King
Charles
III
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—The Merry Wives of Windsor
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**On the Boards**

A selection of notable CST events, plays and players

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**Point of View**

Director Gary Griffin discusses his vision of King Charles III.

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**From another perspective**

Scholar Stuart Sherman explores playwright Mike Bartlett’s royal tapestry, weaving of past, present and future in King Charles III. Part of the John W. and Jeanne M. Rowe Inquiry and Exploration Series.
Welcome to Chicago Shakespeare and our landmark 30th Anniversary Season. On the heels of Tug of War, Barbara’s distillation of six Shakespeare plays into two original dramas, comes today’s production of King Charles III. Mirroring the literary devices in Shakespeare’s histories, playwright Mike Bartlett artfully weaves the “future history” of the Royal Family after Queen Elizabeth II’s death. A West End and Broadway hit, we are honored to present the Chicago premiere of King Charles III under the deft direction of our Associate Artistic Director, Gary Griffin.

In his tenure at Chicago Shakespeare, Gary’s breadth of work includes award-winning direction of both musicals and Shakespeare, which may appear to some a disparate pairing. But Gary’s approach is harmonious: he has the wonderful ability to find the musicality of language in Shakespeare and the Shakespearean complexity of musicals. We feel fortunate to count Gary Griffin as a member of our artistic collective and to share with you, our audience, his twenty-third production at Chicago Shakespeare.

From King Charles III to Shakespeare in Love, our 30th Season is a dynamic representation of Chicago Shakespeare Theater’s relationship with our “resident” playwright. Throughout our history and into our future, we will continue to examine the canon through a multifaceted lens and to present new plays that are inspired by Shakespeare’s humanity. We will always be humbled and grateful for your steadfast loyalty, as your support fuels our work.

Here’s to our collective future!
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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 yearlong, 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 productions 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. His words are brought to life on stage for 40,000 students from across the Midwest every year. 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 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-five 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.

**BOARD OF DIRECTORS**

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* denotes Executive Committee members  
* in memoriam
On the Boards

Chicago Shakespeare Theater and Chicago Youth Shakespeare join forces to create Battle of the Bard, a high school Shakespeare slam uniting teams from 40 public, private and parochial schools from across the many neighborhoods of our city and collar counties. Each team is comprised of four to eight students, coached by their teachers. The Battle of the Bard community is fostered through Saturday workshops and regional preliminary bouts. In November, it all culminates in the Final Bout on the Courtyard Theater stage, with students performing scenes, plus their own creative mash-ups from the canon in a slam-style arena. Chicago Shakespeare’s commitment to education unites the skills of theater artists and classroom educators to bring Shakespeare to life in the school curriculum, engaging 40,000 students and teachers annually.

On September 24, Chicago Shakespeare hosted a panel discussion, Shakespeare in the Criminal Justice System, exploring how Shakespeare offers incarcerated individuals much-needed opportunities for reflection and self-expression, emotional support and the opportunity to cultivate self-esteem and communication skills. The distinguished panel included: Itari Marta from Mexico’s Foro Shakespeare, world renowned for its social justice work; Curt Tofteland, founder and producing director of Shakespeare Behind Bars; and Haisan T. Williams, advocate and past participant in the Wisconsin-based Shakespeare Prison Project, among others. Williams closed the discussion with powerful testimony on Shakespeare’s role in his own rehabilitation and reentry to society, as well as the critical importance of arts education in prisons and society as a whole.

2016 has been a landmark year for CST-commissioned work at theaters across America: Sense and Sensibility made its West Coast debut at the Old Globe Theatre in San Diego; Ride the Cyclone premieres in New York at the prestigious MCC Theater—only the third musical to be produced in the MCC’s thirty-year history; and the Q Brothers’ runaway hit, Othello: The Remix makes its off-Broadway debut at the Westside Theatre. Chicago Shakespeare’s role in developing new productions is largely due to CST’s Creative Producer Rick Boynton. Boynton’s eleven-year tenure focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for Chicago Shakespeare.

The remarkable history behind the upcoming production of The Book of Joseph started after Richard Hollander’s parents died unexpectedly. While cleaning out their attic, he found a suitcase filled with letters in Polish and stamped with the Nazi swastika. Afraid of what he might discover, Hollander left the suitcase untouched for fifteen years. When he finally opened the letters, they told the story of a family he never knew—each providing a window into their day-to-day lives in a world on the brink of tragedy. Hollander published a book chronicling his journey with his family’s lost history, and in 2012 Artistic Director Barbara Gaines, Creative Producer Rick Boynton and playwright Karen Hartman began developing his singular story into this world premiere play that debuts Upstairs at Chicago Shakespeare on January 29.
The Yard will be Chicago Shakespeare’s third year-round venue and, together with its two existing performance spaces, will amplify the Theater’s artistic vision and community impact. Introducing a new concept in theater architecture, the innovative design features a series of mobile “towers,” which allow The Yard to be configured in a variety of shapes and sizes, with audience capacities ranging from 150 to 850. The Yard will be realized through funds raised by Chicago Shakespeare’s Our City, Our Shakespeare Campaign, securing capital, artistic and endowment funds.

www.chicagoshakes.com/yard
How did you first experience this play, and what were your first impressions of it?

I’d heard such great response to the London production, and I was very curious about it as a new “history” play. Written in blank verse and speculating about the future of the British Monarchy post Queen Elizabeth, I was skeptical—plays like this often become satirical, and exploit rather than humanize their well-known characters. Then I saw the excellent British company perform the play on Broadway and I was more than surprised. I was engrossed in the story and dazzled by the skill and theatricality of the writing. I found myself connecting with a family and system of government that previously I’d found remote.

