

# TUG OF WAR

FOREIGN FIRE

EDWARD III HENRY V

HENRY VI PART I



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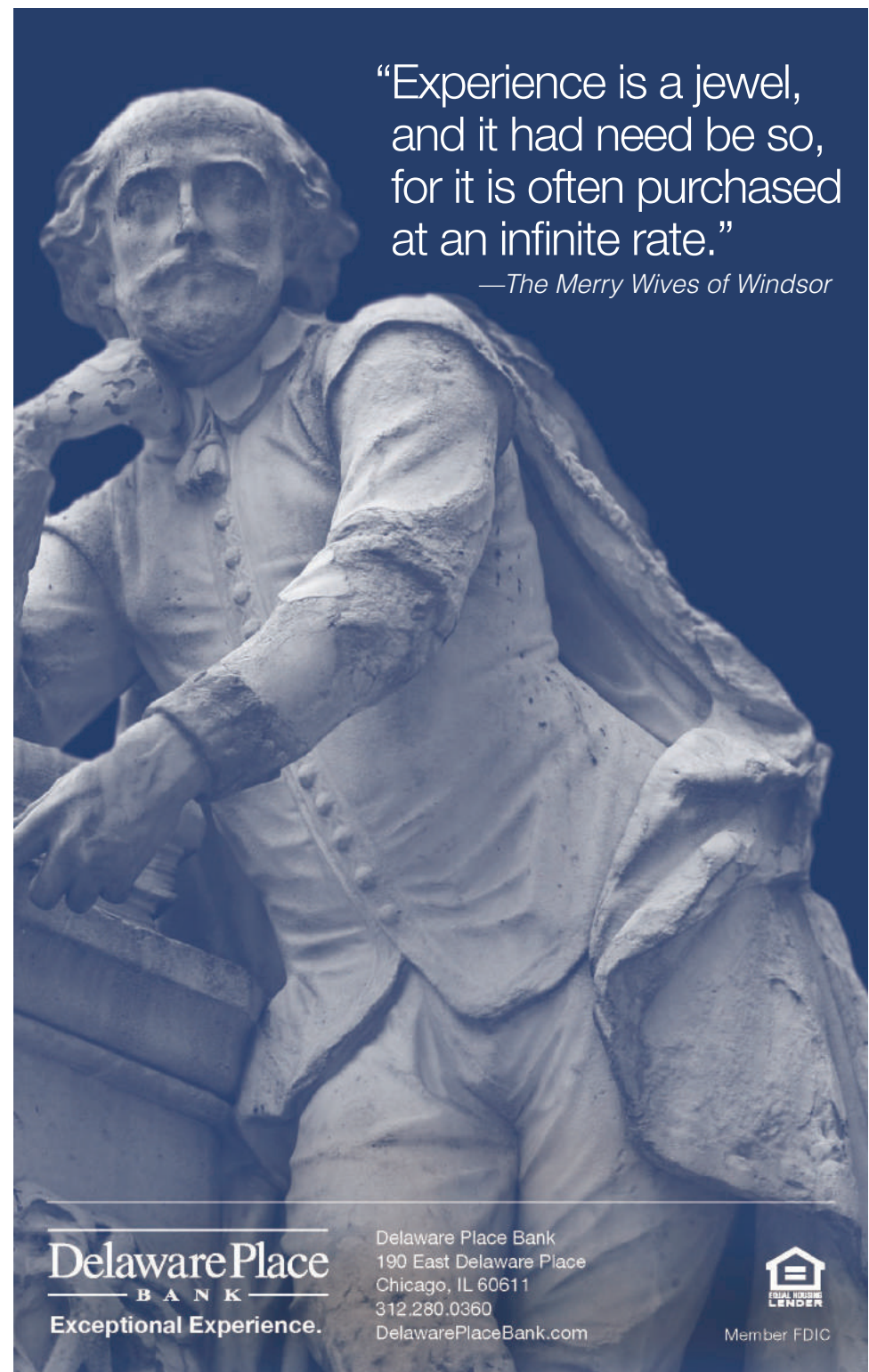
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# Welcome

These histories have been living inside me for a very, very long time.

*Tug of War* serves as a metaphor of war, of all our wars. Of Troy, Saigon, Gettysburg, Stalingrad, Somme, Kabul. Of foreign wars and civil wars, *Tug of War* is, for me, the history of civilization. It's chilling to watch as history repeats itself, the repetition of themes, of human behavior, of selfish mistakes.

Shakespeare weaves a counterpoint between the voices of commoners and royals. In the tension between the common soldiers who often speak in prose, and the royals who speak in iambic pentameter, Shakespeare composes an opera. I imagined *Tug of War* as a musical history cycle, a tapestry between the music and the language, between the actors and the musicians. In their simplicity and humanity, the songs you will hear are written and performed to touch us, to rally us towards a cause, to comfort us.

*Tug of War's* first day this spring, *Foreign Fire*, is suffused with ghosts. The ghosts of the dead echo moments of their lives and together become a convocation among the living, because war is always haunted in this way. In the fall, *Tug of War: Civil Strife* is suffused in blood. The annihilation of Britain's proud conquest of France starts the quarrel between cousins and tips the scale into civil war. Foreign war becomes civil war.

In these histories, family and nation are irrevocably intertwined: what happens to one happens to the other. There's no way ever to separate them. They're all cousins—even the French are cousins to these English. They all have fundamentally the same last name, Plantagenet. And they hate and cherish each other for reasons that have an enormous amount to do with the personal. The personal is political, the political is personal. Jockeying for power is what happens at every family dinner table—except that the power struggles at the dinner tables of these dysfunctional families can tear apart entire nations in their wake.



We will see that parabola of war and peace, of why wars begin and begin again. And again. We will see the fall towards war, the collapse of moral integrity into war, and the striving for peace, again and again and again. And one will wonder, Why don't we learn from our history?

Theater is inherently a rebellious art form. Shakespeare wrote histories because he lived in dangerous times, and so he placed these war plays safely back in time. Shakespeare hid in his histories with "Once upon a time, a long time ago..."—and he got away with it. If Shakespeare were writing now, politicians would despise him. He wielded the weapons of language. Language was his weapon. Theater renders visual what Shakespeare gave us in his words. Creativity is the enemy of force; art, I hope, is in the end the strongest force of all. ■

**Barbara Gaines**

Artistic Director

*Carl and Marilyn Thoma Endowed Chair*

Those who do not remember the past are  
condemned to repeat it.

—GEORGE SANTAYANA

An architectural rendering of the new theater building, 'The Yard', at Chicago Shakespeare Theater. The building features a large, undulating, translucent roof that glows with a purple and blue light. The ground floor is a multi-level glass structure with people visible inside. To the left is a large Ferris wheel, and to the right is a modern glass skyscraper. The sky is dark with several bright fireworks exploding. The overall scene is a vibrant, nighttime cityscape.

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Four hundred years after his death, Shakespeare continues to raise questions, arguments, and point/counterpoints among—and sometimes between—scholars and theater practitioners. The same script through different lenses reveals itself in a myriad of ways—leaving us, the readers of text and performance, to think and rethink our own points of view. Such is the legacy that Shakespeare left us. We hope that our program notes enrich, deepen, and sometimes even challenge—our audiences' experience with the production they witness.

# TUGS

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## TUG OF WAR: FOREIGN FIRE EDWARD III HENRY V HENRY VI PART I

- BY WILLIAM SHAKESPEARE
- ADAPTED AND DIRECTED BY BARBARA GAINES
- COURTYARD THEATER
- MAY 12–JUNE 12, 2016
- 312.595.5600
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Stuart Sherman, who contributes this essay, and served as Scholar-in-Residence on *Tug of War*, is a Professor of English at Fordham University and is the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660–1785*.

## In *Tug of War* the tugs are many: on the monarchs and other mortals who people the plays, on Shakespeare, and on us.

The plays gauge the pull of combat on all whom it exhilarates and ruins: on the English kings who generation after generation feel tugged toward France, seeking to reclaim it (through William the Conqueror) as their distant birthright; on their English subjects, drawn by ambition or obligation into a cycle of foreign war and civil strife that seems to have no end; and on the millions past and present whom they here stand in for, whose propensity for war, throughout the long play of history, has proven so intense that they have barely paused to imagine a world without it.

The plays record a more local cluster of tugs also, exerted on and in and by the playwright who crafted them. No one can say for certain what impulses and circumstances pulled William Shakespeare, somewhere in his middle twenties, into the vortex of the London theater. It's a little easier to guess what prompted him at the very start of his career to embark on a series of plays about English history. A few years earlier, Christopher Marlowe had scored the theater's most formidable hit with his two-part *Tamburlaine*, a pair of epic plays portraying the Muslim emperor Timur the Lame, whose rise and fall transpire within an ever-expanding slaughterhouse where death attains perpetual dominion.

In launching a cycle of plays grounded in English history, Shakespeare was making an audacious bid to outgo his mighty predecessor. The tactic allowed him to write



closer to home, and closer in time; it enabled him to show his audiences the blood-soaked story of their own becoming, the history of their creation as a nation. (From an American vantage, it would be as though a present-day playwright were to track our history from Jamestown to World War II, focusing most intently on the span stretching from the Revolutionary through the Civil Wars; Francis Ford Coppola and Tony Kushner have each claimed Shakespeare as precedent for their own history cycles, *The Godfather* and *Angels in America*.)

In the end, Shakespeare out-cycled Marlowe fivefold; he wrote or collaborated on eleven plays named for English kings. (Marlowe soon enough paid him the compliment of imitation, in a play called *Edward II*.) And because he continued to write them (not always in chronological order) from the beginning through the end of his two decades in theater, they came to constitute his most capacious laboratory, the place where he first discovered and most persistently developed his own art.

In the three plays compassed in *Tug's* first day, that laboratory is already working at full capacity. Even in *Henry VI, Part One*, for example—*Tug's* third play but perhaps the playwright's very first—Shakespeare is spectacularly alert to the ways recurrent patterns of word and action can subliminally shape the audience's experience of war's compulsions. As the English army struggles to reconquer France, three French women, in entirely separate scenes, display their striking capacity to thwart the enemy: Joan of Arc by force of arms; the Countess of Auvergne by strategies of seduction; and Margaret of Anjou by a cunning so complex that it will shape four ensuing decades of English history (and *Tug's* entire second day).

