

Short Shakespeare!
A MIDSUMMER
NIGHT'S
DREAM



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CHICAGO SHAKESPEARE THEATER

presents

EDWARD HALL
Artistic Director Carl and Marilyn Thoma Chair

KIMBERLY NOTES
Executive Director

A *Short Shakespeare!* MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

Scenic Design ALYSSA MOHN
Costume Design JANELLE SMITH

Sound Design & Compositions FORREST GREGOR
Production Stage Manager RITA VREELAND*

Adapted & Directed by EDWARD HALL

The performance will run 75 minutes with no intermission.

THE CAST

THE COURT

THESEUS *Duke of Athens*
EGEUS *a nobleman and father to Hermia*

ISSY VAN RANDWYCK*
SCOTT AIELLO*

THE LOVERS

HERMIA *in love with Lysander*
LYSANDER *in love with Hermia*
DEMETRIUS *wants to marry Hermia*
HELENA *in love with Demetrius*

OLIVIA PRYOR*
JORDAN ARREDONDO*
JAYLON MUCHISON*
GRACE STECKLER*

THE FAIRIES

OBERON *King of the Fairies*
TITANIA *Queen of the Fairies*
PUCK *(aka Robin Goodfellow) attendant to Oberon*
FAIRIES

SCOTT AIELLO*
ELIZABETH LAIDLAW*
BRENANN STACKER*
ENSEMBLE

THE MECHANICALS

PETER QUINCE *a carpenter (director of Pyramus & Thisbe)*
NICK BOTTOM *a weaver (Pyramus)*
FRANCIS FLUTE *a bellows-mender (Thisbe)*
TOM SNOUT *a tinker (Wall)*
SNUG *a joiner (Lion)*
ROBIN STARVELING *a tailor (Moonshine)*

SCOTT AIELLO*
ISSY VAN RANDWYCK*
JAYLON MUCHISON*
OLIVIA PRYOR*
GRACE STECKLER*
ELIZABETH LAIDLAW*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **John Drea** for Lysander, Oberon/Quince/Egeus, Ensemble; **Jennifer Mohr** for Puck, Hermia/Snout, Ensemble; **Sara Mountjoy-Pepka** for Titania/Starveling, Helena/Snug, Ensemble; **Lenin Izquierdo** for Bottom/Theseus, Demetrius/Flute, Ensemble.

ADDITIONAL CREDITS

Art Director
Associate Director
Music Arrangements & Original Song
Fight & Intimacy Choreographer
Assistant Stage Manager

MICHAEL PAVELKA
CHRISTOPHER LLEWYN RAMIREZ
THE Q BROTHERS (GQ & JQ)
ELIZABETH LAIDLAW
CASSIDY WRAY*

*denotes members of Actors' Equity Association

THE STORY

It's summertime in Athens, and the playful sprite Puck gathers his feisty fairy band for some midsummer mischief. The wedding celebrations for Theseus, Duke of Athens, are interrupted by a visit from an angry nobleman, Egeus, and his daughter, Hermia. Egeus is furious with Hermia, who refuses to marry Demetrius, the suitor he favors. Hermia rejects Demetrius as she is in love with Lysander, and refuses to back down. Egeus quotes an ancient Athenian law that gives his daughter three choices: she must either marry

Demetrius, live as a nun, or be put to death. Desperate and unhappy, Lysander persuades Hermia to flee the city with him.

Hermia's best friend Helena, who is in love with Demetrius, discovers their plan. Desperate to please Demetrius, Helena tells him of Hermia's flight to the woods with Lysander and Demetrius pursues them. He is followed by a lovesick Helena who he is desperate to escape from.

The two couples enter the woods, where the fairy king and queen,

Oberon and Titania, are having relationship problems of their own. Jealous of the attention Titania is giving to an adopted changeling child, Oberon commands his fairy attendant, Puck, to fetch a magic flower so he can play a revengeful trick on her. This enchanted herb causes its victim to fall in love with the first creature that they see. Observing Demetrius's cruel treatment of Helena, Oberon tells Puck to enchant Demetrius with the flower's juice so he will fall in love with her. Puck mistakenly enchants Lysander, who promptly falls

in love with Helena instead, much to Hermia's dismay.

