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-The Two Gentlemen of Verona, Act I, Scene iii

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HENRY VIII

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Chicago Shakespeare Theater 800 E. Grand on Navy Pier Chicago, Illinois 60611

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PICTURED, COVER AND ABOVE: Gregory Wooddell and Christina Pumariega, photos by Bill Burlingham

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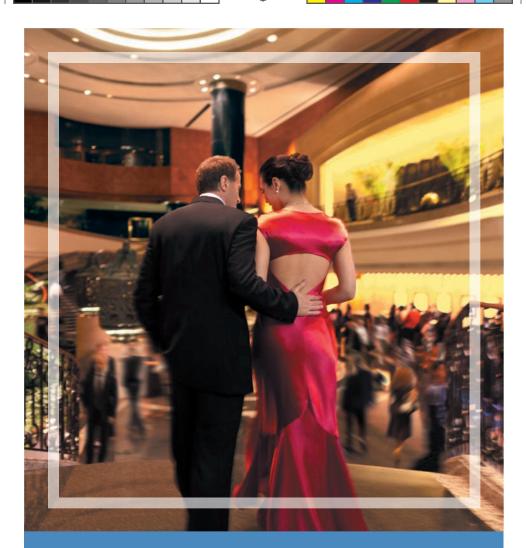
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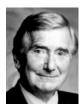






Barbara Gaines Artistic Director

Criss Henderson



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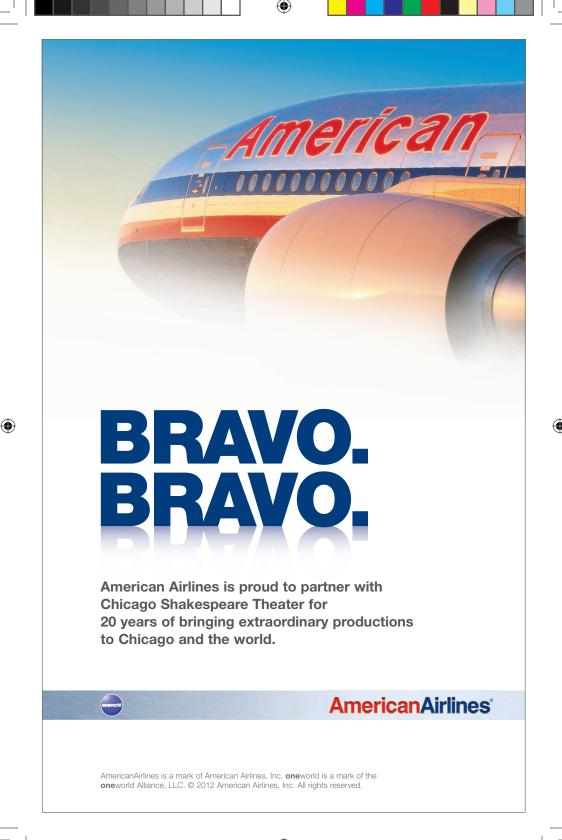
# **DEAR FRIENDS**

Henry VIII was certainly a notorious king, but ironically Shakespeare's work bearing his name is not often produced. In fact, to our knowledge, this season's production is the first time *Henry VIII* has been professionally staged in Chicago. It certainly is the first time Chicago Shakespeare Theater has explored the play, leaving only two remaining titles from the canon to be produced on our stages before we complete the full cycle (Coriolanus and Titus Andronicus).

As has been the hallmark of our company through the years, examining Shakespeare's more obscure works presents our artistic collective with an invigorating challenge. This results in innovative staging and extraordinary clarity of verse that, when combined, connect modern audiences with the humanity inherent in these complex plays. The Henry VIII you will see today is stripped bare of the pomp and circumstance written into the original text. By doing so, we are left with a very personal portrayal of this lascivious king, and a thoughtful examination of how impassioned love and hubris altered a nation's definition of faith and loyalty.

Thank you for joining us at Chicago's home for Shakespeare and honoring the work of this astonishing playwright. Each season, his spirit is celebrated on our stages here on Navy Pier; in the 400 schools across the Midwest that make up Team Shakespeare; throughout Chicago's diverse neighborhoods through our free Chicago Shakespeare in the Parks tour; and across the world through our World's Stage Series.

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#### CHICAGO SHAKESPEARE THEATER

# About CST

Chicago Shakespeare Theater (CST) is a leading international theater company, known for vibrant productions that reflect Shakespeare's genius for intricate storytelling, musicality of language and depth of feeling for the human condition.

