

"All's Well That Ends Well"

Conceived by the Company

Text written by William Shakespeare

Directed by Andy Paris and Sara Becker

Patrons Theatre

April 15 & 16 2022 | 7:30 p.m.

April 17, 2022 | 2 p.m.

Presented By

UNC School of the Arts

Brian Cole, Chancellor

School of Drama

Scott Zigler, Dean

School of Design & Production

Michael J. Kelley, Dean



unca.edu/performances

DIRECTOR'S NOTE

In rereading "All's Well That Ends Well" last year, I was struck by how my allegiance to characters constantly changed. I could feel my own judgment seeping into the relationships, world views and societal pressures. I placed labels on characters: hero, villain, underdog, privileged. However, that character would do something or say something and all my expectations would be subverted. I thought, "how supremely human." People don't always act how we want or expect them to, no matter how much we love, or even hate, them. Expecting human beings to act in a manner consistent with our vision of who they are is a pathway toward disappointment, shock and sometimes, unmatched joy.

I always find myself rooting for the underdog, but what happens when in pursuing what the underdog needs for happiness or even justice, they do things that take away another's choice or subjugate someone else? Do the ends justify the means? If one is absolutely and totally resolute that some desired outcome will benefit not only themselves but others, should they strive to reach that goal by any means necessary? If not, what is the alternative? To stay in one's place where the culture defines one as powerless?

If part of the role of the theatre is to ask questions of the human experience, in relation to community, suffering, joy, need, etc., then "All's Well That Ends Well," in my view, achieves the complexity necessary for self-examination. It is the youthful characters of the play, the generation coming of age that asks us to look closely in the mirror, just as I recognize the youth around me asking the same of me, of all people.

Andy Paris, Co-Director

My work on this production is dedicated to Louis Scheeder (1946-2021).
Teacher, mentor and dear friend.

DIRECTOR'S NOTE

(continued)

A Note on Form:

The form this play has been the result of a series of choices and reactions, trial and assessment, and more trial. I introduced to the team that it was a 'devising process' in order to try and jolt us all (myself included) out of expectation, out of the pattern of fulfilling our own personal vision of what doing a Shakespeare play means, what the result of that 'should' be, so that we could find our own way together, to find our unique version of this event, that brings out the artistry in everyone involved.

In that sense, I understand the word 'devising' to be describing a process in which one does not begin with a clearly defined end goal but rather a set of theatrical elements. We begin with a lot of questions and put them together in space, constantly shifting between noticing and making choices. In this case, the text of "All's Well That Ends Well" is a very strong and present element that wanted attention. However, in the rehearsal process, that leaves all of the other theatrical elements we can think of open for experimentation: decision-making, problem-solving and possibility.

This production is a marriage of two pillars of the third year curriculum: Shakespeare and Devised Theatre. In bringing these two elements together, we wanted to call attention to the fact that the process of devising is not a new one. It's not hard to imagine that the ensemble of actors that Shakespeare was writing for may have engaged with the material like a modern devised theatre artist. Scrappy, inventive. After all, Devising theatre is really a way of engaging with the process of making theatre. It is a way of asking a question.

In bringing any theatrical event to life, if we accept that those other elements have equal theatrical power to language, then it could open us up to more opportunities for theatrical engagement and powerful story-telling we might not otherwise have imagined. In my mind, this was a process like many others that would be called 'traditional': striving to make the most engaging event we could in the time allotted to us. We hope you enjoy the fruits of our labors.

Sara Becker and Andy Paris, Co-Directors

"ALL'S WELL THAT ENDS WELL"

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CAST

Brooke Stephenson

Countess, Mariana, 1st Soldier, 1st Lord (2.3), Ensemble

Cassandra Tervalon

Widow, Duke of Florence, Page, 3rd Lord (2.3), 2nd Gentleman (3.2), Ensemble

Clover Ivey

Helen, Ensemble

Diego Vazquez Gomez Bertelli

King of France, Lavatch, Ensemble

Gianna Hoffman

Bertram, Ensemble

Jason Fernandez

Paroles, Ensemble

Juliet Perel

1st Lord Dumaine, Rinaldo, 2nd Lord (2.3), Ensemble

Owen Harrison

2nd Lord Dumaine, Gentleman (5.1 & 5.3), Ensemble

Ruby Westhoff

LaFeu, 2nd Soldier, Ensemble

Trevyn Wong

Diana, 4th Lord (2.3), 1st Gentleman (3.2), Servant (4.3), Ensemble

"All's Well That Ends Well" is a Studio 3 production.