Also in the woods that night is a troupe of amateur actors rehearsing a play they hope to perform for the Duke. Puck transforms one of them into a donkey, with whom Titania falls in love after being given the love juice by Oberon.

With love tangled everywhere, chaos ensues!

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For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking photography or capturing any other video or audio recordings of the production.



SCOTT AIELLO (*Oboron/Quince/Egeus/Ensemble*) **CHICAGO SHAKESPEARE:** *Henry V, Richard III, The Merry Wives of Windsor*. **CHICAGO:** *A View from the Bridge* (Joseph

Jefferson Award Winner – Leading Actor in a Play), *Judgment at Nuremberg* (Shattered Globe Theatre); *Perfect Mendacity* (Steppenwolf Theatre Company); *Broadway Bound* (Pegasus Players, Joseph Jefferson Award – Best Actor in a Supporting Role); *Awake and Sing!*, *Paradise Lost* (TimeLine Theatre Company). **OFF BROADWAY:** *Anna Christie, Stalking the Bogeyman*. **INTERNATIONAL:** *A View from the Bridge* (Gate Theatre, Dublin). **REGIONAL:** Marriott Theatre, Trinity Repertory Company, Contemporary American Theater Festival, Asolo Repertory Theatre, Gulfshore Playhouse, Barrington Stage Company. **TELEVISION:** *Chicago Med* (NBC); recurring roles on *American Rust, Billions* (Showtime); *Bull, Blue Bloods*, recurring role on *The Good Fight* (CBS); *The Last O.G.* (TBS). **EDUCATION:** The Juilliard School. Aiello is a member of The Film Reroll Podcast and is a narrator of over 200 audiobooks. scottaiello.com



JORDAN ARREDONDO (*Lysander/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *In The Heights, Buddy: The Buddy Holly Story* (Marriott Theatre); *Guys*

and Dolls, Grease (Drury Lane Theatre); *Sweat, Fun Home* (Paramount Theatre); *Much Ado About Nothing* (Oak Park Festival Theatre); *Laura and the Sea* (Rivendell Theatre); *First Love is the Revolution* (Steep Theatre); *American Jornalero, Romeo and Juliet* (Teatro Vista); *Waiting for Godot* (Tympanic Theatre). **REGIONAL:** *American Mariachi* (Two River Theatre); *Sanctuary City* (Cincinnati Playhouse); *A Christmas Carol* (Milwaukee Repertory Theater). **FILM:** *Killing Eleanor*. **TELEVISION:** *Chicago Fire* (NBC). **TRAINING:** BFA in acting, University of Illinois at Chicago.



ELIZABETH LAIDLAW (*Titania/Starveling/Ensemble/Fight Captain*) **CHICAGO SHAKESPEARE:** *As You Like It, Kabuki Lady Macbeth, Two Noble Kinsmen, Short Shakespeare!*

Romeo and Juliet, Short Shakespeare! Macbeth. **CHICAGO:** *Fen, The Adventures of Augie March, Thyestes, Phédré, Life is a Dream* (Court Theatre); *The Penelopiad, The Rose Tattoo* (Goodman Theatre); *East of Eden, The Berlin Circle* (Steppenwolf Theatre Company); *The Maids* (Writers' Theatre). **REGIONAL:** Indiana Repertory, American Theater Company, Lakeside Shakespeare Theatre. **FILM:** *Curse of the Sin Eater, Dirty Little Secrets, Henry Gamble's Birthday*. **TELEVISION:** *The Red Line, Chicago PD, Chicago Med, Boss, NCIS*. **AUDIO:** Producer and Voice Actor

on Derelict Podcast. **EDUCATION:** Illinois Wesleyan University, The Royal Academy of Dramatic Art. Laidlaw is the Founding Artistic Director of Lakeside Shakespeare Theatre.