The effect, across all these mirrored but varied scenes, is of a glittering kaleidoscope spun at giddy speed, wherein the impulses of lust and combat, like bright sharp shards, converge and disperse at such a rate as to suggest that the passions can seem at times indistinguishable as well as uncontainable. When Joan, defeated and condemned, leaves the stage at last, Margaret within seconds makes her first

appearance; her military ambition and efficacy over the long haul will prove even more ruinous to the English, as though these dark mirrorings might replicate forever.

In Shakespeare's work, they do. What the history sequence most allowed the playwright and his audience to discover was the power of such repetitions and resonance not only within a single play but across them too. In all three of the first day's plays, Shakespeare shows us ardor and violence inextricably intertwined.

In *Henry V*, Shakespeare depicts in tender detail yet another Frenchwoman, Katherine of Valois, who subdues a conquering monarch by gentler means. And in *Edward III*, Shakespeare shows us yet another English king, forebear of both our Henrys, obsessed with subduing France and bedding a countess; both objects of his desire resourcefully resist him.

What Shakespeare does with these love/war stories, he does across his history cycle with almost everything he touches; theme-with-variations, resonance-with-revision, become the plays' métier. Tugging artfully and incessantly on our hearts, our minds, our memories ("We have been here before"), Shakespeare lets us learn upon our pulses the terrible beauty of history as theater, theater as history. We watch history repeat itself, with signal differences but ominous recurrences, at virtually every living moment of the plays' performance.

For Shakespeare's original audiences, this process took some time. They had to wait about a year between each new history play and the next. Elizabethan theater never staged three plays in a day; it possessed neither the traditions nor the technology to foster an audience accustomed to binge-watching, in all its life-suspending, life-enhancing glory. But Shakespeare, given the chance, would have leapt at it. He has after all patterned these plays so deeply that, even while spanning centuries, they can come to feel concurrent. He has devised a game of cat's cradle played with memory, not string: tug anywhere, and you tug everything.

In tug of war, the children's game, some fall down and some stay standing. In *Tug of War*, both war and theater work more intricately. In war, as Shakespeare makes clear at nearly every turn, no one stays standing: one way or another, living or dead, we all (to echo another mortality-haunted children's game) fall down. But the matchless gravitational field of Shakespeare's theater produces something more complex: within it, we become players and spectators at once. We watch, we fall, we feel; we get to suffer, and savor and sort through all the tugs at once, as the plays suffuse us with the spectacle of England becoming England, Shakespeare becoming Shakespeare. ■

**Shakespeare lets us learn upon our pulses the terrible beauty of history as theater, theater as history.**

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SEPTEMBER 14-OCTOBER 9  
by William Shakespeare  
adapted + directed by Barbara Gaines



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# TUG OF WAR

CIVIL STRIFE

HENRY VI PARTS 2 AND 3 RICHARD III

by WILLIAM SHAKESPEARE  
adapted and directed by BARBARA GAINES

SEPTEMBER 14 – OCTOBER 9, 2016

Lawlessness and turbulence spread throughout England. The country's leading families—the Houses of York and Lancaster—go for the jugular, scheming and fighting for the English throne. King Henry VI is murdered and his country spirals deeper into chaos. Just when you thought it was over and the Yorks triumphant, with Edward IV's coronation fear still stalks the palace. Richard, the king's brother, seeks the crown and suddenly all become dispensable. The common people come to loathe him, sealing Richard's fate. A worthy adversary waits to take him down, and a new age dawns for England.

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RICK BOYNTON, Creative Producer  
GARY GRIFFIN, Associate Artistic Director

presents

## TUG OF WAR: FOREIGN FIRE EDWARD III HENRY V HENRY VI PART 1

written by WILLIAM SHAKESPEARE

Scenic Design  
SCOTT DAVIS

Costume Design  
SUSAN E. MICKEY

Lighting Design  
ANTHONY PEARSON

Sound Design, Original Music  
& Musical Arrangements  
LINDSAY JONES

Wig & Make-up  
Design  
MELISSA VEAL

Fight Choreography  
MATT HAWKINS

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HARRISON McELDOWNEY

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Production Stage Manager  
DEBORAH ACKER

Music Director & Additional  
Musical Arrangements  
MATT DEITCHMAN

adapted and directed by **BARBARA GAINES**

*With special thanks to Patrick Daley,  
TUG OF WAR is dedicated to the troops then and now;  
and to the children now and yet to be.*

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The three plays that make *Tug of War: Foreign Fire* unfold as one continuous story. The performance is presented in two parts—each containing a 15-minute intermission. There will also be a 45-minute meal break between the two parts.

# Cast & Characters

The ensemble of soldiers who tell this story take on many roles, from royalty to commoner...

## Edward III

### *The English & Their Allies*

King Edward III	<b>FREDDIE STEVENSON*</b>
Queen Philippa	<b>HEIDI KETTENRING*</b>
Edward, Prince of Wales	<b>DOMINIQUE WORSLEY</b>
Countess of Salisbury	<b>KAREN ALDRIDGE*</b>
Earl of Warwick	<b>MICHAEL AARON LINDNER*</b>
Earl of Derby	<b>JAMES NEWCOMB*</b>
Lord Audley	<b>LARRY YANDO*</b>
Lodowick	<b>STEVEN SUTCLIFFE*</b>
Robert, Count of Artois	<b>DAVID DARLOW*</b>
Red Cap Soldier	<b>ALEX WEISMAN*</b>

### *The French & Their Allies*

King John II	<b>KEVIN GUDAHL*</b>
Prince Philip	<b>DANIEL KYRI</b>
Duke of Lorraine	<b>JOHN TUFTS*</b>
French Captain	<b>NEIL FRIEDMAN*</b>
King David of Scotland	<b>NEIL FRIEDMAN*</b>
Sir William Douglas	<b>JAMES NEWCOMB*</b>
King of Bohemia	<b>BARBARA ROBERTSON*</b>
Polonian Captain	<b>NEIL FRIEDMAN*</b>
Blue Cap Mariner	<b>JAMES NEWCOMB*</b>

## Henry V

### *The English & Their Allies*

King Henry V	<b>JOHN TUFTS*</b>
Duke of Bedford	<b>ALEX WEISMAN*</b>
Duke of Exeter	<b>BARBARA ROBERTSON*</b>
Duke of York	<b>HEIDI KETTENRING*</b>
Earl of Salisbury	<b>NEIL FRIEDMAN*</b>
Earl of Westmorland	<b>KAREN ALDRIDGE*</b>
Archbishop of Canterbury	<b>STEVEN SUTCLIFFE*</b>
Bishop of Ely	<b>MICHAEL AARON LINDNER*</b>
Captain Fluellen	<b>MICHAEL AARON LINDNER*</b>
Captain Gower	<b>NEIL FRIEDMAN*</b>
Captain Jamy	<b>KAREN ALDRIDGE*</b>
Captain Macmorris	<b>HEIDI KETTENRING*</b>
John Bates	<b>LARRY YANDO*</b>
Michael Williams	<b>KEVIN GUDAHL*</b>
Young Soldier	<b>DANIEL KYRI</b>

### *The French & Their Allies*

King Charles VI	<b>LARRY YANDO*</b>
Dauphin	<b>STEVEN SUTCLIFFE*</b>
Princess Katherine	<b>HEIDI KETTENRING*</b>
Alice	<b>KAREN ALDRIDGE*</b>
Duke of Burgundy	<b>NEIL FRIEDMAN*</b>
Duke of Orleans	<b>FREDDIE STEVENSON*</b>
Constable of France	<b>DAVID DARLOW*</b>
Lord Rambures	<b>DOMINIQUE WORSLEY</b>
Governor of Harfleur	<b>KEVIN GUDAHL*</b>
Montjoy	<b>JAMES NEWCOMB*</b>
Blue Cap Soldier	<b>KEVIN GUDAHL*</b>

Chorus	<b>JOHN TUFTS*</b>
	<b>LARRY YANDO*</b>
	<b>KEVIN GUDAHL*</b>
	<b>KAREN ALDRIDGE*</b>
	<b>BARBARA ROBERTSON*</b>

## Henry VI, Part 1

### *The English & Their Allies*

King Henry VI	<b>STEVEN SUTCLIFFE*</b>
Humphrey, Lord Protector	<b>MICHAEL AARON LINDNER*</b>
Duke of Bedford	<b>ALEX WEISMAN*</b>
Duke of Exeter	<b>BARBARA ROBERTSON*</b>
Bishop of Winchester	<b>DAVID DARLOW*</b>
Duke of Somerset	<b>DOMINIQUE WORSLEY</b>
Richard Plantagenet, Duke of York	<b>LARRY YANDO*</b>
Earl of Warwick	<b>KEVIN GUDAHL*</b>
Earl of Suffolk	<b>JOHN TUFTS*</b>
Lord Talbot	<b>JAMES NEWCOMB*</b>
John Talbot	<b>ALEX WEISMAN*</b>
Sir William Lucy	<b>KAREN ALDRIDGE*</b>
Mayor of London	<b>NEIL FRIEDMAN*</b>

### *The French & Their Allies*

King Charles VII	<b>FREDDIE STEVENSON*</b>
Prince Philip	<b>ALEX WEISMAN*</b>
Reignier, Duke of Anjou	<b>BARBARA ROBERTSON*</b>
Duke of Burgundy	<b>NEIL FRIEDMAN*</b>
Duke of Alanson	<b>KAREN ALDRIDGE*</b>
Bastard of Orleans	<b>DANIEL KYRI</b>
Margaret of Anjou	<b>KAREN ALDRIDGE*</b>
Countess of Auvergne	<b>BARBARA ROBERTSON*</b>
Joan la Pucelle	<b>HEIDI KETTENRING*</b>
Young Soldier	<b>DANIEL KYRI</b>

Soldiers/Band **MATT DEITCHMAN, JED FEDER, SHANNA JONES\*, TAHIRAH WHITTINGTON**

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Patrick Budde for *Tahirah Whittington, Shanna Jones, Matt Deitchman*; Neil Friedman\* for *Kevin Gudahl*; David Keohane for *Steven Sutcliffe, Dominique Worsley*; Henson Keys\* for *David Darlow, Larry Yando*; Will Lidke for *Alex Weisman, Daniel Kyri*; Christopher Prentice\* for *Freddie Stevenson, John Tufts*; Lewis Rawlinson for *Tahirah Whittington*; Sarah Ruggles for *Heidi Kettenring*; Jacob Schweitzer for *Jed Feder, Matt Deitchman*; Bri Sudia for *Barbara Robertson, Karen Aldridge, Shanna Jones*; and Shawn Wilson for *Michael Aaron Lindner, James Newcomb*.

