

2006

yale  
repertory  
theatre  
40TH ANNIVERSARY  
2005-06 SEASON

# across the **BOARDS**

## **WILL POWER!**

Study Guide for  
**ALL'S  
WELL  
THAT  
ENDS  
WELL**



Yale Repertory Theatre's production is part of *Shakespeare in American Communities: Shakespeare for a New Generation*, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Additional program support:



# THE STORY

The Count of Rossillion has died. Following the funeral, his son Bertram leaves for Paris with Lord Lafew to serve the ailing King of France. After Bertram departs, we learn that Helena—a young girl whom Bertram’s mother, the Countess of Rossillion, took into her care after Helena’s father died—secretly pines for him. Hoping to garner his affection, she follows Bertram to Paris. Helena’s father was a spiritual healer of great renown, and to gain the King’s favor, she will work her father’s ancient healing upon His Majesty.

The King welcomes Bertram to Paris and confirms that his death is imminent.

Unexpectedly, Helena appears in the King’s court and insists that she may be able to cure the King. If she succeeds, the King promises her the hand in marriage of any French lord she desires. Helena’s cure works, and she chooses Bertram. He refuses, but the King forces Bertram to accept her as his wife.

On the heels of their wedding ceremony, Bertram—with his knavish and dishonest companion, Parolles—flees to fight in the Italian wars for the Duke of Florence.

Back in Rossillion, the Countess awaits word of Helena’s fate with the King. But the letters that come from Paris bear the terrible news of Bertram’s dishonorable flight to Italy. Helena returns to Rossillion with a note declaring Bertram’s challenge: until she shares his bed, becomes pregnant with his child, and wins his prized ring, Bertram will not be her “husband.” Helena, now determined to win his love, sets out for Italy disguised as a religious pilgrim. On the outskirts of Florence, Helena meets

a Widow and her daughter, Diana. When Helena learns that Bertram has been pursuing the young Florentine maid, she, with the Widow’s blessing, devises a plan: Diana will arrange an encounter with Bertram in which she will take him to bed in exchange for his prized ring, but when this encounter occurs, Helena will trick Bertram by taking Diana’s place.

On the battle field, Bertram has proved himself a fearsome soldier, but the French Lords worry that Parolles’s cowardice threatens the security of the encampment. Bertram allows his troops to put Parolles to a test of honor in

which he is captured, blindfolded, and tricked into revealing military secrets. When his blindfold is removed, Parolles recognizes that Bertram’s men are his captors and that Bertram himself has been witness to his shameful cowardice.

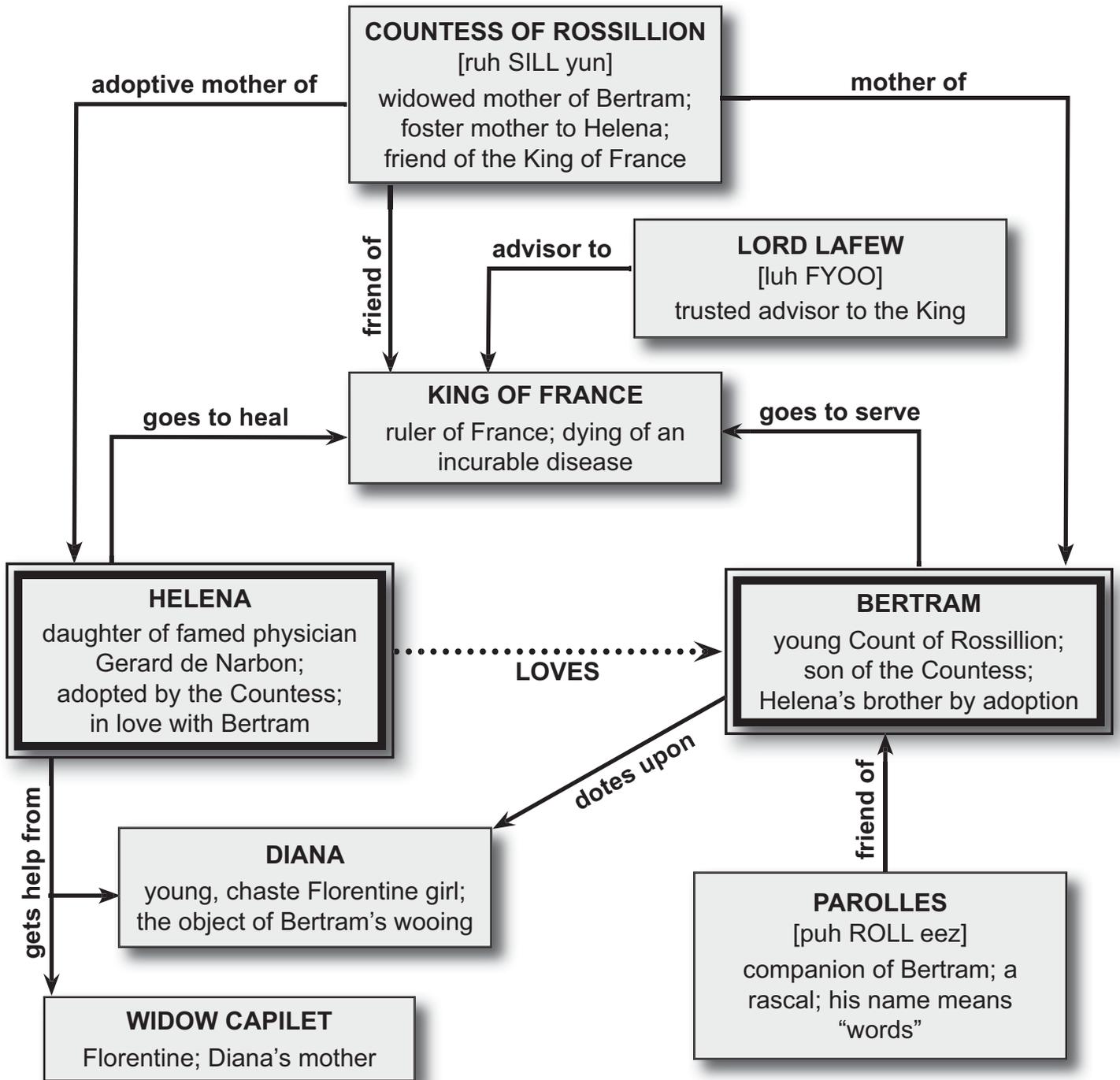
Bertram—having triumphed with “Diana” and having received