Talk about how we first meet these characters and the world that playwright Mike Bartlett establishes.

The play opens in the moments immediately after the funeral of Queen Elizabeth. Private and alone in Westminster Abbey, they reflect upon the ceremony and prepare to meet the public for the first time after the Queen’s death. We see the characters we know: Charles, Camilla, Prince William, Kate Middleton, and Prince Harry. We’re also introduced to Bartlett’s fictionalized characters, including Tristan Evans, the Prime Minister. The central conflicts are ignited here in this first scene in very subtle ways. What I find so fascinating and accomplished is the way in which Bartlett establishes the characters, both known and fictionalized, and combines them to tell a powerful story about the challenges of succession in both their public and private lives.

How are we to understand this Royal Family?

Bartlett’s ability to dramatize the specificity of the family dynamics among them is what I find most compelling. During a time of extraordinary change, we see a family struggle to connect and hold itself together. And we see the cost of this change in the relationships between fathers and sons and wives and, in Harry’s case, the struggle to love someone free from the confinement of being a prince. Bartlett is able to find such specific and personal interactions between them that this family becomes familiar to us. A previously singular family becomes a universal one. Bartlett imagines the most intimate exchanges, including ones involving the ghost of Princess Diana.

The women play an important role, it seems, in both these spheres of public and private lives.

There are three extraordinary women in this story. Two are based on women we know—Camilla Parker Bowles and Kate Middleton—and the other is a newly created character, Jess Edwards, whom Harry falls in love with. All three are strong willed and independent thinkers who challenge and inspire. Their outsider perspective is valuable; they’re able to reflect the will of the people, and encourage the men to understand the country’s point of view about the
monarchy. Camilla is portrayed as a devoted and sympathetic wife, but a fierce defender of the new king. Kate Middleton has prescient vision of the events unfolding, and fearlessly challenges Prince William to act. And Jess offers Harry a taste of freedom outside the palace and, much like his father did, he pursues his love at all cost.

And, as in Shakespeare, it’s not only the Royals who speak to the current state of affairs—the people do, as well.

It is one of the great strengths of this play. Bartlett shows us characters on the periphery of the story, a palace butler, a newspaper woman, and many others who offer the principal characters the view outside the Palace, but also incite them to act. I particularly love when Prince Harry goes incognito into the night and meets a kebab vendor with a compassionate ear and a sharp political tongue. Their exchange activates Harry in ways that the gravedigger scene affects Hamlet.

Can you talk about the world that you and Scenic Designer Scott Davis wanted to create in the play's physical environment?

As we looked at the actual environments in the play—Westminster Abbey and the House of Commons, among others Scott and I were inspired by the fact that many are defined by their rectangular shapes. We thought that by recreating the spatial dynamics of these locations it would make our thrust configuration uniquely suited to the script. Our hope is to surround the audience both visually and through the production’s soundscape so that you’ll feel that you’re inside these locations, and will more intimately experience the story. It’s my favorite aspect of directing in our Courtyard Theater—you can place an audience squarely inside the story. I hope people feel that they’re in a session of Parliament, as well as in the most intimate rooms of Buckingham Palace.

How does the verse work in this play?

As in Shakespeare, when you’re in verse in this play, it’s usually at moments of heightened, dramatic tension. Because it’s not natural, it’s poetic realism. When you’re in verse, the stakes at that moment are extremely high, and you have to make your case at that heightened level. For me, the verse makes everything clearer. And because it’s contemporary language in this play, there aren't archaic words that people have to get used to, and the verse comes right at you. In auditions when people handled the verse extremely well, it was all so clear and wonderful to watch. Rhythmically and dramatically, Bartlett’s play feels like Shakespeare: the scenes start high, and they’re taut, with people entering and exiting, just as they do in Shakespeare.

What do you most hope the audience takes away with them?

I think it’s the human cost of duty. The Queen has served for over sixty years as a “God-anointed” monarch. Will that belief system be sustained? We watch the family and the political leaders struggle to maintain order—and a way of life—during this time of change. They attempt to put honor and country first. They question their own personal beliefs and the value of the Monarchy—and each one is shaken to the core of their identity.
Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that flashing lights and haze may be used during this performance. Also, actors will make entrances and exits throughout the theater. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of the production.

There will be one 15-minute intermission.
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HOME PAGE
Cast

The Royal Household
King Charles III
Camilla, Duchess of Cornwall
William, Duke of Cambridge
Catherine, Duchess of Cambridge
Prince Harry
James Reiss, Press Secretary to King Charles III
Roberts, Butler at Buckingham
Terry, Royal Security
Ghost

ROBERT BATHURST*
KATE SKINNER*
JORDAN DEAN*
AMANDA DRINKALL*
ALEC MANLEY WILSON*
JONATHAN WEIR*
JEFF PARKER*
GRANT NIEZGODSKI
SARAH CHALCROFT*

The Government
Tristan Evans, Prime Minister
Mark Stevens, Leader of the Opposition
Archbishop of Canterbury
Sir Gordon, Chief of Defence
Sir Michael, Head of Metropolitan Police
Speaker of the House
Nick, aide to the Prime Minister
Sarah, aide at 10 Downing

SEAN FORTUNATO*
DAVID LIVELY*
JEFF PARKER*
LAWRENCE GRIMM*
SAM PEARSON
LAWRENCE GRIMM*
GRANT NIEZGODSKI
JEN JOHANSEN*

The People
Jess Edwards
Paul, a kebab vendor
Clive
Couttsey
Spencer
Free Newspaper Woman
TV Producer
Ensemble