\*denotes member of Actors' Equity Association.

# Playgoer's Guide

## Part One

The French turncoat, Robert of Artois, appears before England's king, **Edward III**, and lays out the case for Edward's claim to the French throne. As the king declares his intentions to wage war in France, he gets word of a rebellion in the North, where the Scots have laid siege to a castle, home to the Countess of Salisbury. King Edward sends his son Prince Edward to begin the French campaign while he moves north to drive out the Scots. The king immediately falls deeply in lust for the Countess he meets there. He plots to have her by any means necessary, but with an equally strong will, the Countess attempts to avoid his advances. Edward redirects his energies to the conquest of France. From the coast, the French King John II watches as Edward's forces land, ready for war.

— INTERMISSION —

As they retreat from Prince Edward's advancing army, the French suffer massive casualties. But when the prince is surrounded on the battlefield, his father, deaf to the pleas of the English nobles, refuses to send help to his son, and instead the prince's own acumen must save him. The war with its victories and losses goes back and forth between France and England. The French city of Calais offers surrender, but King Edward refuses to accept unless the town sends its three chief citizens to him as human sacrifices. Now the French outnumber the English by tens of thousands. Edward's inferior power is quickly overwhelmed, until a miracle sways the battle to the English once again, and England is victorious.

Two generations later, all of Edward's gains in France have been lost. The newly crowned **Henry V** is inspired to lead a campaign to reclaim the French throne, supported by a bought-and-paid-for alliance with the Church. Once in France, Henry's army is outnumbered five-to-one. The king strives to bolster his troops through soaring rhetoric despite disputes that have begun to crop up among his officers and the growing disillusionment of his soldiers.

— MEAL BREAK —

## Part Two

On the eve of the great battle of Agincourt, the confident French nobility idly entertain themselves. Cloaked by night, King Henry disguises himself as a common soldier to wander among his men in the field, and is disturbed by what he learns. The next morning in the confusion of combat, Henry learns that the

retreating French forces have murdered the boys the English left behind in camp. Enraged, Henry retaliates. He only discovers the scale of the British victory when the French herald appears to plead for the bodies of their noblemen. The English and the battered French meet to agree on the terms of peace, as King Henry attempts to win the heart of French Princess Katherine.

Just two years later after Henry's sudden death, the English crown is passed to his infant son, **Henry VI**. But infants do not rule kingdoms, and as the power struggle continues over the years between Humphrey the Lord Protector and the nobles of the English court, the French conquests of Henry V are lost. As the French debate giving up their siege on the British-held city of Orleans, their king is introduced to a young maiden, Joan la Pucelle (Joan of Arc). He realizes that Joan can be an asset, both as a soldier and as an inspiration to the French forces. With the fate of Orleans in the balance, Joan and the English warrior Lord Talbot meet in battle. In England, Humphrey struggles to keep control of the government in the face of the increasing threat of the Bishop of Winchester. The boy-king brokers a tenuous peace between the two men, and restores land and title to Richard Plantagenet, the disgraced Duke of York. Then the young king of England sets sail to claim the French crown.

— INTERMISSION —

Joan and her men talk their way into the English-held city of Rouen and drive the English out. Then the English, led by Talbot and aided by the French Duke of Burgundy, immediately reclaim the town. Joan refocuses her energy, successfully seducing Burgundy back to the French side. Henry VI has barely been crowned France's king before the Earl of Suffolk brings news of Burgundy's betrayal, which in turn causes the long-simmering resentment between the Dukes of Somerset and York to flare—the spark that fans the flames of the Hundred Years' War.

Henry attempts to quell their division by forcing the two men to work together to lead the British power in France, but their ongoing quarrel soon leads to tragedy. When the British forces finally unite, the battle turns against the French—and King Charles now turns against Joan. The British and French begrudgingly meet to arrange a so-called "truce." Humphrey brokers a practical arranged marriage for Henry, but the young king has different ideas after he is persuaded by Suffolk to marry another—a poor French princess named Margaret of Anjou, with whom Suffolk is already intimately acquainted. ■



# Profiles



## KAREN ALDRIDGE

*Edward III*:  
Countess of Salisbury  
*Henry V*: Earl of  
Westmorland, Captain  
Jamy, Alice, Chorus  
*Henry VI, Part 1*:  
Duke of Alanson,  
Sir William Lucy, Margaret of Anjou

Ms. Aldridge returns to Chicago Shakespeare Theater, where her credits include: Olivia in *Twelfth Night*, Lady Macbeth in *Macbeth*, Isabelle in *Edward II*, Princess of France in *Love's Labor's Lost* and the international tour of *Le Costume*, directed by Peter Brook. Other Chicago credits include: *Trinity River Plays* (Jeff Award nomination-Best Actress), *The Ballad of Emmett Till*, *The Cook*, *Proof* (Jeff Award nomination-Best Actress, Goodman Theatre); *The Qualms*, *Clybourne Park*, *Man from Nebraska* (Steppenwolf Theatre Company); *Seagull* (Writers Theatre); *Far Away* and *In the Blood* (Jeff Award nomination-Best Actress, Next Theatre). Ms. Aldridge originated the role of Mrs. Phelps in *Matilda The Musical* on Broadway. Regional credits include productions with: Alabama Shakespeare Festival, American Conservatory Theater, Magic Theatre, Aurora Theatre Company and Marin Theatre Company. Television credits include: *Boss* (STARZ!), *Unforgettable* (CBS), *Blue Bloods* (CBS), *Chicago Fire* (NBC), *Chicago Med* (NBC) and the upcoming Netflix series *The Get Down* (produced and directed by Baz Luhrmann). In 2017, Ms. Aldridge will reunite with Peter Brook in his touring production of *Battlefield*. She received her MFA from The Theatre School at DePaul University.



## DAVID DARLOW

*Edward III*:  
Robert, Count of Artois  
*Henry V*:  
Constable of France  
*Henry VI, Part 1*:  
Bishop of Winchester

Mr. Darlow returns to Chicago Shakespeare Theater, where his credits include: *Henry VIII*, *Julius Caesar*, *Othello*, *Timon of Athens* and *As You Like It*. Other Chicago credits include: *Our Class*, *Both Your Houses*, *The Best Man*, *Power*, *No Man's Land*, *Hapgood*, *Man and Superman*, *Money*, *Major Barbara*

(After Dark Award), *The Importance of Being Earnest* (Remy Bumppo Theatre Company); *Camino Real*, *A Life in the Theatre*, *As You Like It*, *A Midsummer Night's Dream*, *Passion*, *The Misanthrope* (Goodman Theatre); *The Real Thing*, *Betrayal* (Northlight Theatre); *Cyrano de Bergerac*, *Three Hotels*, (Apple Tree Theatre); *Endgame* (Jeff Award, American Theater Company); *Nathan the Wise* (Chicago Festival of the Arts); and *Passion* with Patti LuPone and Audra McDonald (Ravinia Festival). Film credits include: *No God, No Master*, *Let's Go to Prison*, *The Weatherman*, *Road to Perdition*, *The Fugitive*, *Hoodlum*, *High Fidelity* and *Ride with the Devil*. His television credits include: *Empire*, *Chicago Fire*, *Barney Miller*, *Barnaby Jones*, *Early Edition*, *Prison Break* and several movies of the week.



## MATT DEITCHMAN

Music Director and  
Additional Music  
Arrangements  
Soldier/Band

Mr. Deitchman returns to Chicago Shakespeare Theater, where his credits include: *Road Show*, *Seussical*, *Shrek the Musical* and *Murder for Two*. Mr. Deitchman is an actor, composer, music director and multi-instrumentalist, whose recent Chicago credits include: *The Man Who Murdered Sherlock Holmes* (Mercury Theater); *La Révolution Française* (FWD Theatre Project); *The Who's Tommy* (Paramount Theatre); *Wonderland* (Chicago Children's Theatre); *Spring Awakening*, *October Sky*, *Hero* (Marriott Theatre); *Adding Machine: A Musical*, *Into the Woods* (The Hypocrites); *The 25th Annual Putnam County Spelling Bee* (Drury Lane Theatre and Griffin Theatre); *Parade* (BoHo Theatre); and *She Kills Monsters* (Steppenwolf Garage). Mr. Deitchman is a graduate of Northwestern University.



## JED FEDER

Soldier/Band

Mr. Feder returns to Chicago Shakespeare Theater, where he appeared in *Pericles*. Other Chicago acting and music credits include: *Wonderland* (Chicago

Children's Theatre); *Joseph and the Amazing Technicolor Dreamcoat* and percussion for *Joseph and the Amazing Technicolor Dreamcoat*, *October Sky*, *Spring Awakening* and percussion for *HERO* (Marriott Theatre); and *Schoolhouse Rock Live!* (Emerald City Theatre). Regional credits include *Mother Courage and Her Children* (Arena Stage) and percussion for *HERO* (Asolo Repertory Theatre). Mr. Feder studied film and music composition at Northwestern University.



## NEIL FRIEDMAN

*Edward III*:  
King David of Scotland,  
Polonian Captain,  
French Captain  
*Henry V*: Captain Gower,  
Earl of Salisbury,  
Duke of Burgundy

*Henry VI, Part 1*: Mayor of London,  
Duke of Burgundy

Mr. Friedman returns to Chicago Shakespeare Theater, where his credits include: *Passion*, *Pacific Overtures*, *King John*, *Much Ado About Nothing*, *Antony and Cleopatra*, *The Three Musketeers*, *Timon of Athens* and *King Lear*. Other Chicago credits include productions with: The Marriott Theatre, Court Theatre, Steppenwolf Theatre Company, Drury Lane Theatre and Goodman Theatre. Regional credits include: Peninsula Players, Utah Shakespeare Festival, Capitol Repertory Theatre, New Victory Theater, Flat Rock Playhouse, Coconut Grove Playhouse, Clarence Brown Theatre, Children's Theatre Company, Adirondack Theatre Festival, Arrow Rock Lyceum Theatre and The Arts Garage. International credits include Vienna's English Theatre. Mr. Friedman is a recipient of a Joseph Jefferson Award.