word from his mother that Helena is dead—resolves to return to Rossillion. Meanwhile the King (traveling from Paris) and Helena and Diana (traveling from Florence) all journey to Rossillion. In a scheme arranged by Helena, Diana swears to the King that she is Bertram’s wife. Bertram tries to escape these charges, but the revelation of his infidelity is inevitable. Helena, believed dead, bursts in and reveals that not only is she alive, but that Bertram took her into his bed in Florence—not Diana—which she proves by producing Bertram’s prized ring and declaring that she is pregnant with Bertram’s child. Bertram—confused, amazed, and ashamed—affirms his love for Helena.

## Shakespeare’s Play: Boccaccio’s Tale

Very few of Shakespeare’s plays come from stories that Shakespeare invented himself. Shakespeare derived *All’s Well* from a French adaptation of Boccaccio’s Italian novel, *The Decameron*. In this French adaptation, the young girl, Giletta de Narbon, heals the King of France and asks to marry a young lord, Beltramo.

**ALL’S WELL THAT ENDS WELL. OR DOES IT?**



<p><b>LAVATCH</b> [luh VAHTCH] clown of the Countess</p> <p><b>THE DUMAINE BROTHERS</b> [dyoo MANE] lords in service of the King</p>	<p><b>DUKE OF FLORENCE</b> Commander of Florentine Army</p> <p><b>MARIANA</b> [MAR ee AH nah] Florentine friend of the Widow</p>	<p><b>FRENCH LORDS</b> <b>SOLDIERS</b></p> 
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# THE CHARACTERS

**WIT, WILL, AND  
PERSEVERANCE:  
HELENA AND DIANA**

Shakespeare's plays are filled with strong, young female characters: Helena and Hermia in *A Midsummer Night's Dream* and Juliet in *Romeo and Juliet* are good examples. Helena and Diana in *All's Well* follow in this tradition. Helena's love for Bertram knows no bounds. She risks her life twice to pursue

his love—first as she attempts to cure the King despite the threat upon her life should she fail; second as she follows Bertram into the violent war zone surrounding Florence. Diana, likewise, risks everything to aid Helena in her quest. She allows her virginity to be threatened in the nighttime encounter with Bertram plotted by Helena. In the final scene, Diana then puts her freedom on the line as she engages in a war of words with a king. Helena and Diana depend on one another's mutual trust. Their defiance in the face of peril, their outwitting of Bertram, and their perseverance with the King earn them a place among Shakespeare's most daring heroines.



...Helena returns to Rossillion

**WHAT WOULD YOU SACRIFICE FOR LOVE?**



...a company of Florentine Soliders

Many of Shakespeare's plays have a clown of some sort: Feste in *Twelfth Night*, Touchstone in *As You Like It*, and the Fool in *King Lear* are good examples. Clowns, like Lavatch in *All's Well*, are usually in service to a landed lord or lady, but they are free-spirited philosophers, capable of saying what no other character has the foresight or freedom to say openly.