RAE GRAY*
DEMETRIOS TROY*
LAWRENCE GRIMM*
SAM PEARSON
DEMETRIOS TROY*
SARAH CHALCROFT*
JEN JOHANSEN*
SARAH CHALCROFT*, LAWRENCE GRIMM*, JEN JOHANSEN*, GRANT NIEZGODSKI, JEFF PARKER*, SAM PEARSON, TYRONE PHILLIPS, MEGAN STORTI, DEMETRIOS TROY*, JONATHAN WEIR*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Sarah Chalcroft* for Sarah/TV Producer/Ensemble; Jesse Dorman for Roberts/Archbishop of Canterbury/Ensemble, Terry/Nick/Ensemble; Jen Johansen* for Camilla; Jim McCance* for King Charles III; Grant Niezgods for William, Couttsey/Sir Michael/Ensemble; Jeff Parker* for Clive/Sir Gordon/Speaker of the House/Ensemble, Tristan Evans; Sam Pearson for Prince Harry; Tyrone Phillips for Spencer/Paul/Ensemble; Kate Marie Smith for Ghost/Free Newspaper Woman/Ensemble; Megan Storti for Catherine, Jess Edwards; and David Turrentine* for Mark Stevens, James Reiss/Ensemble.

*denotes member of Actors’ Equity Association.
Playgoer’s Guide

THE STORY
Charles, Prince of Wales, has spent his lifetime watching and waiting—watching his mother rule, and waiting for his time to ascend the throne. Only the elderly among his countrymen can recall a time without their Queen, the longest reigning monarch in England’s history. With his mother’s death, the Prince is at last granted his time to rule.

Within days of Queen Elizabeth’s II death, a new law limiting the freedom of the press is passed by both houses of Parliament and now, as tradition dictates, awaits the Monarch’s signature. But Charles refuses to sign. The ensuing crisis envelops the Royal Family, the government and the country. For the protection of the Monarchy’s future, Prince William and Kate implore Charles to see reason and to sign the bill. As the Prime Minister and Leader of the Opposition present a united front to preserve the power of Parliament, Camilla defends her husband. And Prince Harry, immersed in his own struggle of identity and personal freedom, falls in love with an artist named Jess, who rejects the Monarchy’s very existence. The country is thrown into chaos as it rethinks Britain’s unwritten constitution, its traditions of a sovereign’s role and the power of the officials whom the people have elected.

GOVERNED BY TRADITION: AN INTRODUCTION TO BRITAIN’S CONSTITUTIONAL MONARCHY
To call Great Britain a “constitutional monarchy” is perhaps misleading to an American audience because, unlike many nations, there is no singular constitutional document. Instead, the government is guided by the summation of the laws and traditions amassed since 1215 and the signing of the Magna Carta.

At the center of government is the British Parliament, made up of the House of Commons—an elected body—and the House of Lords, composed of ecclesiastical leaders and aristocratic nobles, appointed by the Monarch on the advice of the Prime Minister. Once a new parliament is formed, the leader of the majority party in the Commons is named Prime Minister, and the leader of the party with the second largest number of elected members becomes Leader of the Opposition.

In keeping with tradition, the Prime Minister consults with the Monarch as a bill is debated in the Houses of Parliament; when passed, it is signed into law by royal assent. While the Monarchy maintains the right to block a bill by refusing to sign (similar to the American President’s veto power), it has not exercised this power since the early eighteenth century. This process of royal assent remains an independent power of the Monarchy, but in modern times, such examples of “Royal Prerogative” are reserved only for emergency situations.

In addition to the power to give assent to parliamentary bills, the British Monarch is given the power to make peace treaties, declare war, call and dissolve Parliament, and appoint government ministers—including the Prime Minister. Traditionally a Parliament was dissolved, with elections soon following, only by royal proclamation. It was not until 2015 that a five-year term with scheduled elections was codified by an act of Parliament.

THE BLACK SPIDER MEMOS
The new king’s refusal to sign a bill would not be the first time that Charles, Prince of Wales, had caused a national scandal with his political actions. In 2005, a journalist filed a request under the Freedom of Information Act for the release of Prince Charles correspondence with government ministers. In 2015, after a decade-long legal battle, the British Supreme Court ruled that the letters must be made available to the public.

The twenty-seven letters released by the Cabinet Office rocked the public. Nicknamed for the Prince’s flowing, “spidery” handwriting, the so-called Black Spider Memos revealed the extent to which Charles, as heir apparent, had for years asserted his political opinions to government ministers. In the letters, he writes to government officials of the highest level addressing a series of specific concerns, from organic farming to medicine, the environment to British architecture. (In 2010, Prince Charles told an NBC news crew: “I don’t want my grandchildren or yours to come along and say to me, ‘Why the hell didn’t you come and do something about this?’”). While the content of the letters was relatively mundane, their existence dealt a crushing blow to the tradition of political neutrality from the Royal Family. The public was outraged, too, when it was revealed that the government had spent £400,000 in its attempts to keep the letters secret.