PRODUCTION STAFF

Scenic Designer

Jennifer Kroon-Nelson

Lighting Designer

Petko Novosad

Sound Designer

Matthew Kupferer

Costume Designer

Sarah McElcheran

Production Manager

John M. Poindexter, IV

Production Stage Manager

David M. Mercier

Assistant Stage Manager

Chloe Lupini

Music

Owen Harrison with the
Company

Choreography

Cassandra Tervalon
with the Company

Assistant Director Caroline Cearley
Director of Production Keenan Van Name
Assistant Production Manager John F. O'Neil
Costume Design Assistant Whitney Fabre
Assistant Lighting Designer Abigail Hall
Production Electrician Advisor Tyler McKinnon
Production Electrician Stephen Smart
Programmer Grey Nicholson
Lighting Console Operator Stephen Smart
Electrics Crew Sam Albritton, Andrew Beauregard
Angel Bell, Julian Cordova, Lee Martinez Cruz
Jacob Grebber, Isabel Egbert, Cam Flurry, Abby Gragg
Darian Horvath, Ophelia Jackson, Yael Jeshion-Nelson
Jake Jordan, Bo King, Trevor Kirchenheiter, Jack Koch
Alyssa Landry, Mckenna Leach, Willow Macivor
Jessica Maida, Harrison Marcus, George Meltzer
Daniel Mccollum, Eric Nelson, Jordan Rodriguez
Joey Todd, Josh Wisham
Costume Shop Manager Marie Lupia
Assistant to the Costume Shop Manager Maki Niikura
Drapers Alex Brown, Tsung-Ju Clark Yang, Quincy D'Alessio

First Hands Jemima Firestone-Greville, Zoe Gilreath
 Marquita Horton
 Stitchers Iris Barger, Evalynne Blackwood, Jenna Carroll
 Anna Casino, Five Dodge, Isabel Egbert
 Maggie Hammond, Mackenzie Hughes
 Elliott Hunter, Isy Kessler, Miles Maline
 Adeline Merson, Mya Nunez
 Isabella Rebollo, Alastair Shoulders
 Costume Crafts Head Lily Mateus
 Costume Crafts Assistant Johnna Presby
 Costume Crafts Artisans Delia Chavez, Bianca Decarli
 Wardrobe Supervisor Whitney Fabre
 Wardrobe Riece Endicott, Mackenzie Hughes
 Properties Director E. Tommy Thomas
 Properties Assistants Mak Jordan, Renee Chasey
 Properties Run Crew Jamilah Muhammad
 Production Sound Engineer Kai Machuca
 Assistant Sound Engineer Abi Senthil
 Sound Board Operator Lee Martinez Cruz

Special Thanks

Molly Doan

BIOGRAPHY

William Shakespeare (playwright) was born in Stratford-upon-Avon in 1564. He lived and worked as an actor, playwright, and poet through the Elizabethan and Jacobean periods (commonly known as the English Renaissance or Early Modern Period). His known works include 38 plays, 154 sonnets, 2 narrative poems and a variety of poems. These mentioned are only half his total work. A group of actors only managed to preserve half of the work in light of his death. Shakespeare became a founding partner of the theatre company The Lord Chamberlain's Men, which later became the King's Men.

"Coriolanus," the last of the Shakespeare's so-called political tragedies, was written about 1608 and published in the First Folio of 1623. The five-act play is based on the life of Gnaeus Marcius Coriolanus, a legendary Roman hero of the late 6th and early 5th centuries BCE.

Andy Paris (co-director) has made a career of developing new works for the stage and screen, including: "The Laramie Project" (for which he received an Emmy nomination), "The Laramie Project: 10 Years Later" and "Gross Indecency: The Three Trials of Oscar Wild" by Moisés Kaufman; "Uncommon Sense," co-written with Anushka Paris-Carter; Lucie Tiberghien's "The Quiet Room"; Ripe Time's "Innocents," directed by Rachel Dickstein; The Talking Band's "The Necklace"; Matthew Maguire's "Phaedre"; and Deb Margolin's "Indelible Flesh."

As a writer/director, Paris's projects include: "Laramie: 10"; "The American Family" at The Edinburgh Fringe Festival; "The Fanmaker's Inquisition," co-adapted with Anushka Paris-Carter from the novel by Rikki Ducornet; "Goldstar Ohio" at The Cleveland Public Theatre; "Migration" at the Experimental Theatre Wing at NYU; Faith Pilger's "The Stages of Burning"; "Going Public" at Amherst College; "Momentum" at the Western Australia Academy for the Performing Arts; and "The Corporate Carnival," for The Women's Project in which he also performed at the Winter Garden in the World Financial Center.