JAYLON MUCHISON (*Demetrius/Flute/Ensemble*) **CHICAGO SHAKESPEARE:** *Henry V*. **REGIONAL:** *Fish in The Royale* (American Players Theatre); *King Lear, Much Ado About Nothing, Much Ado About Quite A Lot* (Illinois Shakespeare Festival).

EDUCATION: BFA in theatre acting, University of Illinois Urbana-Champaign. **AWARDS:** Hattie McDaniel Award 2023, Samuel L. Stickler Faculty Players Award 2024, National Arts and Letters Drama Award 2023.



OLIVIA PRYOR (*Hermia/Snout/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Cabaret* (Metropolis Performing Arts Centre). **TOUR:** Zuma/Sweetie/understudy Mayor

Goodway in the world premiere of *PAW Patrol LIVE! "Heroes Unite."* **EDUCATION:** BA in theatre and statistics, Northwestern University.



ISSY VAN RANDWYCK (*Bottom/Theseus/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **THEATER:** A triple Olivier and triple Offie Award nominee, van Randwyck has performed

widely in the UK, from the West End and National Theatre to regional theaters, as well as in Europe, Australia, New Zealand and New York. **FILM & TV:** *Blithe Spirit* (Sky Cinema), *Father Brown, Endeavour, The Nevers, Action Team, The Hippopotamus, Belgravia, The Danish Girl, Partners in Crime, Downton Abbey, Trial and Retribution, Christopher and His Kind, Waiting for God, Music Makers and Numbertime* (5 series). **RADIO:** *Dr Who, Star Cops, Adam Adamant, The Paternoster Gang, Survivors, Blake 7, The Man Who Knows, A Change in the Willows, Under the Net, The Hiding Place*. **SOUNDTRACKS:** *The Glory of Gershwin* with Larry Adler, produced by Sir George Martin, *It's Oh So Issy, Song of Singapore, A Little Night Music, Jesus Christ Superstar, Hair, Dirty Dancing, Moll Flanders, Blithe Spirit*.



BRENANN STACKER (*Puck/Ensemble*) **CHICAGO SHAKESPEARE:** *The Book of Joseph*. **CHICAGO:** *The Play That Goes Wrong* (Broadway in Chicago); *Russian Transport, Airline*

Highway (Steppenwolf Theatre Company); *Look, we are breathing* (Rivendell Theatre). **BROADWAY:** *Peter Pan Goes Wrong*. **REGIONAL:** *The Wolves* (TheatreSquared); *Schmoozy Togetherness* (Williamstown Theatre Festival). **FILM:** *Banana Season*. **TELEVISION:** *Dark Matter* (Apple TV+);

Chicago Med (NBC); *Sirens* (USA); *Easy* (Netflix). **EDUCATION:** BA in drama, Tufts University; St. Petersburg State Theatre Arts; O'Neill National Theater Institute; The School at Steppenwolf.



GRACE STECKLER (*Helena/ Snug/Ensemble*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Drunk Shakespeare* (The Lion Theatre); *Pericles* (Forest Park Theatre). **OTHER:** Hollywood Fringe

Festival 2023. **EDUCATION:** BFA in acting, University of North Carolina School of the Arts.



JOHN DREA (*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Little Bear Ridge Road* (Steppenwolf Theatre Company); *The Sound Inside* (Goodman Theatre); *Little*

Women (Northlight Theatre); *A Lie of the Mind* (Raven Theatre); *Solaris* (Griffin Theatre – Joseph Jefferson Award Nomination); *Chagall in Chagall in School* (Grippo Stage Company – Joseph Jefferson Award Nomination); *Twelfth Night*, *Cymbeline* (Midsommer Flight); *American Psycho* (Kokandy Productions); *Skunk and Badger, Whose Body?* (Lifeline Theatre). **OFF-OFF BROADWAY:** *Onelronaut* (The Outer Loop Theater Experience). **REGIONAL:** Constellation Stage & Screen. **FILM:** *PIP!* @johndrea1998



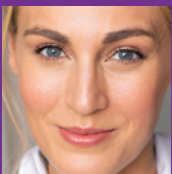
LENIN IZQUIERDO (*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Oscar, The Brief and Wondrous life of Oscar Wao* staged reading (Goodman Theatre).