The mystic chords of memory, stretching from every battlefield and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

—ABRAHAM LINCOLN, 1861  
First Inaugural Address



## KEVIN GUDAHL

*Edward III*: King John II  
*Henry V*: Blue Cap Soldier,  
Governor of Harfleur,  
Michael Williams, Chorus  
*Henry VI, Part 1*:  
Earl of Warwick

Mr. Gudahl returns to Chicago Shakespeare Theater, where his credits include: *Pericles*, *King Lear*, *The Merry Wives of Windsor*, *Henry VIII*, *The School for Lies* and *Elizabeth Rex*; the title roles in *Macbeth*, *Antony and Cleopatra* and *Troilus and Cressida*, Brutus in *Julius Caesar*, Fredrik in *A Little Night Music*, Hal in *Henry IV Parts 1 and 2* and Kayama in *Pacific Overtures*. Other Chicago credits include productions with: Court Theatre, Goodman Theatre, Writers Theatre, Marriott Theatre, Northlight Theatre, Remy Bumppo Theatre Company, Drury Lane Theatre and Victory Gardens Theater. International credits include: five seasons with Stratford Festival, Canadian Stage, Donmar Warehouse and the Royal Shakespeare Company (CST tour). Film credits include: *While You Were Sleeping*, *Home Alone III* and *The Poker House*. Television credits include: *Chicago Fire*, *Crisis* (NBC); *Boss* (STARZ); *The Chicago Code* (FOX); and *Early Edition* (CBS). Mr. Gudahl is a multiple Jeff Award recipient and CST verse coach.



**SHANNA JONES**  
*Soldier/Band*

Ms. Jones makes her Chicago debut at Chicago Shakespeare Theater. New York credits include *The Fall* (New York Theatre Workshop) and *Phaedra's Cabaret* (Slipper Room). Regional credits include: *Hair Retrospective*, *Santaland Diaries*, *Sunday in the Park with George* (Kansas City Repertory Theatre); *Les Misérables* (Pioneer Theatre Company); *Romeo and Juliet* (Utah Shakespeare Festival); and *Saturday's Voyeur* (Salt Lake Acting Company). Ms. Jones received her BFA from the Actor Training Program at the University of Utah. [www.shannajonesmusic.com](http://www.shannajonesmusic.com)



**HEIDI KETTENRING**  
*Edward III:*  
Queen Philippa  
*Henry V:* Captain Macmorris, Duke of York, Princess Katherine  
*Henry VI, Part I:*  
Joan la Pucelle

Ms. Kettenring returns to Chicago Shakespeare Theater, where her credits include: *The Merry Wives of Windsor*, *The School for Lies* and *Sunday in the Park with George*. Other Chicago credits include: Nessa in *Wicked* (Broadway in Chicago); *The Diary of Anne Frank* (Writers Theatre); Anna in *The King and I* (Jeff Award - Best Actress in a Musical, Marriott Theatre); *Oliver* (Drury Lane Theatre); and productions with: Porchlight Music Theatre, Chicago Commercial Collective/TimeLine Theatre, Court Theatre, Northlight Theatre, Drury Lane Evergreen Park and American Theater Company. National tour credits include *Disney's Beauty and the Beast*. Regional

credits include productions with: Theatre at the Center, Fulton Theatre, Maine State Music Theatre, TheatreWorks and Peninsula Players. Ms. Kettenring has also sung concerts for Artists Lounge Live, Ravinia Festival, Pensacola Symphony Orchestra and at Millennium Park, and can be heard singing on two Disney Junior books. Film credits include *Man of Steel*. Television credits include *Chicago Fire* (NBC) and *Cupid* (ABC). She is the recipient of a Joseph Jefferson Award, seven Jeff Award nominations, the Sarah Siddons' Chicago Leading Lady Award, an After Dark Award, a Richard M. Kneeland Award, and is a graduate of Northwestern University.



**DANIEL KYRI**  
*Edward III:* Prince Philip  
*Henry V:* Young Soldier  
*Henry VI, Part I:*  
Bastard of Orleans, Young Soldier

Mr. Kyri makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Love and Information* (Remy Bumppo Theatre Company); *Moby Dick* (Lookingglass Theatre Company); *Twelfth Night*, *The Bluest Eye*, *Our Lady of 121st Street* (University of Illinois at Chicago); *The Other Cinderella* (Black Ensemble Theater); *Carnival Nocturne* (Silent Theatre Company); *13 The Musical*, *The Wiz*, *Godspell* and *West Side Story* (Journeyman Theater/After School Matters at Gallery 37). Regional credits include *Look Away* (TheatreSquared). Film credits include: *Unexpected*, directed by Kris Swanberg; *Henry Gamble's Birthday Party* (Stephen Cone); and *Perfect Day* (Derrick Sanders). Television credits include: *The Rub*, directed by Alex Thompson (webseries) and *Kid Nation* (CBS). Mr. Kyri received his BA from University of Illinois at Chicago.



**MICHAEL AARON LINDNER**  
*Edward III:*  
Earl of Warwick  
*Henry V:* Bishop of Ely, Captain Fluellen  
*Henry VI, Part I:*  
Humphrey, Lord Protector

Mr. Lindner returns to Chicago Shakespeare Theater, where his credits include: *The Tempest*, *Sense and Sensibility*, *King Lear*, *Road Show*, *Shrek the Musical*, *Sunday in the Park with George*, *A Midsummer Night's Dream* and *The Little Mermaid*. Other Chicago credits include: *The Man Who Murdered Sherlock Holmes* (Mercury Theatre); *A Kid Like Jake* (About Face Theatre); *Mary Poppins*, *The Music Man* (Paramount Theatre); *Hairspray*, *Oliver*, *Ragtime* (Drury Lane Theatre Oakbrook); *Brigadoon*, *A Christmas Carol* (Goodman Theatre); *Hero*, *The Producers*, *Into the Woods*, *1776* (Marriott Theatre); *Bach at Leipzig* (Writers Theatre); *The Full Monty* (Drury Lane Theatre Water Tower Place); *The Secret Garden*, *Sweeney Todd: The Demon Barber of Fleet Street* (Jeff Award, Porchlight Music Theatre); and *Dirty Blonde* (Apple Tree Theatre). National tour credits include Harry Bright in *Mamma Mia!* Regional credits include productions with Maine State Music Theatre and Madison Repertory Theatre. Television credits include *Chicago Med* (NBC) and the role of Ebenezer Scrooge in *A Christmas Carol: The Concert* (PBS). Mr. Lindner received his BA in musical theatre from Southern Illinois University in Carbondale.



**JAMES NEWCOMB**  
Fight Captain  
*Edward III:* Earl of Derby, Sir William Douglas, Blue Cap Mariner  
*Henry V:* Montjoy  
*Henry VI, Part I:*  
Lord Talbot

Mr. Newcomb returns to Chicago Shakespeare Theater, where his credits include: *Henry V*, *Timon of Athens*, *The Madness of George III* and *Macbeth*. Other Chicago credits include the Duke in *Measure for Measure* (Goodman Theatre). Regional credits include: fourteen seasons with Oregon Shakespeare Festival, Denver Center Theatre, The Old Globe, Berkeley Repertory Theatre, South Coast Repertory, Utah Shakespeare Festival, New York Shakespeare Theatre, Brooklyn Academy of Music, Geva Theatre Center, San Diego Repertory Theatre and Shakespeare &

Company (founding company member). Representative roles include: Richard III, Coriolanus, Iago, Touchstone, Feste, Benedick, Oberon, Apemantus, Gloucester, Thersites, Bullingbrook and Bottom. Awards include: Denver Critics Award, Drama Logue Award and Oxford Society Award for Artistic Excellence. As a fight director, Mr. Newcomb's credits include productions with: Chicago Shakespeare Theater, The Old Globe, La Jolla Playhouse, Portland Stage Company, South Coast Repertory and Oregon Shakespeare Festival, where he serves as resident fight director. Television credits include *Honky* (PBS). Mr. Newcomb teaches at the University of California, San Diego.



**BARBARA ROBERTSON**  
*Edward III:*  
King of Bohemia  
*Henry V:* Duke of Exeter, Chorus  
*Henry VI, Part I:*  
Duke of Exeter, Reignier, Countess of Auvergne

Ms. Robertson returns to Chicago Shakespeare Theater, where her credits include: *The Tempest*, *Gypsy*, *Julius Caesar*, *Hamlet*, *A Little Night Music*, *The Winter's Tale*, *Kabuki Lady Macbeth*, *King Lear* and *Antony and Cleopatra*. As a part of Shakespeare 400 Chicago, she performed in *Shakespeare a cappella* with Chicago a cappella. Other Chicago credits include: *The Detective's Wife* (Writers Theatre); *On the Town* (Marriott Theatre); *Love, Loss, and What I Wore*, *Working*, *Grand Hotel* (Broadway Playhouse); *Wicked* (Cadillac and Oriental Theatres); *Yeast Nation* (American Theater Company); *Pursued by Happiness* (Steppenwolf Theatre Company); *Camino Real*, *The Goat*, or *Who is Sylvia?*, *House and Garden* (Goodman Theatre); *Who's Afraid of Virginia Woolf?*, *Mary Stuart*, *La Bête* (Court Theatre); *Hard Times* (Lookingglass Theatre Company); *Emma's Child* (Victory Gardens Theater); and *Angels in America I and II* (First National Tour). Film credits include: *The Company*, *A Straight Story*, *After Christmas* and *LOL*. Ms. Robertson teaches at Columbia College Chicago and has received more than twenty awards and nominations as an actress.

This is not the conclusion of an incident,  
but a new beginning. Lies written in ink  
can never disguise facts written in blood.