Recipient of the Regional Theatre Tony Award, Chicago Shakespeare's work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with seventy loseph lefferson Awards for Artistic Excellence. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to producing extraordinary productions of classics, new works and family fare; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.

At its permanent, state-of-the-art facility on Navy Pier, CST houses two intimate theater spaces: the 500-seat Jentes Family Courtyard Theater and the 200-seat Carl and Marilynn Thoma Theater Upstairs at Chicago Shakespeare. Through a year-round season encompassing more than 600 performances, CST leads the community as the largest employer of Chicago actors and attracts 200,000 audience members annually-including 40,000 students and teachers through its comprehensive education programs.

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#### CHICAGO SHAKESPEARE THEATER

### On the Boards A selection of notable CST events, plays and players

#### CST'S 2013/14 SEASON BRINGS EPIC CHARACTERS TO LIFE ONSTAGE

The upcoming Subscription Season pays tribute to the Bard's masterful insight into the human condition. From bawdy comedy and rousing history to classic romance and show-stopping musicals, CST will breathe new life into the most iconic characters to leap from page to stage: Cyrano, Falstaff, Henry V and Gypsy Rose Lee. In their gusto, glory and gall, they are each Shakespearean, and together they fill a season that promises to captivate and inspire. Cyrano de Bergerac, The Merry Wives of Windsor and Henry V are complemented by our continued exploration of Stephen Sondheim's genius, with not one but two productions spanning his legendary career, Gypsy and Road Show. Learn more about the 2013/14 Subscription Season online at www.chicagoshakes.com/subscribe.

#### WORLD'S STAGE PRODUCTION SPARKS HUMAN RIGHTS DIALOGUE

In conjunction with the American premiere of Roadkill, on May 2 the British Council and CST partnered to present a live-streamed dialogue between Chicago and Nairobi, Kenya, addressing critical issues and cultural trends pertaining to the sex trafficking epidemic within the local, national and global spheres. Featuring representatives from the Chicago Alliance Against Sexual Exploitation, The CNN Freedom Project, Solidarity with Women in Distress—Kenya and USAID, this dialogue advances CST's mission-based commitment to serve as a leading cultural ambassador. Roadkill, an explosive performance based on a real-life encounter with a victim of trafficking, comes to Chicago through CST's World's Stage Series in the midst of a statewide public awareness initiative, End Demand Illinois, which aims to increase legal and social protection for human trafficking victims.

PHOTO CREDITS (FROM LEFT): Cast of *Elizabeth Rex* (2011) in CST's Courtyard Theater, photo ©2012 James Steinkamp, Steinkamp Photography; Mercy Ojelade in *Roadkill* (2012), photo by Tim Morozzo; Luis Crespo, Wanda DeCwikiel-Avila and Pablo Serrano in *In the Heights* (2013), photo by Michael Litchfield; Peppe Servillo, Toni Servillo and Antonello Cossis in *Inner Voices* (2013), photo by Fabio Esposito.





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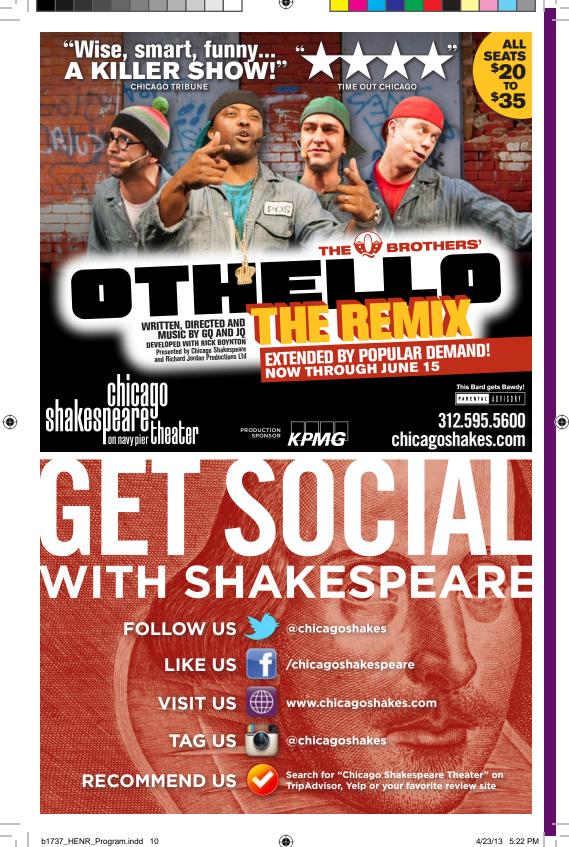
#### CHICAGO ARTISTS UNITED TO STAGE LATIN-INSPIRED MUSICAL IN PILSEN