EDUCATION: BFA in theatre concentration in acting, University of Michigan.



JENNIFER MOHR (*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *And Neither Have I Wings to Fly*, *Women in Jeopardy*, *Captain Blood* (First Folio); *The Suffragette Plays*, *Chewing on Beckett*

(Artemisia Theatre); *The Tempest* (Midsommer Flight); *The Tempest, Upon this Shore, In the Next Room (or the Vibrator Play)*, *Jane: Abortion and the Underground* (Idle Muse Theatre); *A Midsummer Night's Dream*, *The Lady Demands Satisfaction* (Babes with Blades). **REGIONAL:** *Hansel and Gretel* (Missoula Children's Theatre); *Noises Off* (Tent Theatre). **EDUCATION:** BFA in theatre, Missouri State University; Scuola Internazionale dell'Attore Comico.



SARA MOUNTJOY-PEPKA (*Understudy*) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Outsider* (Buffalo Ensemble Theatre). **REGIONAL:** Great River Shakespeare Festival,

Seattle Shakespeare Theatre/Wooden O, Montana Shakespeare in the Parks, Book-It

Repertory Theatre, Seattle Children's Theatre, New Century Theatre Company, Will Geer's Theatricum Botanicum, GreenStage Shakespeare in the Parks, Annex Theatre, Ensemble Shakespeare Theatre, Mt. Baker Repertory Theatre. **IMPROV/MIME:** Impro Theatre, Unexpected Productions/Seattle TheatreSports, Magic Circle Mime Company. **TELEVISION:** *Everyone Is Doing Great* (Hulu). **EDUCATION:** BS in education and social policy, bassoon performance, Northwestern University. Mountjoy-Pepka is an acting instructor for adults and teens at Acting Studio Chicago.

EDWARD HALL (*Adapter & Director; Artistic Director, Carl and Marilyn Thoma Chair*) Acclaimed director Edward Hall joined CST in October 2023, directing *Richard III* starring Tony nominee and Paralympian Katy Sullivan. In the 2024/25 season, he is directing *Henry V*, *Short Shakespeare! A Midsummer Night's Dream*, and *Sunny Afternoon*. He previously directed the *Rose Rage* trilogy (2003) which transferred to New York. He was the founding Artistic Director of the multi-award-winning Propeller Shakespeare, touring globally for over twenty years. He led the UK's Hampstead Theatre for nearly a decade, transforming it into one of the nation's most successful theaters for new work development with 100+ world premieres. He has served as an Associate Director at the National Theatre and Old Vic. His extensive film and television credits include *The Heist Before Christmas*, *Blithe Spirit* starring Dame Judi Dench, multiple HBO and BBC series, and the *Downton Abbey* season 4 finale. He is a member of The Arts Club of Chicago and the Economic Club of Chicago.

ALYSSA MOHN (Scenic Designer) **CHICAGO SHAKESPEARE:** *Short Shakespeare! Romeo and Juliet*. **CHICAGO:** *At the Wake of a Dead Drag Queen* (The Story Theatre); *Herland, Keely and Du* (Redtwist Theatre); *Pineapple* (Irish Theatre of Chicago); *I Am Going To Die Alone and I Am Not Afraid*, *The Clean Up* (Prop Thtr); Annual Young Playwrights Festival 33, 36 (Pegasus Theatre Chicago). **REGIONAL:** Urbanite Theatre, Third Avenue Playworks. **EDUCATION:** BFA, DePaul University. Mohn teaches Scene Painting at the University of Chicago.