The Black Spider Memos added another scandal to the long list of the Prince’s conflicts with the British press. From his highly publicized divorce from Princess Diana, to his love affair and quiet marriage to Camilla, Charles has developed a notorious level of contempt for the prying eyes of tabloids. This decades-long conflict, coupled with the Prince’s infamously outspoken nature, inspired playwright Mike Bartlett to create a situation that traps the new king between his personal opinions and his political convictions.
Profiles

ROBERT BATHURST  
(King Charles III) makes his US debut at Chicago Shakespeare Theater. He is best known in the UK for the television series Cold Feet (ITV), which is enjoying a revival after 13 years, and Downton Abbey (playing Sir Anthony Strallan). Theater credits include: Noises Off, Three Sisters with Kristen Scott Thomas, Hedda Gabler, The Comedy of Errors, A Little Hotel on the Side, Getting Married, The Rover, The Choice, The Nose, Blithe Spirit, Present Laughter. The Importance of Being Earnest, An Ideal Husband, Whipping It Up, Blue/orange and Who Cares? Mr. Bathurst co-devised the staging of Alex by cartoonist Charles Peattie, which toured Australia, Hong Kong, Singapore, Dubai and the UK. He produced and co-devised Love, Loss & Chianti, a staging of narrative verse by Christopher Reid with live music and animation. Other television credits include: Emma, Poirot, White Teeth, Hornblower, Red Dwarf, Joking Apart, My Dad’s the Prime Minister, The Odd Thing, Dracula, Mrs. Boy’s Boys, Wild at Heart, Toast of London, Blandings and Hattie. Mr. Bathurst is frequently heard on the radio and audiobooks. His reading of Louise Penny’s The Nature of the Beast won an Anthony Award and was nominated for an Audi in 2016.

JORDAN DEAN  
(William) makes his Chicago debut at Chicago Shakespeare Theater. Broadway credits include: American Psycho, Cat on a Hot Tin Roof, Mamma Mia and Cymbeline. Off-Broadway credits include: Shows for Days, The New Century (Lincoln Center Theater); Pump Boys and Dinettes (New York City Center); Macbeth (Manchester International Festival/Park Ave Armory); A Midsummer Night’s Dream (Classic Stage Company); The Corn is Green (Williamstown Theatre Festival); and As You Like It (The Public Theater). Regional credits include: The Heart of Robin Hood (American Repertory Theater) and Romeo and Juliet (Actors Theater of Louisville). Film credits include: Not Fade Away. Thanks for Sharing. Burning Blue, Virgin Alexander, Jersey Girls and Our Little Happiness. Television credits include: Z: The Beginning, High Maintenance, The Mysteries of Laura, Royal Pains, Show Me a Hero, Forever, Law & Order & SVU, Law & Order: Criminal Intent and Law & Order. Mr. Dean received his BFA from Carnegie Mellon University.

AMANDA DRINKALL  
(Catherine) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: Mary Page Marlowe (Steppenwolf Theatre Company); Venus in Fur, Measure for Measure (Goodman Theatre); White Guy on the Bus, Funnyman (Northlight Theatre); Dutchman (American Blues Theater); Last Train to Nibroc (Haven Theatre-Jeff Award, Best Actress); Rest (Victory Gardens Theater); Fiasco (Oak Park Festival Theatre); Great Expectations (Strawdog Theatre Company); Pride and Prejudice (Lifeline Theatre); hamlet is dead. no gravity, The Skirker, Brand, The Love of the Nightingale, Pullman, WA (Red Tape Theatre); and sixteen shows with The Back’s Room Shakespeare Project, including Othello (Desdemona), As You Like It (Celia) and Romeo and Juliet (Tybalt). Regional credits include productions with North Carolina and Michigan Shakespeare Festivals. Film credits include The View from Tall, which premiered at the LA Film Festival. Television credits include Chicago Med and the pilot episode of NBC’s web series Bobby & Iza. Ms. Drinkall holds a BFA from the University of Illinois at Urbana-Champaign.

SEAN FORTUNATO  
(Tristan Evans) returns to Chicago Shakespeare Theater, where he has appeared in over twenty productions, including: Pericles, Cyrano de Bergerac, The School for Lies, Sunday in the Park with George and Timon of Athens. Other Chicago credits include: Death of a Streetcar Named Virginia Woolf, The Diary of Anne Frank, Hedda Gabler, The Real Thing, Travels with My Aunt, Rosencrantz and Guildenstern Are Dead (Writers Theatre), 2666, Measure for Measure (Goodman Theatre); M. Butterfly (Court Theatre); and productions with Northlight Theatre, Theatre at the Center, TimeLine Theatre, Drury Lane Theatre, Marriott Theatre, Remy Bumppo Theatre Company and About Face Theatre. Regional credits include productions with: The Old Globe, Intiman Theatre, The Duke on 42nd Street and twelve seasons with Peninsula Players, where he played George in Sunday in the Park with George. Film and television credits include The Merry Gentleman directed by Michael Keaton and Chicago PD. Mr. Fortunato has received five Joseph Jefferson Award nominations and an After Dark Award. He will also be seen at CST this season as Joseph in The Book of Joseph.

RAE GRAY  
(Jess Edwards) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: Slowgirl, The Book Thief, Domesticated, Wedding Band (Steppenwolf Theatre Company); The Little Foxes, A Christmas Carol (Goodman Theatre); The Real Thing (Write It On Play); Circle Mirror Transformation (Victory Gardens Theatre); The North China Lover (Lookingglass Theatre Company); Sunday in the Park with George (Ravinia Festival); Inherit the Wind (Northlight Theatre); The Crucible, Cry of Players (TimeLine Theatre); Oliver, State Fair (Marriott Theatre); and Meet Me in St. Louis (Drury Lane Theatre). Ms. Gray’s Broadway credits include The Real Thing (Roundabout Theatre Company). Her regional credits include Slowgirl (Geffen Playhouse). Film and television credits include: Grace and Frankie, Boardwalk Empire, CSI: Cyber, The News, Chicago P.D., Chicago Fire, Betrayal, Adventure Time, Slice and What’s the Point? Ms. Gray is a graduate of the University of Chicago.