—LU XUN  
March 18, 1926, Beijing

All wars extend beyond their putative rationale and become their own object.

—GARRY WILLS, 2016



**FREDDIE STEVENSON**

*Edward III:*  
King Edward III  
*Henry V:* Duke of Orleans  
*Henry VI, Part 1:*  
King Charles VII

Mr. Stevenson makes his Chicago debut at Chicago Shakespeare Theater. His theater credits include: Denis in *Habeas Corpus* by Alan Bennett, Greg in *Relatively Speaking* by Alan Ayckbourn (Northampton Theatre Royal); Henry Tilney in *Northanger Abbey* by Jane Austen (York Theatre Royal); and Oliver, Amiens and Ensemble in *As You Like It* (Peter Hall Company). As a singer/songwriter he has released four albums, the most recent being 2014's *The Darkening/The Brightening*, and has toured extensively around the US, UK and Europe. Mr. Stevenson trained at the Royal Academy of Dramatic Art in London.



**STEVEN SUTCLIFFE**

*Edward III:* Lodowick  
*Henry V:* Archbishop of Canterbury, Dauphin  
*Henry VI, Part 1:*  
King Henry VI

Mr. Sutcliffe returns to Chicago Shakespeare Theater, where his credits include Slender in *The Merry Wives of Windsor* and Ned Lowenscroft in *Elizabeth Rex* (Jeff Award nomination). Recent credits include: *iHO* (Shaw Festival); *Glenn* (Soulpepper); and *Mary Poppins* (Theatre Aquarius). Other Canadian credits include productions with: Shaw Festival, Stratford Festival, Soulpepper, Arts Club Theatre Company, Theatre Calgary, Citadel Theatre, Royal Manitoba Theatre Centre, Grand Theatre, Canadian Stage, National Arts Centre and Neptune Theatre. US credits include productions with: Goodman Theatre, A Contemporary Theatre, Long Wharf Theatre, Eugene O'Neill Theater Center, L.A. Theatre Works, New York City Center and Broadway (*Ragtime*—Theatre World Award).



**JOHN TUFTS**

*Edward III:*  
Duke of Lorraine  
*Henry V:* King Henry V,  
Chorus  
*Henry VI, Part 1:*  
Earl of Suffolk

Mr. Tufts makes his Chicago debut at Chicago Shakespeare Theater. Off-Broadway credits include *Virtual Meditation* (Ensemble Studio Theatre) and *Fashions for Men* (Mint Theater Company). During twelve seasons with the Oregon Shakespeare Festival, credits include: Romeo in *Romeo and Juliet*, Puck in *A Midsummer Night's Dream*, Hal/Henry V in *Henry IV Parts 1 and 2* and *Henry V*, *The Cocoanuts*, *Animal Crackers*, *The Cherry Orchard*, *Into the Woods*, *Equivocation* (world premiere Arena Stage and Seattle Repertory Theatre), *The Belle's Stratagem* and many more. Other regional credits include: *The Cocoanuts* (Guthrie Theater); *Seagull* (Marin Theatre Company); *The Glass Menagerie* (PlayMakers Repertory Company); and *I Am My Own Wife* (Ensemble Theatre Company). Film and television credits include: *Bad Teacher*, *Fashions for Men* (PBS), *Dangers of a Broken Car* and *BAQ-132*. Mr. Tufts received his BFA from Carnegie Mellon University and is a recipient of an Arthur Kennedy Award for Acting.



**TAHIRAH WHITTINGTON**  
Soldier/Band

Ms. Whittington makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *The 25th Annual Putnam County Spelling Bee*, *Camelot* (cellist—Drury Lane Theatre); *Hero*, *October Sky* and *Spring Awakening* (cellist—Marriott Theatre). Broadway credits include *Romeo and Juliet*, which was also featured in movie theaters nationwide. Television credits include *Empire* (FOX). Ms. Whittington received her master's degree in cello performance from The Juilliard School and her bachelor's degree from the New England Conservatory.



**ALEX WEISMAN**

*Edward III:*  
Red Cap Soldier  
*Henry V:* Duke of Bedford  
*Henry VI, Part 1:* Duke of Bedford, Prince Philip, John Talbot

Mr. Weisman returns to Chicago Shakespeare Theater, where his credits include: *Short Shakespeare! A Midsummer Night's Dream*, *Julius Caesar* and *The Madness of George III*. Other Chicago credits include: *Mary*, *A Christmas Carol* (Goodman Theatre); *Peter Pan* (Lookingglass Theatre Company); *The Good Book* (Court Theatre); *October Sky* (Marriott Theatre); *The Rainmaker* (Jeff Award nomination), *Rough Crossing* (First Folio Theatre); *Ah! Wilderness* (Jeff Award nomination, Eclipse Theatre Company); *You Never Can Tell* (Remy Bumppo Theatre Company); as well as productions with Porchlight Music Theatre, Chicago Children's Theatre, Provision Theater, The House Theatre and The Other Theater Company. He is an associate artist at TimeLine Theatre, where he has appeared in *My Name Is Asher Lev*, *The Normal Heart* and *The History Boys*



**DOMINIQUE WORSLEY**

*Edward III:*  
Edward, Prince of Wales  
*Henry V:* Lord Rambures  
*Henry VI, Part 1:*  
Duke of Somerset

Mr. Worsley makes his Chicago Shakespeare Theater debut. Other Chicago credits include: understudy for *Animal Farm* and *Grand Concourse* (Steppenwolf Theatre Company); and *Tartuffe* (Court Theatre). Regional credits include productions with Great River Shakespeare Festival. Mr. Worsley received a BFA in acting from the University of Illinois at Urbana-Champaign.

I was called to relieve a Soldier thought to be dying—he expired before I reached the Hut. He was an Indian—an excellent Soldier—and an obedient good natured fellow. He engaged for money doubtless as others do—but he has served his country faithfully—he has fought for those very people who disinherited his forefathers—having finished his pilgrimage, he was discharged from the War of Life & Death. His memory ought to be respected, more than those rich ones who supply the world with nothing better than Money and Vice... What a frail—dying creature is Man.

—ALBIGENCE WALDO, Surgeon  
Sunday, January 4, 1778



**LARRY YANDO**

Verse Coach  
*Edward III*: Lord Audley  
*Henry V*: King Charles VI,  
 John Bates, Chorus  
*Henry VI, Part 1*:  
 Richard Plantagenet,  
 Duke of York

Mr. Yando returns to Chicago Shakespeare Theater, where his credits include: *The Tempest* (2015, 2002), *King Lear*, *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *Cymbeline*, *Timon of Athens*, *All's Well That Ends Well*, *Antony and Cleopatra*, *The Merry Wives of Windsor*, *Henry IV Parts 1 and 2*, *The Two Gentlemen of Verona* and *The Two Noble Kinsmen*. Since returning from three years as Scar in *The Lion King* (national tour), his Chicago credits include: eight years as Scrooge in *A Christmas Carol*, *The Little Foxes*, *Candide*, *The Jungle Book* (Goodman Theatre); *The Dance of Death*, *As You Like It*, *Nixon's Nixon*, *Rocket to the Moon*, *Hamlet*, *Bach at Leipzig* (Writers Theatre); *Angels in America*, *Travesties*, *An Ideal Husband* (Court Theatre); *Fake and Mother Courage and Her Children* (Steppenwolf Theatre Company). Mr. Yando has taught acting at DePaul University, Northwestern University and Chicago Shakespeare, and is a freelance acting coach. His acknowledgments include: the 2014 Sarah Siddons Society Award, *Chicago Magazine's* Best Chicago Actor, DePaul University's Excellence in the Arts Award, one of nine national recipients of the prestigious Lunt-Fontanne Fellowship in 2010 and four Joseph Jefferson Awards.



**BARBARA GAINES**

(Director/Adapter/  
 Artistic Director/ *Carl and Marilynn Thoma Endowed Chair*) is the founder of Chicago Shakespeare Theater, where she has directed more than 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; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). At Lyric Opera of Chicago, Ms. Gaines directed *The Marriage of Figaro* and *Macbeth*. She received an Honorary Doctorate of Letters from University of Birmingham (UK), the University

Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council and the Spirit of Loyola Award. Ms. Gaines serves on the Shakespearean Council of Shakespeare's Globe Theatre in London.

**SCOTT DAVIS** (*Scenic Designer*) has designed over twenty productions for Chicago Shakespeare Theater, where his credits include: *A Q Brothers' Christmas Carol*, *Ride the Cyclone*, *The Little Mermaid*, *Pericles*, *Seussical*, *Road Show*, *Shrek the Musical*, *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland), *Cadre* (CST, South Africa, Edinburgh, Vancouver), *Beauty and the Beast*, *Murder for Two*, and *Short Shakespeare!* productions of *Twelfth Night*, *Macbeth*, *A Midsummer Night's Dream* and *Romeo and Juliet*. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Paramount Theater, Steppenwolf Garage, Victory Gardens Theater, Drury Lane Theatre, Northlight Theatre and Windy City Playhouse. Regional credits include productions with: Signature Theatre, Children's Theater Company, Utah Shakespeare Festival, Milwaukee Repertory Theater, Asolo Repertory Theatre, Walnut Street Theater, Clarice Smith Performing Arts Center and Dallas Theater Center. He is co-founder of the Chicago-based design firm Aether and Nyx. Mr. Davis received his MFA from Northwestern University and serves as adjunct faculty at Columbia College Chicago. [www.scottadamdavis.com](http://www.scottadamdavis.com)

**SUSAN E. MICKEY** (*Costume Designer*) returns to Chicago Shakespeare Theater for her eleventh production, where her credits include: *Sense and Sensibility*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *The School for Lies* (Jeff Award), *Timon of Athens*, *The Madness of George III* (Jeff Award), *Richard III*, *Cymbeline*, *The Comedy of Errors* and *The Taming of the Shrew*. Other Chicago credits include costume design for *Jitney* and *Miss Evers' Boys* (Goodman Theatre). Regional credits include designs for: Guthrie Theater, Hartford Stage, Arena Stage, Huntington Theatre Company, Center Stage, Cleveland Play House, Cincinnati Playhouse in the Park, Goodspeed Musicals, Portland Center Stage, Pittsburgh Public Theater, Dallas Theater Center, Studio Arena Theatre, Geva Theatre, Milwaukee Repertory Theater, Alabama Shakespeare Festival, Oregon Shakespeare Festival and over fifty productions with the Alliance Theatre Company in Atlanta. Television and film credits include costume design for *Miss Evers' Boys* (HBO) and *Mama Flora's Family*

miniseries (CBS). Ms. Mickey serves as senior associate chair and head of design and production at University of Texas at Austin.