JANELLE SMITH (*Costume Designer*) **CHICAGO SHAKESPEARE:** *Short Shakespeare! Romeo and Juliet*, *Lord of the Rings*, *Henry V*. **CHICAGO:** *Almost, Maine*, *Cry It Out*, *Ripcord*, *Rooted*, *Mary's Wedding*, *The Complete Works of William Shakespeare Abridged* (Oil Lamp Theater); *Judy's Life's Work*, *An Educated Guess* (Definition Theatre); *Native Son* (Lifeline Theatre); *Last Stop on Market Street* (Young People's Theatre of Chicago); *The Wolves* (University of Chicago); *A Midsummer Night's Dream* (Oak Park Festival Theatre); *Snow Queen* (Marriot Theater). **FILM:** *Daniel*, *Noah*. (Horned Melon Productions). **TELEVISION:** *Elementary* (CBS). **EDUCATION:** MFA in theatrical design, Illinois State University; BFA in theatrical design and technology, Western Michigan University.

FORREST GREGOR (Sound Designer & Composer)

CHICAGO SHAKESPEARE: assistant sound designer for *Henry V*. **CHICAGO:** *The Heart Sellers*, *Andy Warhol in Iran* (Northlight Theatre); *Streetcar Named Desire*, *What the Constitution Means to Me* (Paramount Theatre); *Tiger Style!* (Writers Theatre); *Black Sunday*, *What the Constitution Means to Me*, *The Chinese Lady* (TimeLine Theatre); *The Rise and Fall of Little Voice* (The Gift Theatre); *Million Dollar Quartet* (Metropolis Performing Arts); *The 25th Annual Putnam County Spelling Bee* (Music Theatre Works); *Mary's Wedding* (Oil Lamp Theatre). **REGIONAL:** Theatre Aspen; associate sound designer at Papermill Playhouse, Riverside Theatre, Repertory Theatre of St. Louis. **EDUCATION:** BFA in sound design, The Theatre School at DePaul University.

THE Q BROTHERS (GQ & JQ) Hailing from Chicago and known around the world for their hip hop add-rap-tations of Shakespeare plays and other classic works, the Q Brothers are a collective of humans who make art that rhymes. You might recognize GQ from the movie *Drumline*, or maybe you heard JQ's work as composer for Hulu's hit TV show *The Bear*. From their recent family-friendly album *Buggin*, to their freestyle-inspired sets at Lollapalooza and Austin City Limits, to DJ'ing dance parties for people of all ages and backgrounds, one thing is for certain—these brothers are about family. They love what they do, and they love doing it for you! @qbrothers1

RITA VREELAND (Production Stage Manager) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Little Mermaid*, *A Christmas Carol* (Drury Lane Theatre); *Ernest Shackleton Loves Me* (Porchlight Music Theatre); *The Luckiest and Prodigal Daughter* (Raven Theatre); Mercury Theatre, Victory Gardens, Route 66 Theatre Company, Theatre at the Center, Northlight Theatre in Skokie. **INTERNATIONAL:** The Galway International Arts festival in Galway, Ireland.

TOURS: three years of The Polar Express Train Ride. Vreeland has been a proud member of Actors' Equity Association since 2001.

CASSIDY WRAY (Assistant Stage Manager)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** Production Stage Manager credits include *brother sister cyborg space* (Raven Theatre); *JUMP* (Shattered Globe Theatre); *The (W)rites of Summer* (The Story Theatre); Assistant Stage Manager credits include *A Christmas Carol* (Drury Lane Theatre); *Anna in the Tropics* (Remy Bumpo Theatre Company); Wardrobe Crew credits include *Every Brilliant Thing* (Writers Theatre); *Midnight in the Garden of Good and Evil* (Goodman Theatre). **REGIONAL:** Wardrobe Supervisor for *Jersey Boys* (Mason Street Warehouse).