**MALCONTENT, CAD,  
AND CLOWN:  
BERTRAM, PAROLLES,  
AND LAVATCH**



...Bertram sets out for Florence

Parolles, however, is no clown. His cowardice is real, and his revealing of military secrets goes beyond fooling. It could cost Bertram his life; or, worse yet, it could cost the Florentines the war. Parolles is a very real danger to the safety of his companions and, in the largest sense, to the moral fabric of the world in which he lives. But, nobody really trusts Parolles, and he has few weighty responsibilities.

Bertram, on the other hand, is now the Count of Rossillion and wields the great power of the aristocracy. His open refusal of the King's proposed marriage to Helena reveals his brashness. The King enforces the marriage, but Bertram flees to Florence in spite. There he pursues a sexual relationship with the chaste maid Diana, which he then proceeds to deny to the King, despite direct confrontation with Diana.

**ADMITTEDLY, BERTRAM NEVER REVEALS MILITARY SECRETS OR PUTS HIS TROOPS IN DANGER LIKE PAROLLES, BUT HOW DO BERTRAM'S BRASHNESS AND IRRESPONSIBILITY THREATEN THE PEOPLE AROUND HIM? HAS PAROLLES'S LESS-THAN-ETHICAL INFLUENCE CORRUPTED BERTRAM? DOES LAVATCH HELP TO HEAL THE WOUNDS CREATED BY THE OTHER ROGUES?**

**THE THEMES**

# THE HISTORY

*Shakespeare's Contemporary*



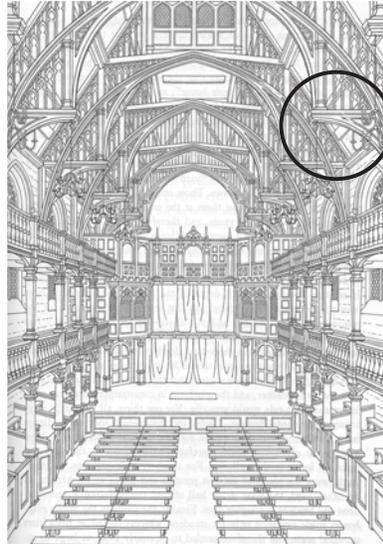
## Christopher Marlowe

Born in 1564, Marlowe was one of the first influential Elizabethan playwrights.

His plays centered on the temptation of power and the damning of the soul. In his

*Doctor Faustus* (1588), Satan, in the form of Mephistopheles, tempts Faustus into a life of earthly pleasures at the price of his soul. Other plays include *Tamburlaine the Great* and *Edward II*.

## PLACES OF WORSHIP BECOME PLACES OF THEATRE: THE YALE REPERTORY THEATRE AND THE BLACKFRIARS THEATRE



The Blackfriars Theatre in Elizabethan London showed many of Shakespeare's plays including *Othello* and *The Tempest*, but before it was converted into a theatre in 1596, it was a monastery for Dominican Friars.

*Shakespeare's Contemporary*



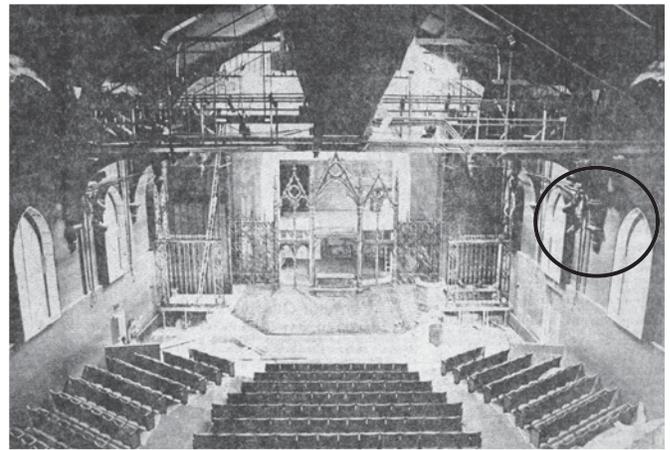
## Ben Jonson

Born in 1572, Ben Jonson wrote mostly comedies.

These plays are now called "comedies of humour," and focus on eccentric characters who fail to recognize their obsessive behavior. His play

*Volpone* centers on a man so obsessed with accumulating wealth that he allows himself to be outwitted by one of his own servants, which causes him to be publicly shamed.