Paris has performed in countless other plays in New York, regionally, and in Europe. Regionally, he has been seen at Denver Center, The Huntington, Playmaker's Rep, Cincinnati Playhouse, Rep. Theatre of St. Louis, Hartford Stage, Theatre Virginia, Berkeley Rep and La Jolla Playhouse. Favorite roles include Berowne in "Love's Labours Lost"; Keppler in Richard Goodwin's "Two Men of Florence," directed by Edward Hall; and all of the male roles in "A Sleepy Country," by Melanie Marnich, directed by Mark Rucker. Film and TV credits include "Laramie" (HBO) and "Law & Order" (NBC). He has also been the recipient of two Audie Awards and a Voice Arts Award for his audiobook narrations. Paris is currently the Assistant Professor of Devised Theatre at the University of North Carolina School of the Arts.

THE SCHOOL OF DRAMA

Ranked among the best drama schools in the world, the School of Drama is an immersive experience that prepares talented young artists for successful careers on stage, online, and in film and television. Conservatory training grounded in classical values adds technical skills practice to shape creatively inspired, versatile actors who are in-demand today. Students perform constantly in both small workshops and major productions across the theatrical repertory. An outstanding resident faculty gives personalized attention to their students' growth.

THE SCHOOL OF DESIGN & PRODUCTION

Unlike other schools that incorporate design and production within theatre studies programs, the School of Design and Production is a highly regarded, independent conservatory. The school is ranked #3 in the nation. Employing a resident faculty of experienced professionals, the school offers a comprehensive curriculum in every aspect of modern stagecraft, from scene design to stage management. Students gain practical experience working on a variety of productions inside theaters of all styles and sizes, and within 100,000 square feet of production space. Graduates have careers in theater, film, television, dance, opera, live and themed entertainment, and more.

UNCSA gratefully acknowledges
Patty and Malcolm Brown for their generous support.

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The Dean's Councils support each of UNCSA's five arts schools - Dance, Design & Production, Drama, Filmmaking, and Music. Dean's Council members support the school of their choosing with an annual gift of \$5,000 or more, work closely with the Dean to advance that school's mission and fundraising priorities, and enjoy a deeper relationship with the Dean and students of the school. If you are interested in joining one of these groups of committed individuals, please contact Vice Chancellor for Advancement Lissy Garrison at 336-770-3329 or whittingtonr@uncsa.edu.

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Artists enrich our culture, enlighten our society, lift our spirits, and feed our souls.

Integrative **arts education** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

Rigorous **artistic training** empowers our students and graduates to engage our communities, advance local and global creative industries, and inspire the world.

Arts organizations improve the quality of life and place in big cities and small communities, transforming them from merely livable to truly lovable.

UNC School of the Arts nurtures the talent, hones the craft, and develops the unique voices of emerging artists. We realize the full potential of exceptionally creative and passionate students to do their best work and become their best selves.

LAND ACKNOWLEDGMENT

It is important for many of us, as settle-descended persons, to consider how the land we occupy continues to interrupt the cultural, linguistic, historical and political connections that indigenous peoples have to this land. We must continue to recognize how we have, wittingly and unwittingly, remained as actors in the colonization of what we regard as our original context of teaching and learning. UNCSA is on the ancestral land of the Tuleto, Sappony, Catawba and Keyauwee tribes.

A land acknowledgment gives honor to and recognizes indigenous territories and indigenous people respective to the location(s) we currently work and live. A land acknowledgment serves as a reminder that the land you currently occupy has long been occupied by indigenous peoples who have a distinct linguistic, cultural and historical connection to the land.

UPCOMING PERFORMANCES

Watson Brass

Tuesday, April 19, 2022 | 7:30 p.m.

Watson Hall

A concert with Watson Brass, made up of faculty from the School of Music, will feature works for brass quintet, including Reena Esmail's "KhirKhiyaan."

Spring Opera: "Volpone"

April 20 & 22, 2022 | 7:30 p.m.

April 24, 2022 | 2 p.m.

Agnes de Mille Theatre

"Volpone" ("The Fox"), 2004, is a bright, biting comedy inspired by the classic Ben Jonson play of the same name.

The wealthy Volpone feigns mortal illness in order to con a group of his so-called friends" into believing that each of them will inherit his fortune. The lengths to which they go in the name of greed make for an evening of high humor.

Spring Dance

April 21-23, 2022 | 7:30 p.m.

April 24, 2022 | 2 p.m.

Stevens Center

An exciting cross-pollination of classical ballet and contemporary dance, the varied program of Spring Dance will include five pieces highlighted by a brand-new reimagining of "The Seven Deadly Sins" by guest choreographer Gina Patterson.

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