KIMBERLY MOTES (Executive Director)

Esteemed arts leader Kimberly Motes joined CST in October 2023, bringing 25+ years of senior leadership experience within the performing arts and higher education. Motes served as Managing Director of the Tony-winning Children's Theatre Company (CTC). During her seven-year tenure, CTC produced 46 plays/musicals including 15 commissioned works and six co-productions/transfers. Previous roles include Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement at the College of Saint Benedict, Managing Director at Theater Latté Da, and Executive Director at the Cowles Center for Dance and the Performing Arts. She spent 13 years in Washington, D.C., where she was Director of Development at Arena Stage and led adult arts education programming and a ballet training program at the John F. Kennedy Center for the Performing Arts. Her career began at The Washington Ballet. She is a member of the Economic Club of Chicago, The Chicago Network, and the Chicago Club.

Chicago Shakespeare productions are made possible in part by the Illinois Arts Council Agency and a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events.

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



Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org



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



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CHICAGO SHAKESPEARE THEATER

MISSION To create vivid, entertaining theatrical experiences that invigorate and engage people of all ages and identities by illuminating the complexity, ambiguity, and wonder of our world. Shared humanity and unforgettable stories—now THIS is Chicago Shakespeare.

VISION We deliver excellent, powerful, life-changing theater that challenges our preconceptions of everything. We are an open and inspiring destination to meet, talk, and share experience through community and live performance that is available to everyone. We build a better future with those who watch, work, create, and participate.

ABOUT CHICAGO SHAKESPEARE THEATER A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season that includes Shakespeare, original plays, musicals, family programming, and international theatrical events. CST is committed to serving as a cultural center across its three stages—the 700+ seat Yard, 500-seat Jentes Family Courtyard Theater, and the 200-seat Carl and Marilyn Thoma Theater Upstairs as well as in classrooms, neighborhoods, and venues around the world. CST has a deep commitment to education and lifelong learning with robust programming for students, teachers, and lifelong learners, and engagement with communities across the city. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted theatre—inviting audiences, artists, and community members to share powerful stories that illuminate the complexities, ambiguities, and wonders of our world.

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MEGHAN SAVAGIAN
Assistant Properties Department Manager

DAN NURCZYK
Properties Crew Head

WE ASKED THE ACTORS...



What's your favorite line in *A Midsummer Night's Dream*?

Puck says, “Shall we their fond pageant see? Lord, what fools these mortals be!” It's true! Heightened feelings can sometimes make us foolish, especially when life is short. Shakespeare shows us what it looks like when we go for what we want without societal constraints. The good, bad, and the ugly.

—*Brennan Stacker*

Oberon says, “Ill met by moonlight, proud Titania.” Such a beautiful image and such a great way to set up and encapsulate the scene that is about to play out.

—*Scott Aiello*

What was the first Shakespeare play you read or witnessed?

When I was 8 or 9, I played Lady Macbeth in a *very* abridged *Macbeth* at day camp, and I still remember how fun it was to play evil and how special it felt to understand these words that felt like they were only for grownups—but they aren't really. The words of these plays are for everyone, even 8-year-olds.

—*Olivia Pryor*

I saw a storefront production of *King Lear*. I was mesmerized but also did not understand a thing that happened—and loved it all the same. It wasn't until college that it all started to click.

—*John Drea*

What is it about performing Shakespeare that you enjoy the most?

It blows my mind that the jokes are still as funny today as when they were written four hundred years ago. Many of his words and sayings are used in our everyday “parlance” (speech), such as “green-eyed monster.” His characters are still easily recognizable in today's literature and society.

—*Issy van Randwyck*

There is something so satisfying about effectively communicating the story on the page. Shakespeare in particular gives so many hints in his scripts as to what he means, and studying the language to make it make sense is such a satisfying challenge. Telling stories is how I feel connected to my community, and it's such a privilege to get to do it professionally!

—*Grace Steckler*

QUESTIONS FOR THE RIDE BACK...

1. What moments of the production resonated with you?
2. This production is set in a present-day music festival. Were there any production elements that really highlighted the time period? What would you add to contribute to the setting? Are there elements that you would remove?
3. How did the production elements contribute to your understanding of the plot and characters?
4. In this production, the actors play multiple characters. What elements in the acting or of the production helped to differentiate the separate characters played by one actor?