LAWRENCE GRIMM  
(Sir Gordon/Clyde/Speaker of the House/Ensemble) returns to Chicago Shakespeare Theater, where he appeared in The Tempest. Other Chicago credits include: Trevor (Jeff Award nomination); Solstice, In a Garden, Pumpgirl, Abigail’s Party, The Meek, The Physicists, Mr. Kolpert, Caine-Mutiny Court Martial (A Red Orchid Theatre, founding ensemble member); 2666 (Goodman Theatre); The Upstairs Concierge (Goodman Theatre, New Stage); My Name Is Asher Lev (TimeLine Theatre); In the Next Room (Or The Vibrator Play) (Victory Gardens Theater); Maple and Vine, Welcome Home Jenny Sutter (Next Theatre Company); Orlando (Court Theatre); The Elephant, A Story of an Elephant, 1984, The Naked King (Lookingglass Theatre Company); I Never Sang for My Father, Wolf Lullaby (Steppenwolf Theatre Company); Apocalyptic Butterflies, Sketchbook (Collaboration Theatre Company); and The Glass Menagerie (Raven Theatre-Jeff Award). Film credits include: Kingfisher, Welcome to Me, Perfect Man, Manhattan, and Cicero in Winter. Television credits include Chicago Med and Chicago P.D. (NBC). Mr. Grimm received his BA from Kenyon College and M.Ed from DePaul University. He has trained with the National Shakespeare Conservatory.

JEN JOHANSEN  
(Sarah/TV Producer/ Ensemble) makes her Chicago Shakespeare Theater debut. Her regional credits include: The Agitators, The Game’s Afoot, The Syringa Tree, Macbeth, A Midsummer Night’s Dream. Twelfth Night, Julius Caesar, A Christmas Carol (Indiana Repertory Theatre); On Clover Road, Mr. Burns: a post-electric play, Vanya and Sonia
MEGAN STORTI

30 31

Mr. Niezgodski received his BA in theatre at the University of Illinois Urbana-Champaign. Ms. Storti received her BFA in acting from Illinois State University and an MFA in theatre arts from The Old Globe/University of San Diego Graduate Acting Program.

TYRONE PHILLIPS (Ensemble) makes his Chicago Shakespeare Theater debut. He is the founding artistic director of Definition Theatre Company and former artistic assistant at Writers Theatre. Chicago acting credits include: A Doll’s House, Genesis, The Brothers’ Size (Definition Theatre Company); George Orwell’s 1984 (Steppenwolf Theatre Company); Stick Fly (Windy City Playhouse); and Saturday Night/Sunday Morning (Prologue Theatre Company at the Steppenwolf Garage).

Regional credits include: Assassins, A Christmas Carol, A Raisin in the Sun, The Mountaintop (understudy) and Clybourne Park ( understudy) (Milwaukee Repertory Theatre). Film and television credits include Boss, Chicago Justice, Divergent, Gimmick, Fare Thee Well and the DiGiorno’s “Don’t Settle” commercial. Mr. Phillips studied at Shakespeare’s Globe and was an emerging professional resident at the Milwaukee Repertory Theatre. Named one of Chicago Tribune’s “Hot New Faces of 2015,” he received his BFA in acting from the University of Illinois Urbana-Champaign.

KATE SKINNER (Camilla) makes her Chicago Shakespeare Theater debut. Born in Chicago, her credits here include: Doubt and Agnes of God (American Theatre Company); Broadway credits include: The Graduate and Uncle Vanya. Off-Broadway credits include: Tennessee Williams’ 1982 (WalkerSpace); Honey Brown Eyes, The Mapmaker’s Sorrow (Clurman Theatre); and Asashes to Asashes (Roundabout Theatre Company). National tours include: The Graduate and Lend Me a Tenor. Her most recent regional credits include: Henry IV, Parts 1 & 2 (Chicago Shakespeare Theatre Company); All My Sons (Swine Palace); Noises Off (Denver Center Theatre); Rabbit Hole (Cleveland Playhouse); Uncle Vanya (Steel Magnolias); Who’s Afraid of Virginia Woolf? (Syracuse Stage); The Royal Family (Arena Stage); and Ah, Wilderness! (Guthrie Theater). Her film and television credits include: Down the Shore, Dying Is bulletproof, Chicago Fire, Mob Doctor, The King, Two Thieves and Jobless. Mr. Troy holds a BA from DePaul University/Barat College and an MFA from the University of South Carolina. He is an artistic associate at TimeLine Theatre.

WINTER 2016 | KING CHARLES III

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JONATHAN WEIR (James Reiss/Ensemble) returns to Chicago Shakespeare Theater, where his credits include Malvolio in the Chicago Shakespeare in the Parks production of Twelfth Night and The Emperor’s New Clothes. Other Chicago credits include: 2666, Candide, The Visit, A Christmas Carol (Goodman Theatre); The Merry Widow (Lyric Opera of Chicago); Days Like Today, A Little Night Music, The Liar, Arms and the Man, Misalliance, Doctor’s Dilemma (Writers Theatre); Stepping Out (Steppenwolf Theatre Company); Billy Elliot, Camelot, Ragtime, The Most Happy Fella (Drury Lane Theatre); The First and Grand Hotel ( Marriott Theatre). Broadway credits include Disney’s The Lion King (Minskoff Theatre). National tours include Jersey Boys and The Lion King. Regional credits include: Man of La Mancha (Montana Shakespeare/Intermountain Opera); Richard III (Notre Dame Shakespeare); Candide (Shakespeare Theatre Company); and My Fair Lady (Skylight Opera Theatre). Mr. Weir is an adjunct professor in the Department of Fine and Performing Arts at Loyola University Chicago.