In 1975, the Yale Repertory Theatre renovated the Calvary Baptist Church into the theatre which will host *All's Well*.



*Shakespeare's Contemporary*

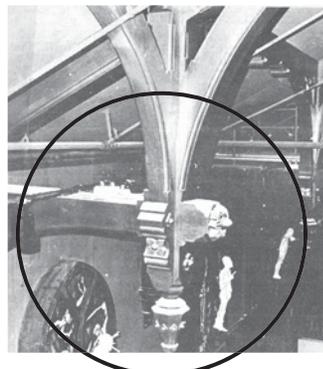


## John Webster

Born in 1580, John Webster is the most celebrated Jacobean dramatist.

"Jacobean" means that he wrote most of his plays after 1603, during the reign of

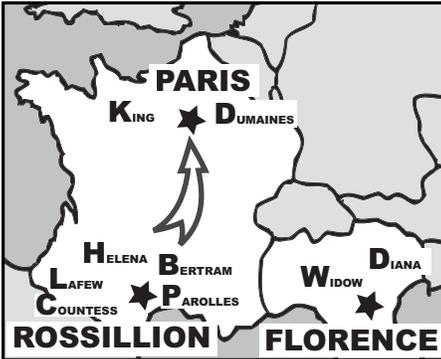
James I. His most famous play is *The Duchess of Malfi*, the story of a woman who is killed after her brothers forbid her to marry. This kind of violence and madness marks all of Webster's plays.



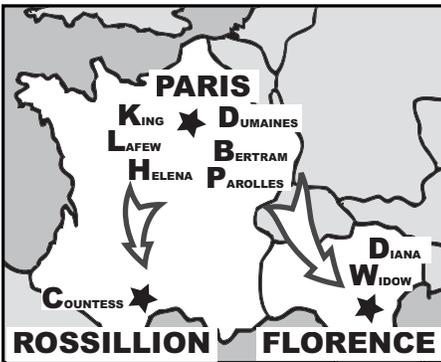
Notice the "hammerbeam," which can be seen in both theatres. The hammerbeam structure allows the weight of a tall center arch to be supported by a short beam that is likewise supported by another arched support.

# THE ACTION

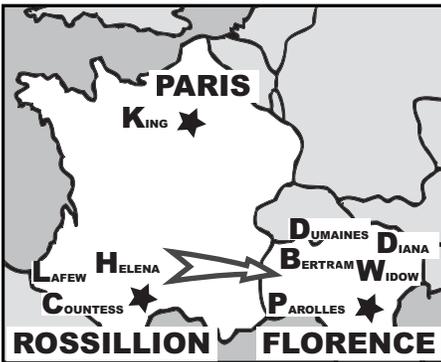
**BERTRAM AND HELENA  
JOURNEY TO PARIS**



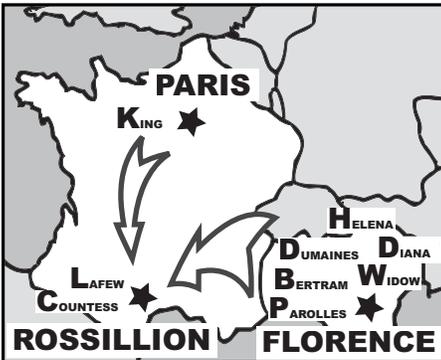
**BERTRAM AND LORDS GO TO  
WAR & HELENA SENT HOME**



**HELENA FOLLOWS BERTRAM  
TO FLORENCE IN DISGUISE**



**ALL CHARACTERS CONVERGE  
UPON ROSSILLION**



## HELENA'S FOLK-TALE QUESTS

Many of Shakespeare's plays contain supernatural elements, such as the Ghost in *Hamlet*, the witches' powerful view of the future in *Macbeth*, and Prospero's magical powers in *The Tempest*. Helena's curing of the King's fistula in *All's Well* is likewise mystically inspired.

How exactly does Helena cure the King? Does her youthful energy instill the King with the will to live? Or does she possess a divine healing power passed down from her father? Shakespeare is drawing his plot from folk tales in which a young woman cures a sick or dying King, for which she is rewarded with the elevation of her social status. But this is not Helena's only folk-tale inspired quest. When Bertram leaves for the Italian war, he gives her a challenge in writing: "When thou canst get the ring upon my finger, which never shall come off, and show me a child begotten of the body that I am father to, then call me husband, but in such a 'then' I write a 'never'." Helena now must complete two impossible tasks: win her husband's prized family ring and become pregnant with his child in the consummation of their marital rite—two tasks that Bertram has promised he will never allow to be fulfilled. Helena's quest to win Bertram's ring and take him into her bed is derived from folk-tales in which a young warrior was commanded to perform a seemingly impossible task, similar to Frodo's quest to destroy the Ring in *Lord of the Rings*.