**ANTHONY PEARSON** (*Lighting Designer*) makes his Chicago Shakespeare Theater debut. Other credits include: *Anything Goes* (National Tour); *Ah Wilderness*, *Other Desert Cities*, *My Brilliant Divorce*, *Hamlet* (Asolo Repertory Theatre); and *Celtic Fyre* (Busch Gardens). Associate lighting design Broadway credits include: *Tuck Everlasting*, *Gotta Dance*, *On Your Feet*, *An American in Paris*, *Pippin*, *Kinky Boots*, *Porgy and Bess* (National Tour), *We Will Rock You* (National Tour), *Shatner's World*, *Hugh Jackman Back on Broadway*, *Other Desert Cities*, *9 to 5* (National Tour), *Chicago* (National and International Tours), *Finian's Rainbow*, *Looped*, *Boeing Boeing*, *The Drowsy*

*Chaperone* (National Tour and West End) and *Rent* (Asia tour). Other projects include New Year's Eve Celebrations in Times Square, NYC and his hometown of Sydney, Australia.

**LINDSAY JONES** (*Sound Design, Original Music & Musical Arrangements*) has created music for and designed over twenty-five productions at Chicago Shakespeare Theater, including: *Othello*, *King Lear*, *The Merry Wives of Windsor*, *Henry VIII*, *Julius Caesar*, *Henry IV Parts 1 and 2* and *Henry V*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre and Lookingglass Theatre Company. Broadway credits include: *A Time to Kill* and *Bronx Bombers*. Off-Broadway credits include: *BooTycandy*, *Wild With Happy*, *The Brother/Sister Plays*, *Top Secret*, *Rx* and *Beautiful Thing*. Regional credits include productions with: Guthrie Theater, South Coast Repertory, McCarter Theatre, Arena Stage, The Old Globe and Hartford Stage. International credits include productions with: the Royal Shakespeare Company (UK) and Stratford Festival (Canada), as well as shows in Ireland, Austria, Zimbabwe, Scotland and South Africa. Recent film and television scoring credits include *The Brass Teapot* for Magnolia Pictures and *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject) for HBO Films. He is the recipient of seven Joseph Jefferson Awards (with twenty-three nominations), two Ovation Awards, three Drama Desk Award nominations and the Michael Maggio Emerging Designer Award.

**MELISSA VEAL** (*Wig & Make-up Designer*) has designed wigs and make-up for ninety-five productions at CST, which have included: *Othello*, *The Heir Apparent*, *Ride the Cyclone*, *Sense and Sensibility*, *A Q Brothers' Christmas Carol*, *King Lear*, *Henry V*, *Road Show*, *Gypsy*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *The School for Lies* (Jeff Award), *Sunday in the Park with George*, *Othello: The Remix* (CST and international tour), *Elizabeth Rex* (Jeff Award nomination), *Follies*, *The Madness of George III* (Jeff Award), *Twelfth Night*, *The Comedy of Errors*, *Henry IV Parts 1 and 2* (at CST and Royal Shakespeare Company, Stratford-upon-Avon) and *Rose Rage: Henry VI Parts 1, 2 and 3* (at CST and The Duke on 42nd Street). She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Award. Other Canadian credits include work with: Shaw Festival and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

My Dear Mother  
 Do not grieve that I am  
 among the missing,  
 but rather rejoice that  
 you have given a son  
 in sacrifice to make the  
 greatest military caste  
 of all time lay down  
 the sword—to save  
 civilization, to prevent  
 future wars ... I was  
 thirty-four years old  
 and nobody expected  
 me to go, yet someone  
 had to go; someone  
 must make the sacrifice,  
 some mother must lose  
 her son.

—ADRAIN EDWARDS, 1918  
 Somewhere in France



**MATT HAWKINS** (*Fight Choreographer*) returns to Chicago Shakespeare Theater for his nineteenth production, in which he has played various roles—as fight choreographer, assistant director, director or actor in: *Othello*, *King Lear*, *Henry V*, *Julius Caesar*, *The Taming of the Shrew*, *Twelfth Night*, *Edward II*, *Henry IV Parts 1 and 2*, *Romeo and Juliet*, *The Merchant of Venice*; and the Short Shakespeare! productions of *Twelfth Night*, *Macbeth*, *A Midsummer Night's Dream* and *Romeo and Juliet*; and CPS Shakespeare! productions of *Macbeth*, *A Midsummer Night's Dream*, *Othello* and *Hamlet*. Other Chicago credits include productions with: Steppenwolf Theatre Company, Lookingglass Theatre Company, The House Theatre of Chicago and Writers Theatre, among others. Regional credits include productions with: South Coast Repertory, American Players Theatre, The Kennedy Center and the Stratford Festival. Mr. Hawkins has been nominated for twelve Joseph Jefferson Awards and has received five. He earned his BFA in acting from Southern Methodist University and his MFA in directing from The University of Iowa. Mr. Hawkins is a lecturer in music theatre for the Department of Theatre at Northwestern University and is also an adjunct lecturer at Loyola University Chicago.

**HARRISON McELDOWNEY** (*Movement*) returns to Chicago Shakespeare Theater, where his credits include: *Sense and Sensibility*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *Short Shakespeare! Romeo and Juliet*, *Antony and Cleopatra*, *All's Well That Ends Well*, *The Tempest*, *Henry VIII and Sunday in the Park with George*. Mr. McEldowney's other numerous credits include television, Broadway, off Broadway, West End, Carnegie Hall and the Olympics. Film credits include: Sam Mendes' *Road to Perdition*, Mark Medoff's *Children on Their Birthdays* and *Vanilla City*. He starred in Ruth Page's *Billy Sunday* (Emmy Award nomination), and his choreography is featured in several Emmy-nominated and awarded dance specials for PBS. He is the inaugural recipient of the Prince Prize and received the Ruth Page, After Dark, Choo-San Goh Awards for choreography and CNADM's Artistic Achievement Award. Mr. McEldowney is a creative director for Wilson Dow Group and Under the Radar.

**STUART SHERMAN** (*Scholar-in-Residence*) is Professor of English at Fordham University, and currently Bain-Swiggett Visiting Professor of Poetry at Princeton University. He is the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660-1785*,

as well as articles on such topics as Ben Jonson, John Dryden, Daniel Defoe, Samuel Johnson, David Garrick, James Boswell, Bob Dylan, Paul McCartney and other topics. His book-in-progress, *News, Plays, Days: Tussles over Time in the London Media, 1620-1779*, tracks the vexed, complex relations between the playhouse and periodical print once the news industry got under way, four years after Shakespeare's death. For the past twenty years, he has contributed, as writer and panelist, to Chicago Shakespeare's artistic and education endeavors, prior to serving as Barbara Gaines' advisor on *Tug of War*.

**GEOFF BUTTON** (*Assistant Director*) returns to Chicago Shakespeare Theater, where he has served as assistant director for Gary Griffin's *Amadeus*, David H. Bell's *A Midsummer Night's Dream* and Barbara Gaines' *Richard III* and *King Lear*. He is a member of the Artistic Council for The Hypocrites, where he has directed: *Adding Machine: A Musical*, *Into the Woods*, *Coriolanus*, *Desire Under the Elms*, *True West* (Non-Equity Jeff Nominations – Best Play, Best Director), as well as his own adaptation of Chekhov's *Three Sisters*. Mr. Button received his BA in theater performance from Western Michigan University and his MFA in theater directing from Northwestern University. Also an actor, he has performed in several Hypocrites' productions, including *All Our Tragic* (Equity Jeff Awards – Best Midsize Play, Best Ensemble), *Woyzeck*, *Mud* and *Equus* (Non-Equity Jeff – Best Actor).

**EVA BRENNEMAN** (*Dialect Coach*) returns to Chicago Shakespeare Theater, where her credits include: *Henry V*, *The Merry Wives of Windsor*, *Elizabeth Rex* and *The Madness of George III*. Other Chicago credits include: *One Man Two Guvnors* (Court Theatre), *Arcadia* (Writers Theatre); *Chimerica* (TimeLine Theatre Company); *Blood Wedding* (Lookingglass Theatre Company); *2666* (Goodman Theatre); *A Splintered Soul* (Chicago Commercial Collective); *In the Heat of the Night* (Shattered Globe Theatre); *The Compass* (Steppenwolf Theatre Company); and *Posh* (Steep Theatre). Regional credits include: *A Streetcar Named Desire*, *The Island* (American Repertory Theater); *Love's Labor's Lost* (Actors Theatre of Louisville); *Around the World In 80 Days* (Centerstage/Kansas City Repertory); and *Mamma Mia!* (national tour and Las Vegas). Ms. Breneman is an associate artist at TimeLine Theatre Company and a production affiliate of Lookingglass Theatre Company. She received an MA from The Royal Central School of Speech and Drama and a BFA from NYU.

**DEBORAH ACKER** (*Production Stage Manager*) has stage managed the past twenty-five seasons at Chicago Shakespeare Theater. Other stage management credits include: *Puttin' on the Ritz* (National Jewish Theatre); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); and *A...My Name Is Alice* (Ivanhoe Theatre). She has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater's Team Shakespeare, the Museum of Science and Industry, *Some Like It Cole* (tour) and *Pump Boys and Dinettes* in Branson, Missouri.

