends Well
Movement Captain

KATIE LUPICA
MANNA-SYMONE
MIDDLEBROOKS
All's Well That Ends Well Assistants
to the Director

NOELLE KAYSER
All's Well That Ends Well Assistant
to the Movement Designer/
Choreographer

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Director of Education
Ray and Judy McCaskey Chair

REGINA BUCCOLA, PH.D.
Scholar-in-Residence

STEPHEN BENNETT, PH.D.

KATIE BLANKENAU, PH.D.

CASEY CALDWELL, PH.D.

ELIZABETH
CHARLEBOIS, PH.D.

VANESSA CORREDERA, PH.D.

REBECCA FALL, PH.D.

SARA B.T. THIEL, PH.D.
Guest Scholar Lecturers

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Executive Director

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Production Stage Manager

KATE OCKER, AEA
Assistant Stage Manager

ELISABETH SCHAPMANN
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Scenery Supervisor

TYLER GUYNES
Stage Crew Head

BRADLEY BURI
Stage Carpenter Head

AIDAN MCBREEN
Run Crew

JACK BIRDWELL
House Carpenter

MEGHAN LOUISE BOYLE
JAY MULLENS
Carpenters

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CATHY TANTILLO
Costume Design Assistant

MAGGIE HOFMANN
Draper

JANELLE MANNO
Fitter and Alterations Manager

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First Hand

YAS MAPLE
CAMI SHISHKO
Stitchers

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Crafts

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NICOLE CLOCKEL
Wardrobe

SAMANTHA VESCO
Wardrobe Swing

MADDI WEGLARZ-WARD
Wardrobe Prep

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MAC VAUGHEY
Lighting and Video Supervisor

ALEC THORNE
Assistant Lighting and
Video Supervisor

VICTORIA BAIN
All's Well That Ends Well
Assistant Lighting Designer

JOAN E. CLAUSSEN
Lighting Crew Head

ARIANNA BROWN
RAPHAEL GRIMES
SMIDA MASSATT
Electricians

SOUND

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Interim Sound Supervisor

DAN SCHRECK
House Sound Technician

HAIR & MAKE-UP

RICHARD JARVIE
Hair & Make-up Supervisor

ERIC DANIELS
Hair and Make-up Attendant

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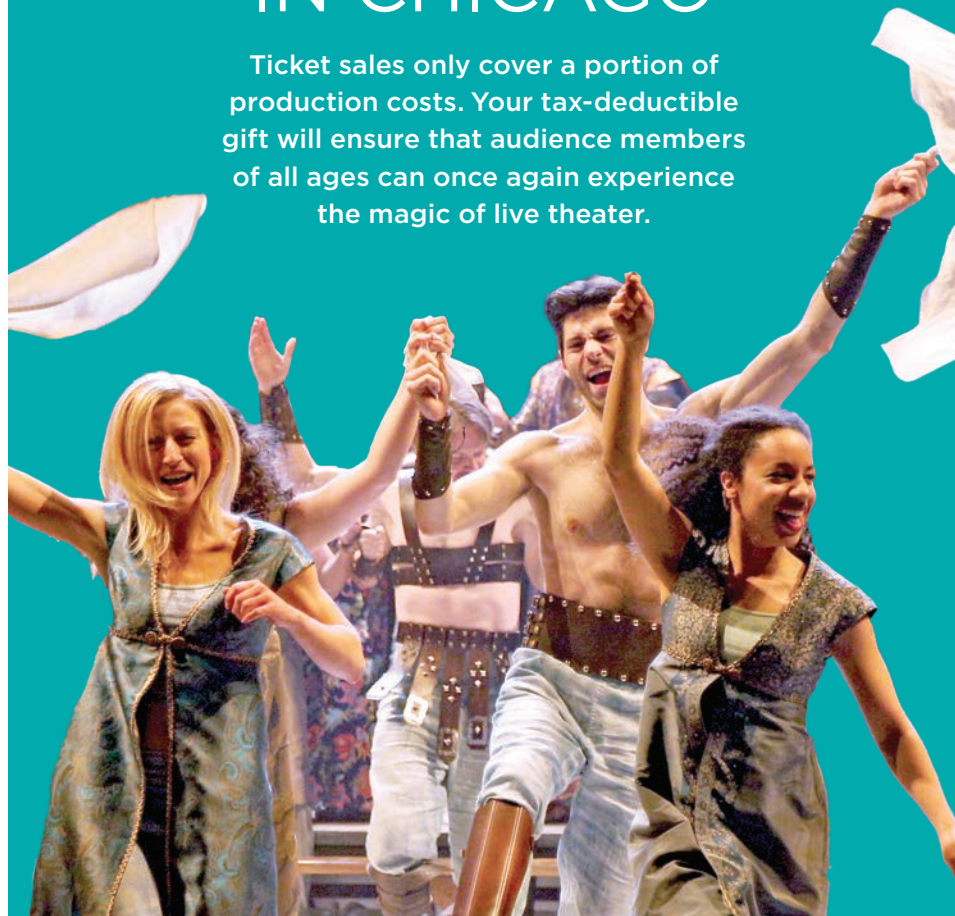
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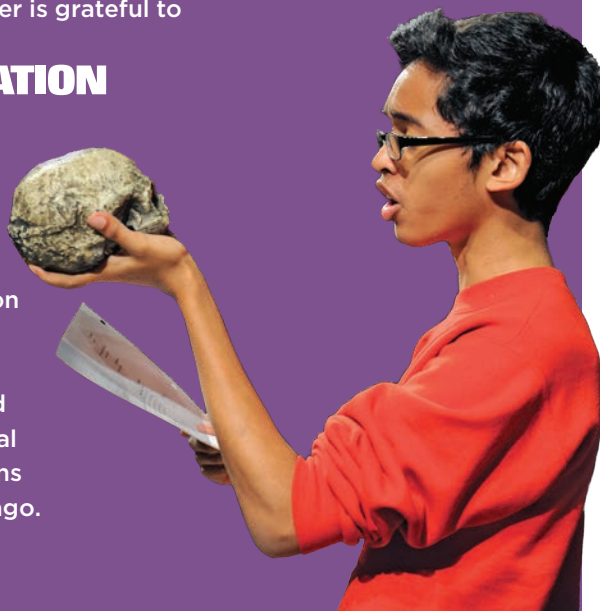
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