**AS YOU READ AND WATCH *ALL'S WELL*, SEE IF YOU CAN FOLLOW SHAKESPEARE'S REWRITING OF THESE FOLK-TALE QUESTS. WHAT OTHER STORIES CAN YOU THINK OF THAT RESEMBLE HELENA'S MYTHICAL CHALLENGES?**

Shakespeare's plays are commonly divided into four groups: Comedies, Tragedies, Histories, and Romances. *Measure for Measure* and *All's Well That Ends Well* are part of a special group of Romances called "Problem Plays."

## THE PROBLEM PLAYS: HAPPILY EVER AFTER?

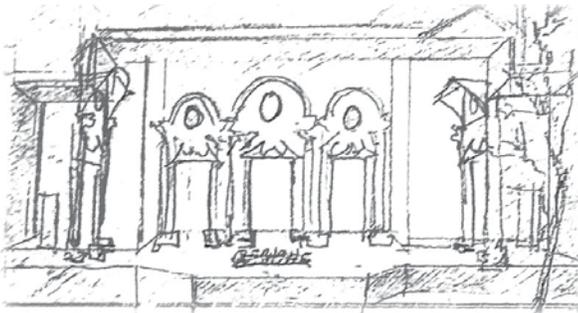
*Measure for Measure* is the story of the Duke of Venice, who takes on a disguise and discovers the perverse corruption of Lord Angelo. This play, like *All's Well*, appears to end happily, but elements of deception, moral depravity, and emotional distress—similar to the King's arranging of Bertram's marriage, Bertram's attempted infidelity, and Helena's contrivance of the bed-trick in *All's Well*—call the happy conclusion into question. This discomfiting ending is the primary feature of the "problem plays." Compare *All's Well* to another Shakespearean play with a "happy" ending, such as *Twelfth Night* or *A Midsummer Night's Dream*.

**WHAT FEELS DIFFERENT ABOUT THE ENDING OF *ALL'S WELL* WHEN COMPARED TO THESE PLAYS?**

## What to Look For ... In the Scenery from Scenic Designer Zane Pihlstrom

The scenic designer for any production of *All's Well* must create three worlds: Rossillion—an organic place of birth, death, and regeneration, Paris—a rigid and formal court, and Florence—a land in the throes of war. For all of the locations, classical doorways with arched transoms will shape the space. The scenic look for Rossillion will include the presence of flowering trees to reflect natural life cycles. The doorways in Florence change appearance with the substitution of shutters for the doors, and there will be an army tent that extends from the stage wall. These scenic changes will utilize mechanized scenic units constructed and automated by technical designers and technicians. **LOOK AT THE PRELIMINARY SKETCHES BELOW... CAN YOU SEE THE DOORWAYS, THE TREE, THE FLORENTINE SHUTTERS, AND THE ARMY TENT?**

...a sketch of Rossillion



...a sketch of Florence with the Soldiers' Tent



The passage of youth into age, and age into death, is the material of many of Shakespeare's plays: *King Henry IV* and *King Lear* are good examples. Shakespeare takes up that theme again in *All's Well*; the play begins immediately after the funeral of the Count of Rossillion and as the King of France lies on his deathbed. The King fondly recalls the

### AGE STEALS ON: THE COUNTESS AND KING

days he spent with the Count in their youth, but—having lost both his former vigor and his dear friend—the King laments that he lives on. The Countess, her husband recently buried, must also confront her own mortality. She and the King now work on the behalf of Bertram and Helena. Providing them with a bright and respectable future has become their solemn task. They come to share a special bond: a bond of elders dedicated to the well-being of youth.

#### QUICK FACT

**SICKNESS AND DEATH WERE ON SHAKESPEARE'S MIND WHEN HE WROTE *ALL'S WELL* IN 1603. IN THIS YEAR, QUEEN ELIZABETH DIED AND THE THEATRES WERE CLOSED DUE TO AN OUTBREAK OF THE BLACK PLAGUE.**



...the Countess  
in mourning



...the ailing  
King of France

**THINK ABOUT THE PEOPLE CLOSE TO YOU WHO ARE NEARING THEIR ELDER YEARS. IS THEIR VIEW OF YOUR FUTURE DIFFERENT THAN YOURS?**

# THE THEMES

# THE LANGUAGE

Shakespeare's verse follows the metrical pattern known as **IAMBIC PENTAMETER**. A regular line of iambic pentameter can be thought of as five uninterrupted heartbeats.