**ALEX DEARMIN** (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where his credits include *Sense and Sensibility*, the Shakespeare 400 Chicago collaboration with the Chicago Symphony Orchestra of *Romeo and Juliet* and *A Midsummer Night's Dream*, and the upcoming productions of *Tug of War: Foreign Fire* and *Civil Strife*. Regional credits include: *A Christmas Carol*, *The Miracle*

*Worker*, *Spamalot*, *Our Country's Good*, *Five Women Wearing the Same Dress*, *The Little Prince*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Black Pearl Sings* (Clarence Brown Theatre); *An Iliad*, *The Island*, *Private Lives* (American Players Theatre); *The Learned Ladies* (The Shakespeare Theatre of New Jersey); *Elektra* and *Peter Grimes* (Des Moines Metro Opera). Mr. Dearmin received a BA in theatre from the University of Tennessee, Knoxville.

**BOB MASON** (*Artistic Associate/Casting Director*) is in his sixteenth season as CST's casting director, where his credits include over eighty productions and thirty-two plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals directed by Gary Griffin; *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall; and *The Molière Comedies*, directed by Brian Bedford. Additional Chicago credits include the precursor to *Road Show*, entitled *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts), as well as productions for Asolo Repertory Theatre, Northlight

All around lay the dead ... As I looked down on the poor, pinched faces, worn with marching and scant fare, all enmity dried out. There was no 'secession' in those rigid forms, nor in those fixed eyes staring blankly at the sky. Clearly it was not 'their war.' Darkness came on rapidly, and it grew very chilly. As little could be done at that hour in the way of burial, we unrolled the blankets of the dead, spread them over the bodies. ... Drawing our blankets over us, we went to sleep, lying upon our arms in line as we had stood, living Yankee and dead Confederate side by side, and undistinguishable.

—DAVID L. THOMPSON  
Ninth New York Regiment, 1862  
Antietam Battlefield, Maryland

Theatre and Northwestern University's American Music Theatre Project. Prior to casting, Mr. Mason enjoyed a career as a Jeff Award-winning actor and singer, and has been a visiting educator for the School at Steppenwolf, Acting Studio Chicago, the University of Illinois at Chicago and Northwestern University.

**NANCY PICCIONE** (*New York Casting*) is the Director of Casting at Manhattan Theatre Club. Broadway credits include: *Venus in Fur*, *Wit*, *Time Stands Still*, *Top Girls*, *Shining City*, *The Assembled Parties*, *Outside Mullingar*, *Casa Valentina* and *Constellations*. She cast *Proof* and *The Tale of the Allergist's Wife* on Broadway and Off-Broadway as well as their National Tours. Off-Broadway credits include: *The Explorers Club*, *Choir Boy*, *The Whipping Man*, *Ruined*, *Equivocation*, *Heisenberg*, *The World of Extreme Happiness* and *Of Good Stock*. She is currently working on *The Father* for the Friedman Theatre and *Incognito* for City Center Stage 1. Prior to working at Manhattan Theatre Club, she was a member of the casting staff at the New York Shakespeare Festival for ten years, where she worked on Shakespeare in the Park and numerous productions at the Public Theatre. She cast for the 2009 and 2010 Bridge Project, produced by BAM and the Old Vic London. She is a graduate of the Yale School of Drama and a member of the Casting Society of America.

**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 CST. Projects include: *Ride the Cyclone*, *Sense and Sensibility* (CST, upcoming at The Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); *Othello: The Remix* (Chicago, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland, National Alliance for Musical Theatre's Festival of New Musicals 2015); *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* (now licensed by Rodgers and Hammerstein Theatricals); *Murder for Two* (at CST, followed by New York and national tour) 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. Mr. Boynton has lectured at his alma mater Northwestern University, and is the past president of the board of the National Alliance for Musical Theatre.



**CRISS HENDERSON**

(*Executive Director*) has produced CST's past twenty-six seasons. Under his leadership, CST has become one of the nation's leading regional theaters and one of Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in *Crain's Chicago Business*. He serves as president of the Producers' Association of Chicago-area Theatres and is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

Music

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Written by Johann Sebastian Bach

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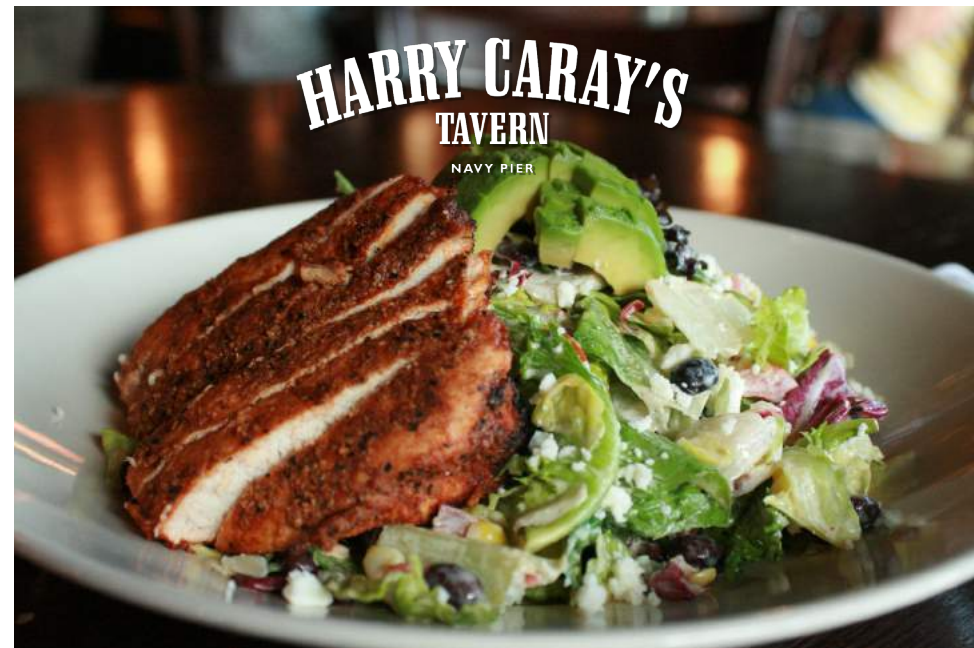
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Written by Pink Floyd  
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**WHEN JOHNNY COMES MARCHING HOME**  
Written by Louis Lambert



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

Four hundred years after his death, Shakespeare continues to raise questions, arguments, and point-counterpoints among—and sometimes between—scholars and theater practitioners. The same script through different lenses reveals itself in a myriad of ways—leaving us, the readers of text and performance, to think and rethink our own points of view. Such is the legacy that Shakespeare left us. We hope that our program notes enrich, deepen, and sometimes even challenge—our audiences' experience with the production they witness.

# Imperfections

## EDWARD III

Edward III ruled England for half a century, and so successfully by the standards of his time that one historian has dubbed him “the perfect king.” But Shakespeare, being Shakespeare, is most deeply interested in his imperfections: the moments of ferocity, cunning, and failed compassion that undergird the image of perfection.

For Edward's contemporaries, his claim to perfection had much to do with the forcefulness by which he asserted his right to rule France as well as England, claiming that crown through his French mother. But in the play's opening moments this “right” quickly becomes a complicated thing: a matter not so much of actual entitlement as of visceral desire. Edward grounds his claim not so much in the will of God, or even the rule of law (though both receive his lip-service), as in the art of the deal.

The play goes on to gauge the power of this moral undertow—the tug of violent conquest against other, often better impulses—in part by staging and restaging a common scene of medieval war: the besieging and surrender of foreign cities. In a world where towns were walled like fortresses, and city gates could be stoutly secured, sieges entailed a confession of temporary, tactical paralysis on both sides. The aggressors sought to starve the townspeople into submission rather than incur the far higher cost, in blood and treasure, of invasion; the townspeople hoped to hold out until allied forces from far away might arrive to vanquish the besiegers. Suspense was intrinsic to the operation. In states of siege, time itself is potentially everyone's ally, and everyone's enemy.



Shakespeare values siege scenes as a galvanic visual shorthand for moral complexities. The invaders stand their ground on the stage proper, confronting the city gates (as represented by the rear-stage wall). The city's beleaguered leaders appear on high, walking the parapets (the stage's balcony) of their town walls. The audience is located, in Shakespeare's theaters as in ours, at every level from ground to balcony; following the tense transactions from varying perspectives, they succumb readily enough to sudden shifts in feeling, as the gates open and close, dispensing with their wonted unpredictability new players onto the stage as the antagonists below and above argue their cases for submission and for mercy.

**By seeing and laying  
siege to our own errors,  
we may make things  
better for a time.**

The king besieges Calais with an ominous volatility: we watch as he oscillates between impulses of pity and of punitive violence. Even at those moments when he opts for compassion, he is calculating the move's political value, its potential for burnishing his image and intimidating his French foes.

And yet the oscillation itself must count for something. In the play's most sustained and moving siege scenes (the ones with Shakespeare's intricate emotional fingerprint most firmly upon them), Edward liberates the virtuous, married Countess of Salisbury from a sexually threatening siege by the King of Scotland—only to besiege her almost instantly with his own insistent adulterous desire. In these siege scenes, as in those at the city gates, Edward comes to embody not an illusory perfection, but the more fragile possibilities for intermittent, sometimes effectual human change: that by seeing and laying siege to our own errors, we may make things better for a time.

For Shakespeare's audience, that intermittency would have been conspicuous at play's end, where Edward and his heir celebrate a shared and signal victory in France. The audience would have known, as the characters do not, that the heir, for all his promise, would pre-decease his father, that the victories would soon evaporate, and that hereditary throne-claims in both France and England would become messily entangled once again. In Shakespeare's plays, and in the flickering tradeoffs they track between seeming perfection and human mutabilities, the mutabilities tend to win.

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### TUG OF WAR: FOREIGN FIRE EDWARD III HENRY V HENRY VI PART I

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- ADAPTED AND DIRECTED BY BARBARA GAINES
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Stuart Sherman, who contributes this essay, and served as Scholar-in-Residence on *Tug of War*, is a Professor of English at Fordham University and is the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660-1785*.

## HENRY V

In *Henry V*, Shakespeare meshes Henry's attainments with his imperfections so subtly as to make of the warrior-monarch a kind of binary Rorschach test: some generations have viewed him as pure hero, others as heartless tactician. In Shakespeare's time, popular tradition had already integrated the two types; it depicted Henry as a bad-boy prince turned flawless king. His imperfections, by this reckoning, lay mainly in his impishness—a trait whose impact Shakespeare had traced, comically and compellingly, in the prince's interactions with Falstaff and with his own father, Henry IV, throughout the two plays of *Henry IV* (not included in *Tug of War*) that led up to this one. At the start of *Henry V*, two high and putatively pious clergymen celebrate the king's reformation as a done deal.