MIKE BARTLETT (Playwright) is currently associate playwright at Paines Plough. In 2011 he was writer-in-residence at the National Theatre, and in 2007 he was Pearson Playwright in Residence at The Royal Court Theatre. His play Love/Loss/New Play in 2011 Theatre Awards UK, and his play Cock won an Olivier Award in 2010 for Outstanding Achievement in an Affiliate Theatre. He won the Writer’s Guild Trindaswood and Imison Prize (Writers Theatre); Speaking Out (Steppenwolf Theatre Company); The Merry Widow (Lyric Opera of Chicago). A 2012 recipient of the Michael Merritt Award.


ALEC MANLEY WILSON (Prince Harry/Fight Captain) makes his Chicago debut at Chicago Shakespeare Theater. Regional credits include: The Tempest, The Light Princess (American Repertory Theatre); Othello, Design for Living (Artists Repertory Theatre); King Lear (Portland Actors Ensemble); The Art of Racing in the Rain, Owen Meany’s Christmas Pageant (Book-It Repertory Theatre); Pterodactyls (Theatre Vertigo); Biloxi Blues (Profile Theatre); and A Midsummer Night’s Dream (Original Practice Shakespeare). Film credits include Shared Rooms and Nothing Against Life. Television credits include: Modern Family (ABC); Great News (NBC); and Broad City (Comedy Central). Mr. Wilson received his BFA from Western Oregon University, and his MFA from the A.R.T./MXT at Harvard University.

GARY GRIFFIN (Director/Associate Artistic Director) has directed more than twenty productions at Chicago Shakespeare Theater, including: Road Show, Gypsy, Sunday in the Park with George, Follies, As You Like It, Private Lives, Amadeus, Passion, A Flea in Her Ear, A Little Night Music, Pacific Overtures, The Herbal Bed and the Short Shakespeare! productions of A Midsummer Night’s Dream and Romeo and Juliet. Recent Chicago credits include Hand to God and Never the Sinner. His Broadway credits include: Honeymoon in Vegas, The Apple Tree, and The Color Purple. Off-Broadway directing credits include: seven productions for New York City Center Encore!, Saved, Beautiful Thand Parallel and Park (Lincoln Center). Mr. Griffin has spent seven seasons at the Stratford Festival of Canada, where his credits include: West Side Story, Camelot and Antony and Cleopatra. At the Lyric Opera his credits include: The Merry Widow, The Mikado and Oklahoma. Recent regional credits include: Road Show (Signature Theatre); Fiddler on the Roof, Into the Woods (Muny, St. Louis); and Moonshine (Dallas Theater Center). This spring he will direct Parade at Writers Theater. Mr. Griffin has won ten Joseph Jefferson Awards for Directing.

JOEL SHIER (Lighting Designer) makes his Chicago Shakespeare Theater debut. Off-Broadway credits include Fugitive Songs. Regional theater credits include: Road Show (Signature Theatre); LMNOP (Goodspeed Musicals); Pregnancy Pact (Weston Playhouse); and The Memory Show (Barrington Stage). Other credits include Broadway and Gypsy of the Year fundraisers for Broadway Cares/Equity Fights AIDS. Broadway associate design credits include: Matilda (Tony Award), Ghost (Tony Award nomination), American Psycho (Tony Award nomination); Groundhog Day, If/Then, The Elephant Man, Finding Neverland, Soul Doctor and Godspell.

ROB MILBURN AND MICHAEL BODEEN (Sound Designers) return to Chicago Shakespeare Theater, where their credits include: A Midsummer Night’s Dream, The Madness of George III, Private Lives and The Notebooks of Leonardo Da Vinci.
Amadeus, among others. Broadway credits include music composition and sound for: The Miracle Worker, One Flew Over the Cuckoo’s Nest and The Speed of Darkness; music for My Thing of Love; and sound for: Larry David’s Fish in the Dark, This Is Our Youth, Of Mice and Men, Who’s Afraid of Virginia Woolf, Superior Donuts, reasons to be pretty, King Hedley II, Buried Child, The Song of Jacob Zulu and The Grapes of Wrath. Off-Broadway credits include music or sound for: Guards at the Taj, Sticks and Bones, How I Learned to Drive, Baby. After Ashley, The Notebooks of Leonardo da Vinci, Boy Gets Girl, Red, Space, Marvin’s Room; sound for: The Spoils, Family Week, reasons to be pretty, Jitney, Juvenilia, Brundibar, The Pain and the Itch; and music direction and sound for Ruined. Mr. Milburn and Mr. Bodeen have created music and sound at regional theaters throughout America, frequently with Steppenwolf Theatre Company, as well as internationally.

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RICHARD JARVIE (Wig & Make-up Designer) returns to Chicago Shakespeare Theater, where he directed wig and make-up for the inaugural season and many of the company’s productions at the Ruth Page Theatre. Mr. Jarvie spent twenty-eight years with the Lyric Opera of Chicago, including eleven as the wig master and make-up designer. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Steppenwolf Theatre Company and Drury Lane Theatre Oakbrook. Regional and international credits include productions with: the Tom Patterson Theatre, Stratford Festival, Ontario (supervisor of wigs and make-up) Gotham Theatre (assistant director) Alliance Theatre and McCarter Theatre. Opera credits include productions with: Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theatre, Opera Theatre of Saint Louis and the Spoleto Festivals of Charleston, South Carolina and Italy.

EVA BRENEMAN (Dialect Coach) returns to Chicago Shakespeare Theater, where her credits include: Sweet Charity, The Comedy of Errors, Henry VIII, The Feast and The Madness of George III (assistant director). Chicago directing credits include: Women Beware Women, Richard II, As You Like It, Two Penny Opera (Jubilee), The Great Lake and the Giant Peach (Filament Theatre); breaks & bikes (Pavement Group); and assistant director on Dead Man’s Cell Phone. When the Messenger Is Hot and the world premiere of August: Osage County (Steppenwolf Theatre Company). Regional credits include The Make-Or-Queen (The Common Tongue at Ars Nova) and Island of Slaves (Orfeo Group). Ms. Walsh received her MFA from Northwestern University and a BA from Harvard University. She teaches and serves as program mentor in Northwestern’s MFA Directing Program.