Each pair of unaccented then accented syllables is called an **IAMBIC FOOT** or **IAMB**. When spoken, the accented syllable receives slightly more stress than the unaccented.

Look how naturally the pattern of five iambs to a line fits everyday speech...



A scene between Bertram and Helena (Act II, scene iv) has been scored for you on the facing page.

Notice the iambic pentameter form and its **VARIATIONS**, which are defined below.

## FEMININE ENDINGS

Notice how the third line has eleven syllables rather than ten. The second half of the word "servant" dangles off the end of the line. This extra syllable is called a *feminine ending*. This extra syllable is very common in Shakespeare's plays, and usually indicates that the thought is unfinished or unresolved. Here, it may indicate that Bertram has cut her off.

## ELISIONS

In line three, you will notice that the word "obedient" fits a regular rhythm only if it is pronounced with only three syllables. The last two syllables, "i-ent," roughly becomes the sound "yent." When a syllable is dropped from speech, it is called an *elision*, and Shakespeare uses these often. Another elision is necessary in the twelfth line: "timorous," normally a three syllable word, gets pronounced as two syllables, "tim-rous."

## TROCHAIC FEET

Sometimes the accented syllable comes before the unaccented syllable in its foot. This variation is called a *trochaic foot* or a *trochee*. Line fourteen contains two such trochaic feet; in both the words "something" and "nothing." Trochaic feet generally stop the natural flow of the line, making the line difficult to speak without a slight pause. In line fourteen, the words "something" and "nothing" are very important to Helena. These words crystallize how torn she is by what she wants from Bertram but cannot have. The vocal pattern of these words might reveal her frustration or confusion.

## SHARED LINES

First notice how some lines are shared between Helena and Bertram. This is very common in Shakespearean verse, and is simply called a *shared line*. Lines four, seven, nine, and thirteen are such shared lines. A shared line is spoken just like a regular line, with no break between the separate speakers; in line four, Helena picks up with "And ever shall" as soon as Bertram has said "no more of that." Line two is a special shared line in which Helena and Bertram actually overlap for one syllable; Helena should speak her unaccented syllable "Sir" at the same time Bertram says his unaccented syllable "-dom." She cuts him off, finishing his thought with a thought of her own.

## VERSE AND PROSE

Shakespeare did not only write in verse. Long sections of *All's Well* are written in prose, the style of writing which has no specified metrical or rhythmic structure. This is not to say that these sections are not poetic, as many of Shakespeare's funniest and most intimate scenes are written in prose. There is no definite rule about when characters speak in verse and when they speak in prose. Characters of both high and low classes speak in both verse and prose, and in both comic and tragic scenes. Prose is most often used when the characters are relaxed or when expediency of discussion is required. Shakespeare generally employs verse for scenes of great emotional or intellectual depth, scenes when the dramatic tension is very high, and bouts of rhetorical banter.

Bertram	'Twill be   two days   ere I   shall see   you; so I leave   you to   your wis   dom.	1
Helena	Sir, I   can no   thing say But that   I am   your most   obe   dient serv   ant.	2 3
Bertram	Come, come;   no more   of that.	
Helena	And ev   er shall With true   observ   ance seek   to eke   out that Wherein   toward me   my home   ly stars   have failed To e   qual my   great for   tune.	4 5 6
Bertram	Let   that go; My haste   is ver   y great.   Farewell.   Hie home.	7 8
Helena	Pray, sir,   your par   don.	
Bertram	Well,   what would   you say?	9
Helena	I am   not wor   thy of   the wealth   I owe, Nor dare   I say   'tis mine;   and yet   it is - But, like   a tim   orous thief,   most fain   would steal What law   does vouch   mine own.	10 11 12
Bertram	What would   you have?	13
Helena	Something,   and scarce   so much;   nothing,   indeed.	14

**Try speaking these lines aloud, gently stressing the accented syllables as noted. Then speak the passage as you would naturally. Are you able to feel the rhythm of the verse? How does the rhythm reinforce the meaning of the scene?**

Use the glossary to help you work out the meanings of the lines.