**This schizoid blend of piety and property is soon mirrored in the language of the king himself.**

But another deal is pending. For Shakespeare's audience, Henry V's golden reputation remained grounded in the fact that he, to a greater extent than any previous English king including Edward, had managed by battle to clinch his claims to France. Yet here, as in *Edward III*, Shakespeare anatomizes the brokerage that leads to war. The clergymen agree

to endorse, with all their Church's moral heft, their king's right to the French crown—as long as the king will grant the Church perpetual possession of rich real estate. This schizoid blend of piety and property is soon mirrored in the language of the king himself. When the now-confident Henry describes the coming war in France as if it were a deadly game of tennis, Shakespeare imbues his speech with a radically uneasy mix of boyish charm and killer instinct.

In the play's great siege scenes, Shakespeare reenacts this doubleness. Standing at the gates of Harfleur, Henry threatens the already shattered townspeople with utter destruction; his words encompass the most horrific account of war's deprivations, its human costs, in all of Shakespeare. Yet in speeches at this same site and elsewhere, Henry insists on the intrinsic gentleness of his men so movingly, and describes their conduct in battle so dazzlingly, that even pacifists within earshot might feel, however fleetingly, the impulse to join up. Henry urges his listeners to become, first, actors (they must "imitate the actions of the tiger"); and, much later, storytellers, recounting their tales to their grandchildren by the family fireplace. The king is, in short, admonishing his followers to do in their lives the things—acting, storytelling—that Shakespeare and his company are doing here and now onstage. At such moments, the

playwright deliberately makes the tug toward heroism difficult for his audience to resist.

Yet even in the play's climactic love scene, the Rorschach's puzzlements remain intact. While wooing Princess Katherine of France, Henry deftly presents himself as a disarmingly clumsy Prince Charming: tongue-tied, tentative, self-deprecating, solicitous. Yet the threat of willful conquest, so conspicuous in the encounters between Edward III and his countess, persist in this scene too—in the king's covert confidence, and in the princess's growing awareness that she is the already-granted bargaining chip in a deal just done between her father and her future husband.

**Radiance and rapacity: the blur between the two suffuses the whole play.**

Radiance and rapacity: the blur between the two suffuses the whole play. Shakespeare's Chorus reappears at intervals, praising to the skies that "star of England," that "mirror of all Christian kings" whose name the play takes as title, and whose triumphs it depicts hypnotically. But for Shakespeare, counterpoint is all in all. In the down-to-earth scenes he dovetails with the Chorus's exaltations, he calls this monarch's stardom into constant question.

## THE FIRST PART OF HENRY VI

*Imperfection*, at its Latin roots ("not-thoroughly-made"), means *incompletion*; to be imperfect is to be unfulfilled. Nowhere in all his works does Shakespeare offer a more achingly attentive exploration of incompleteness than in the aptly named *Henry VI, Part One*.

The play opens with an untimely funeral: Henry V has died, aged 35, fighting follow-up battles in France; though he had clinched his claim to the French crown, he never in the end got a chance to wear it. By play's end, two other phenomenally gifted, fiercely devoted young warriors, each in their way a mirror-image of the lost king, will see their lives cut shorter still than his. The play deliberately devours its young.

And yet the least complete, most stunted life of all may be that of the title character—even though he still has two more plays to go. Henry VI was nine months old when his father died. He is of course absent from the opening funeral where his uncles, reeling at the loss of their loved king, receive news of further losses still: their hold on France is rapidly unraveling. The funeral devolves into an orgy of recrimination, each uncle blaming others for what's gone wrong.

Hence our sense of the new king's incompleteness. By the time he makes his first appearance, strikingly late in the play, he seems at times to be drowning in a sea of inimically self-interested mentors: uncles who seek to deploy him in their cutting contests with each other. The ways he handles this predicament, here and later on, will become central to our assessment of his character and kingship. For the moment, though, he is living in a near-Carrollian inverso-sphere. This king does not rule; he is ruled.

Topsy-turvydom marks other moments too. In this play, the siege scenes unfold not as paralysis but with an almost giddy hyper-kinesis, as city of Orleans changes hands, between the military genius Joan of Arc and the venerable soldier John Talbot, again and again in rapid-fire succession. The siege becomes a see-saw; for the audience the ride is fast, bumpy, and by turns funny and tragic.

Gender too turns upside down this time round. The besiegers in this play are for the most part not strutting men, but skilled French women. Joan takes possession of the parapets with a theatrical electrifying wit and swagger. (Her chosen sobriquet, "Joan la Pucelle"—Joan the Virgin—captures her complexity; to English ears, "pucelle" sounded very close to "puzel": whore.) The Countess of Orleans deals in tactics more subtly psychological; Shakespeare portrays her as a medieval Circe. (Try thinking of her scene with Talbot as Edward-and-his-countess played out in reverse). As for Princess Margaret, who comes on late but unforgettable, her motives can at times feel as fathomless as her cunning is profound. She will figure formidably in four whole plays (we'll see the other three next fall); Shakespeare makes her, in this respect, the longest-lived character Shakespeare created.

**This king  
does not rule;  
he is ruled.**

*Henry VI, Part One* is among Shakespeare's earliest plays; it may have been his very first. It was gutsy in an untried playwright to start with such shard-like materials: a truncated funeral; a stunted king; a scrappy, scrambled tale of war. Of course he makes the mix work brilliantly. But he is also hitting his stride—discovering the arts of imperfection that will become his lifelong métier.

"Piece out our imperfections with your thoughts," the playwright urges us as we embark on *Henry V*, today's middle play. He is worrying partly about practicalities. In a theater company that contains only a few actors (and no horses), realistic battle scenes will be impossible. He's begging that the audience use its imagination to supply all that's missing from the stage.

But he is also asking something more, posing a question central to all theater. On stage as in life, flaws abound. If all humans display imperfections (and they do), then actors are doomed to do so doubly: imperfect not only in their life but in their art—for what mortal can possibly achieve perfection in so profound and precarious an enterprise? Part of the theater's perfection as a medium must consist in its actors' capacities to register human imperfections, with empathic accuracy, in real time.

**If all humans display  
imperfections  
(and they do), then  
actors are doomed  
to do so doubly**

Amid that alchemy, "your thoughts" count for much. "Think this through with me," the Grateful Dead long sang in their glorious communal anthem "Uncle John's Band." Shakespeare, in effect, is asking that we do the same. And so are all the characters—kings, queens, countesses, commoners, and suffering soldiers—of his history plays, now long dead but implicitly grateful for

these few hours' resurrection, during which they and we can think through—and perhaps think past—the imperfections that shape our histories. ■



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# About CST

CST is a global theatrical force, known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. Throughout 2016, CST is spearheading the international arts and culture festival, Shakespeare 400 Chicago, a citywide celebration of the playwright's 400-year legacy. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to creating extraordinary production of classics, new works and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 30,000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago, and has toured its plays abroad to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

CST is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds. The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and eighty total Joseph Jefferson Awards. CST's work with Chicago Public School students and teachers was recognized by the White House in 2014 with the National Arts and Humanities Youth Program Award. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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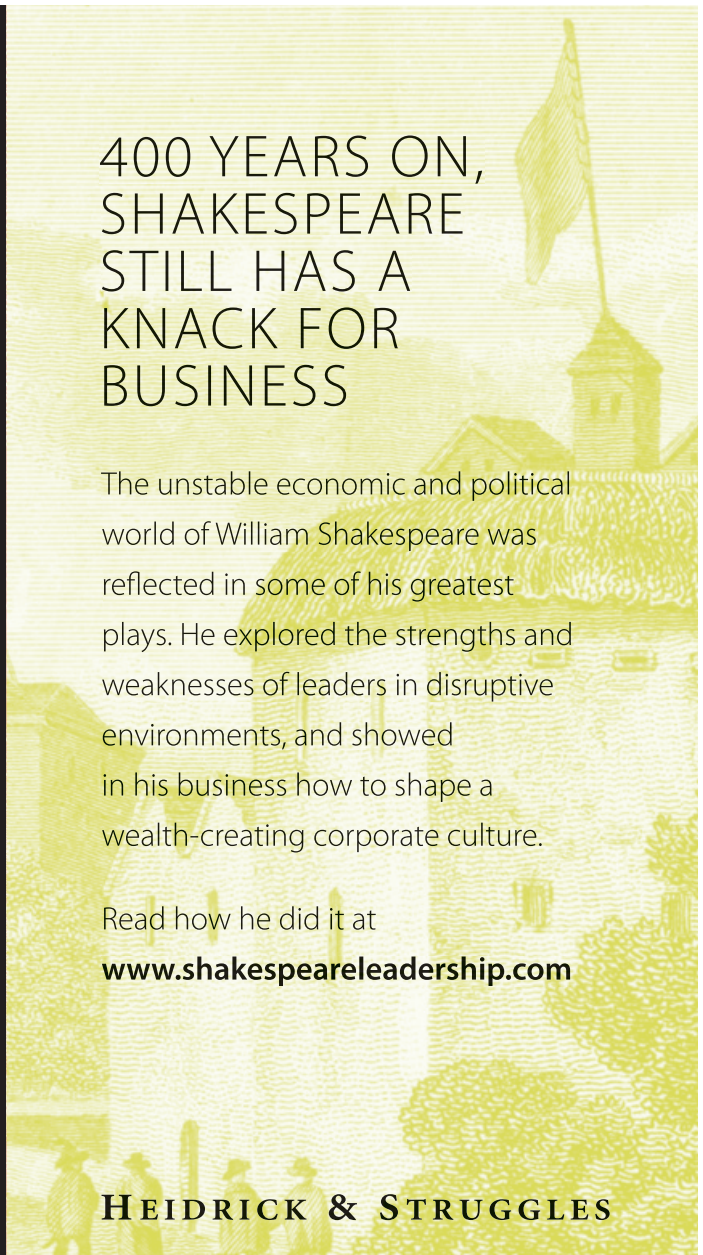
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