DENNIS J. CONNERS (Production Stage Manager) is a resident production stage manager at Chicago Shakespeare Theater, where he has stage managed over ten productions including: Luisa, The Cyclone, King Lear, The Little Mermaid, A Q Brothers’ Christmas Carol and Othello: The Remix. Other Chicago credits include: Appropriate, Disconnect (Victory Gardens Theater). Her credits include: The Last Session (Mercy Theatre, CRC Productions); Mr. Chickee’s Funny Money, The Houdini Box, Goodnight Moon (Chicago Children’s Theatre); Ethan Frome, Peter Pan: A Play, Lookingglass Alice, Fedra, Queen of Haiti, The Arabian Nights, Clay (Lookingglass Theatre Company); What Once We Felt (About Face Theatre); Dangerous Beauty and In the Bubble (American Music Theatre Collective); In the Heat of the Night (Shattered Globe Theatre); The Compass (Steppenwolf Theatre Company); and Posh (Steep Theatre). Regional credits include: Death of a Salesman, The African Company Presents Richard III (American Players Theatre); A Streetcar Named Desire, The Island (American Repertory Theatre); Love’s Labors 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.

KATHRYN WALSH (Verse Coach) returns to Chicago Shakespeare Theater, where her credits include: Chicago Shakespeare in the Parks production of Twelfth Night, Short Shakespeare! Twelfth Night, The Comedy of Errors, Henry VIII, The Feast and The Madness of George III (assistant director). Chicago directing credits include: Women Beware Women, Richard II, As You Like It, Two Penny Opera (Jubilee), The Great Lake and the Giant Peach (Filament Theatre); breaks & bikes (Pavement Group); and assistant director on Dead Man’s Cell Phone. When the Messenger Is Hot and the world premiere of August: Osage County (Steppenwolf Theatre Company). Regional credits include The Make-Or-Queen (The Common Tongue at Ars Nova) and Island of Slaves (Orfeo Group). Ms. Walsh received her MFA from Northwestern University and a BA from Harvard University. She teaches and serves as program mentor in Northwestern’s MFA Directing Program.

KEVIN GREGORY DWYER (Assistant Stage Manager) returns to Chicago Shakespeare Theater, where his credits include Othello and CPS Shakespeare! A Midsummer Night’s Dream. Other Chicago credits include: First Look 2015. I’ll Get You Back Again, This Is Our Youth, Leveling Up, Look (Steppenwolf Theatre Company); and Dutchman/TRANSit (American Blues Theater). National tour credits include the first and second national tours of The Book of Mormon. Regional credits include: The Two Gentlemen of Verona, Coriolanus (Commonwealth Shakespeare Company); Betrayal, Private Lives, Captors (Huntington Theatre Company); Shooting Star and The K of D (Adirondack Theatre Festival). Mr. Dwyer received his BA in stage/production management from Emerson College.

BOB MASON (Artistic Associate/Casting Director) is in his seventeenth season as CST’s casting director, where his credits include over one hundred productions and thirty-four 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 Theatre and Arena Stage. 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 Heisenberg, The Father, Venus in Fur, Wit, Time Stands Still, Top Girls, Shining City, The Assembled Parties, Outside Mullingar, Casa Valentina and Constellations. She cast the original productions of Proof and The Tale of the Allergist’s Wife on Broadway and Off-Broadway as well as their National Tours. Off-Broadway credits include: How I Learned to Drive (The Explorers Club, Choir Boy, The Whipping Man, Ruined, Equivocation, The World Of Extreme Happiness and Of Good Stock. 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 the American actors for the first two seasons of the 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.

AMY BALL (London Casting) is head of casting at the Royal Court Theatre in London, where she casts all productions for the theater upstairs and downstairs. Recent productions include: Hangmen, Cyprus Avenue, X, Linda, Liberian Girl, The Twits, Violence and Son and How to Hold Your Breath. Previous productions at the Royal Court include: An Enemy of the People (assistant director). Mr. Dwyer was a member of the casting staff at Chicago Shakespeare in the Parks production of Twelfth Night, Short Shakespeare! Twelfth Night, The Comedy of Errors, Henry VIII, The Feast and The Madness of George III (assistant director). Chicago directing credits include: Women Beware Women, Richard II, As You Like It, Two Penny Opera (Jubilee), The Great Lake and the Giant Peach (Filament Theatre); breaks & bikes (Pavement Group); and assistant director on Dead Man’s Cell Phone. When the Messenger Is Hot and the world premiere of August: Osage County (Steppenwolf Theatre Company). Regional credits include The Make-Or-Queen (The Common Tongue at Ars Nova) and Island of Slaves (Orfeo Group). Ms. Walsh received her MFA from Northwestern University and a BA from Harvard University. She teaches and serves as program mentor in Northwestern’s MFA Directing Program.

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, including: the upcoming world premiere The Book of Joseph, Ride the Cyclone (CST, MCC); 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, Off-Broadway); Sense and Sensibility (CST, The Old Globe); Cadre (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); Funk It Up About Nothin’ (CST, Edinburgh, Australian tour, London); A Flea in Her Ear (CST, Williamstown Theatre Festival); The Three Musketeers (CST, 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 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.
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 past president of the board of the National Alliance for Musical Theatre.