### GLOSSARY

- fain:** gladly
- eke out:** supplement
- homely stars:** humble origins
- observance:** dutiful service
- owe:** own
- timorous:** fearful
- sunder:** separate, part
- vouch:** confirm

# THE THEMES

Bertram's refusal of Helena's hand in marriage shocks the King of France and his Lords. In Shakespeare's time, marriages were often arranged between young men and women of the aristocracy. These arranged marriages

## ARRANGED MARRIAGE

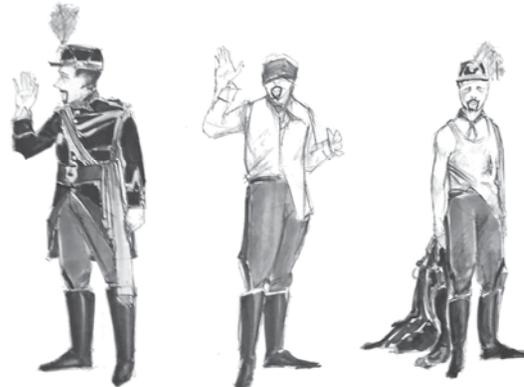
often also negotiated legal and financial matters. Refusing an arranged marriage was not unheard of (the subject of many of Shakespeare's plays), but it was highly unusual. Most couples submitted gracefully to their arranged partners. Why? Because marriage was an institution almost entirely separate from the notion of romantic love. Eventually learning to enjoy the company of your partner after you were married was the most for which many young people could hope. In *All's Well*, Bertram's refusal to marry Helena is not because the marriage has been unfairly thrust upon him, but rather because he has been asked to marry someone who is of a far lower class than he, not to mention that Bertram already loves Helena as a sister.

**SOME CULTURES STILL ARRANGE MARRIAGES FOR YOUNG PEOPLE. HOW WOULD YOU FEEL IF MARRIAGE WAS ARRANGED FOR YOU?**

Parolles is, without any doubt, *All's Well's* slimiest character. Or is he? He is a coward, a liar, and a gamester: an all-around cad. In the fourth act, Bertram's soldiers capture, blindfold, and threaten the cowardly Parolles into revealing military secrets.

This deception reveals Parolles's spinelessness to all involved, including the unconvinced Bertram. Bertram stands as Parolles's judge and jury. But wait. Bertram's moral

character is already highly suspect. Who is Bertram to judge anyone? Even Parolles. Bertram, like Parolles, is tricked. Unbeknownst to Bertram, the evening he plans on bedding Diana has been secretly arranged by Helena. She will take Diana's place, thereby consummating their wedding. In a hearing before the King, with Diana as the chief witness, Bertram's infidelity is revealed. So, is



...the progression of Parolles's costumes

**FOLLOW THE DECEPTIONS AS YOU READ AND WATCH THE PLAY. WHOM DO YOU JUDGE MOST HARSHLY FOR THEIR ACTIONS?**

## HOODWINKING THE HOODWINKED: DECEPTION AND JUDGEMENT

Parolles the play's slimiest character? This parallel trickery—Bertram deceiving Parolles, and Helena deceiving Bertram—is one of the play's most carefully-organized thematic structures.

## What to Look For ... In the Costumes from Costume Designer Mike Floyd

The characters in *All's Well* are always dressing for occasions: a funeral, a wedding, a war, etc. These occasions take place in three distinctly different locations: Paris, a rigid world dominated by the King's court; Rossillion, a folk world connected to the cycles of nature and human life; and Florence, a foreign land ravaged by war. These three separate worlds converge in Rossillion at the play's end when Bertram and Helena are reunited. Look for the differences in dress—such as shape, color, and formality—among these three groups of characters. The sketches in this guide are from very early in the design process but will give you a flavor of some of the characters. **WHEN YOU SEE THE PLAY, HOW DO THE COSTUMES CHANGE AS CHARACTERS JOURNEY TO AND FROM FOREIGN LANDS, AS THEY MATURE, AND AS THEIR RELATIONSHIPS WITH OTHER CHARACTERS EVOLVE?**

## SHAKESPEARE'S PLAY MEETS THE CONTEMPORARY WORLD

When Yale Repertory Theatre's Artistic Director, James Bundy, selected *All's Well* for the 2005/2006 season, he already had a desire to set it in the contemporary world. As droves of young Americans are shipped overseas for military combat, Bertram's desire to assert his manhood in the Italian war feels very immediate. And the scene of Parolles's hazing by the soldiers, despite its comic tone, feels bizarrely akin to the allegations of military abuse in the news today.

But not all of *All's Well* neatly aligns with today's world view. Helena's love for Bertram is very difficult to understand. Why does she continue to pursue this unloving boy who clearly won't return her affection? Her love is the essence of the Romantic impulse: the force that compels people toward "true love" regardless of what stands in their way. Modern sitcoms, soap operas, cartoons, and movies have—by making us laugh at the characters who follow their "true love"—convinced us that this Romantic "true love" doesn't actually exist. James Bundy hopes that setting the play in the contemporary world will ask audience members to wrestle with the idea of "true love" in their own lives.

This approach, like any production of one of Shakespeare's plays with a contemporary setting, presents a number of distinct challenges. Today, the King's fistula could be safely cured by modern medicine, Bertram would not command a regiment of soldiers mounted on horses, and so on. Nevertheless, knowing that audiences will suspend a certain amount of disbelief, none of Shakespeare's spoken text will be updated in Yale Rep's production to address these minor challenges. Instead, we will rely on the scenic environment, the clothes the characters wear, and the music and dance that fill their lives to present a world that resembles our own.



...Helena sets out for Florence in disguise

## INTERVIEW WITH **JAMES BUNDY** THE DIRECTOR

*What inspires you about Bertram?*

Bertram's attempted affair with Diana and his lying to cover it up may be contemptible, but at some point, all people do something contemptible. Bertram also proves to be physically heroic and a leader among men. Bertram is not a finished product; his life remains ahead of him, he exhibits real human potential.

*Do you criticize Helena for her actions?*

Helena's deception of Bertram could also be seen as contemptible, if she weren't fulfilling their marriage vow. She schemes with Diana in order to bring about something that is—in her view—a just and powerful good. Bertram, however, lies in order to escape responsibility for his infidelity in Florence. Sometimes I wonder: why has Bertram become the only man she can ever imagine loving?

*What should students feel at the play's end?*

The play embraces complexities and ambiguities that might lead someone to be conflicted. I hope that they will feel that they have been in the presence of a lot of conflicting ideas—love and beauty and cowardice and dishonesty. I hope that the play is a reminder of how rich life truly is.

*Will older people feel the same?*

Older people might feel differently only because they may be able to say, "I've lived through being a young person in love, and I've lived through being a parent." I hope that people, young and old, will end up having really good conversations about what it is to be a parent and a child, and what it is to be a lover and a spouse. These primal human relationships drive the whole play.

*What in the play is still a mystery to you?*

Everything that the production team and I have already discussed exists only in the form of ideas; we can only imagine it. But when rehearsals begin and actors actually start speaking the lines and singing the songs, and when the design elements are introduced, I don't really know what the actual physical experience of the play will be. And while I am being aggressive about pursuing these ideas, I am also trying to remain open minded about how they will actually come to life on stage.

## What to Listen For ... In the Music from Composer Matthew Suttor and Sound Designer Andrew Nagel

Shakespeare's plays are full of music: songs in poetic verse, flourishes that herald royal entrances, and courtly dances. *All's Well* is no exception. But since this production will set the play in the contemporary world, the challenge is to find a musical language that meshes with Shakespeare's verse and stage action. To meet this challenge, an ensemble of both acoustic folk instruments (like a mandolin and hurdy-gurdy) and electronic instruments (like a drum machine) will play arrangements of contemporary pop songs and original music that speak to the romance, violence, and uncertainty of Shakespeare's play.

*Today is where your book begins  
The rest is still unwritten*

(Natasha Bedingfield, "Unwritten")

### TO LEARN MORE...

#### AT THE LIBRARY...

The script of *All's Well* is available in several editions including the *New Cambridge*, the *Pelican*, the *Everyman*, and the *Arden*. The *Arden Shakespeare* is being used for this production because it is the most fully annotated.

*The Shakespearean Stage 1574–1642* is an excellent book on the Elizabethan theater; it is filled with great information on the companies, actors, stages, and playwrights.

Marjorie Garber's *Shakespeare After All* is one of the best new books on Shakespeare's plays, a great resource for more in-depth study of the play.

Stephen Greenblatt's *Will in the World* is a new speculative biography of William Shakespeare that connects many factual events in Shakespeare's life to the themes in his plays.

#### ON THE INTERNET...

[www.shakespeare-online.com](http://www.shakespeare-online.com) is a fantastic resource, including information on Shakespeare's life, a glossary of Elizabethan words, and essays on all of the plays.

[www.bardweb.net](http://www.bardweb.net) has up-to-date links to reviews and articles on Shakespeare in the media.

[www.tech.mit.edu/Shakespeare](http://www.tech.mit.edu/Shakespeare) has complete texts of all of Shakespeare's plays, including *All's Well*.

#### ABOUT THE YALE REPERTORY THEATRE...

For more information on Yale Repertory Theatre, check out our website: [www.yalerep.org](http://www.yalerep.org). As we get closer to the performance, more dramaturgical notes and information will be available on the *All's Well That End's Well* page.

Yale Repertory Theatre is a recipient of a National Endowment for the Arts grant. The NEA offers an interesting website featuring information on Shakespeare productions around the country. Check out their website at [www.shakespeareinamericancommunities.org](http://www.shakespeareinamericancommunities.org)

### YALE REPERTORY THEATRE

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Across the Boards Study Guide  
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