**BARBARA GAINES**
(Artistic Director/Founder/Carl and Marilyn Thoma Endowed Chair) founded Chicago Shakespeare Theater, where she has directed nearly 50 productions of Shakespeare 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*). Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-upon-Avon, Lyric Opera of Chicago and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare’s legacy, she created a world premiere Shakespeare history cycle, *Tug of War*, including the rarely staged *Edward III*. Gaines received an Honorary Doctorate of Letters from the 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 Globe Council (Shakespeare’s Globe, London).

**CRISS HENDERSON**
(Executive Director) Chicago Shakespeare Theater’s executive director, has produced CST’s past twenty-seven seasons, and developed the citywide, yearlong celebration through 2016 of Shakespeare’s legacy, Shakespeare 400 Chicago. 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 Theaters 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.

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Families, writes the terrific critic Felicity Rosslyn, are the one phenomenon “on which we are all experts.” That’s why plays so often center on them. For all of us, the familial is so familiar—with its tussles, terrors, tenderness—that the playwright can start from there and take us anywhere.

In King Charles III, Mike Bartlett shows us a family we both know and don’t know: the British Royals. And in the zone between our copious, almost ineluctable knowing (all that coverage, all that publicity, all that gossip) and our not knowing (this family’s famous self-containment, its aspirationally tight but intermittently unraveling control of its narratives), Bartlett has concocted something wonderful.

Wonderful in part because it is so Shakespearean. Shakespeare’s core trick, in his history plays and elsewhere, derives from his understanding of how inextricably the shape of family and the fate of country can be enmeshed. In crookback Richard’s feelings toward his parents and his brothers, in Prince Hal’s toward his father, in Hamlet’s toward his father, mother and uncle, can lie the destiny, for generations, of all the families who make up the nation. Within our own more ordinary families, the tensions often feel epic, cataclysmic overwhelming. Shakespeare’s plays often lend credence to that commonplace emotional conviction. They refigure it as historic truth.

In King Charles III, Bartlett plays a comparable game up close. We are after all contemporaries of these royal figures; we’ve each absorbed, whether deliberately or not, some sense of the complex crossplay at work among the aging Prince, his dead Princess, his half-orphaned heirs, their stoic stepmother and their varied consorts: William’s wife; Harry’s girlfriends.

Bartlett offers us, as Shakespeare offered his first audiences, the tantalizing pleasures of an unveiling—the sense that we are witnessing, as spectators, scenes of family life about which till now we could only speculate.

Bartlett’s game seems differently timed, as signaled by the quietly surprising Roman numeral in the show’s title, and in the subtitle that has sometimes followed that III: “A Future History Play.” Shakespeare wrote almost invariably of the past; in his time it was effectually illegal to represent present royalty on the stage. Bartlett, by contrast, begins with the funeral of Queen Elizabeth II, the longest-ruling monarch in England’s history. What we watch, then, is not the now, but an indefinite, perhaps imminent, next. By this trick of timing, Bartlett playfully compounds the sense of uncertainty intrinsic to celebrity in general. We have long guessed at who these people are, what they’re like. We’re now invited to guess at what may happen to them, what they may do with and to each other.

In truth, though, Bartlett’s and Shakespeare’s time games overlap. Both playwrights orchestrate for their audiences a kind of time travel: where Bartlett projects the present into the near(ish) future, Shakespeare liked to palimpsest the past onto the pressing present. But Bartlett finds one further way to traffic in time’s suppleness: he builds the play around new shifts in media, which produce new shifts in timing, from the daily newspaper to the instantaneous text or Tweet. The plot pivots on a question about the press: should the government, in order to protect its citizens’ privacy, restrict the freedom of the media to purvey communications originally private or photographs clandestinely captured—hacked phone texts of a teenaged murder victim; scandalous photos of a private party? The Prime Minister and Parliament say yes; King Charles, despite the press’s lifelong incursions into his private life (amorous phone calls included), says no. Soon enough, the dispute opens new fault lines within the Royal Family.

Stuart Sherman, who contributes this essay, is a Professor of English at Fordham University and the author of Telling Time: Clocks, Diaries, and English Diurnal Form, 1660–1785.
As well it might. Even in ordinary families these days, the rapid-fire permutations of our media can function as a kind of time travel: children and grandchildren, ever literate in the chimeric operations of the latest apps, can strike their more bewildered forebears as living already in some future epoch, and on another planet. By setting his whole play to the iambic music of Shakespearean verse, Bartlett contrives to stretch this sense of time travel across centuries, as we hear the characters discuss the newest technologies in the oldest English rhythms we know.

By setting his whole play to the iambic music of Shakespearean verse, Bartlett contrives to stretch this sense of time travel across centuries, as we hear the characters discuss the newest technologies in the oldest English rhythms we know.

What’s at stake, Bartlett implies throughout, is our human knowledge, of ourselves and others. At one point in Richard II, the Shakespeare play from which Bartlett took his fullest template, the titular king is asked whether he is willing to resign his crown, and answers in words of agonized ambivalence: “Ay, no. No, ay.” On the page those syllables read merely as oscillating yeas and nays. But on the stage, they sound out another, darker possibility: “I know no I.” I no longer know myself.

Bartlett echoes this dark possibility in his play’s whole design. King Charles, his younger son Prince Harry, and Harry’s girlfriend Jess, victims of the media, strive mightily and precariously to know themselves. (“What am I?” Charles asks repeatedly; his several soliloquies track his efforts to find out.) Kate and William (her at times eager, at times reluctant pupil), masters of the new media, seek instead by ingenious means to promote themselves. From the contrast between self-knowledge and self-promotion, Bartlett weaves the play’s key struggle. Both in families and in a wider world ever more imbued with morphing media and novel tactics for deploying them, “I know no I” may prove the most haunting, and most accurate, proposition of all.
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