On April 8, Chicago Shakespeare Theater, Benito Juárez Community Academy, Latinos Progresando and The Chicago Community Trust partnered to present a concert version of the Tony Award-winning musical In the Heights. Infused with salsa, rap and hip hop, the concert's energetic score was orchestrated by nine musicians from the Cergua Rivera Dance Theater's Musical Ensemble and performed by a cast of 30 artists representing the neighborhoods of Pilsen, Little Village, Back of the Yards and Lawndale. Performing to a sold-out audience at the Benito Juárez Performing Arts Center, this collaboration marked a new milestone in the longstanding partnership between CST and Juárez, which have worked together for three years to bring productions to life in this emerging cultural hub in Pilsen.

## CST CELEBRATES THE YEAR OF ITALIAN CULTURE IN 2013

Chicago Shakespeare joins the Italian Ministry of Cultural Affairs and Italian Cultural Institute of Chicago to commemorate the Year of Italian Culture in America with the US premiere of *Inner Voices* by one of Italy's preeminent companies, Piccolo Teatro di Milano. The Piccolo was last in Chicago in 2005 when CST presented Arlecchino, Servant of Two Masters. Growing out of this partnership, CST was selected as the only American theater to host Piccolo's re-imagined production of the 1948 play Inner Voices, directed by and starring acclaimed artist Toni Servillo. Following a tour to France and throughout Italy, Inner Voices will travel to Chicago for a limited engagement June 25–29, giving local audiences an exclusive opportunity to experience the innovation of some of Italy's leading contemporary theater artists.

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## CHICAGO SHAKESPEARE THEATER S GALA 2013

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Monday, June 17, 2013



ARTISTIC HONOREE Stephen Sondheim

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#### POINT OF VIEW

# Truth and Lies

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

HENRY VIII BY WILLIAM SHAKESPEARE

- DIRECTED BY
- BARBARA GAINES
- COURTYARD THEATER
- APRIL 30–JUNE 16, 2013
- 312.595.5600

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Artistic Director Barbara Gaines

What is the nature of the border between truth and lies? It is permeable and blurred because it is planted thick with rumour, confabulation, misunderstandings and twisted tales. Truth can break the gates down, truth can howl in the street; unless truth is pleasing, personable and easy to like, she is condemned to stay whimpering at the back door.

> ---from Hilary Mantel's *Bring Up the Bodies*, quoted by Barbara Gaines at first rehearsal

## Artistic Director Barbara Gaines discusses her vision for *Henry VIII*.

#### As you've entered the world of this play over the past months, what has surprised you about Henry VIII?

**BG:** First, he was an extraordinary young man. He loved learning, and studied with some of the great scholars of England. He was a master musician, a poet, a composer and a gardener. He was his own architect. And he was charismatic. He had limitless energy. Whether jousting or dancing, no one did it better than he.

I was a teenager when I learned Queen Katherine's monologue for my acting teacher, who was understandably surprised by this choice! Returning to the play as an adult, I realize how I had underestimated its psychological layers. Before, I saw the tyrant; now, I also see the tragedy of a life with so much promise, this great soul sabotaged by his own actions and his inability, or unwillingness, to ever excavate his interior landscape. Ultimately, he destroys himself. But this play focuses on

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an earlier period in his reign when he is still married to Katherine, and when he meets and eventually marries the second of his six wives, Anne Boleyn.

# How have you come to understand his first marriage to Katherine?

**BG**: I think in the beginning of their marriage they were happy. They were both so young. Katherine was a brilliant woman who had many of the same qualities and interests as he. In this play, the two of them appear together in just one scene before he meets Anne, and what we see is a respect and friendship between them, but no longer a great love affair.

#### And then he meets Anne Boleyn.

**BG:** Yes. I think she was the great love of his life. But what interests me in this play is what makes someone who is so obsessed with someone then begin a massive marketing campaign against her—and ultimately decapitate her? That's a tremendous arc of a life.

# What do you make of Shakespeare and his collaborator John Fletcher's original title for this play, *All Is True*?

**BG:** In my mind, "All Is True" is a completely ironic title. Certainly Katherine's truth is very different from Henry's, as is Anne's. All is true in that people's perspectives are always different—and nothing is true. It depends who you are and where you stand. That's where empathy comes in—and there's very little of it in this play. To me, this is what this story is about. *Henry VIII: All Is True*. And nothing is true. People's perspectives are inevitably warped by their own agendas.

#### From a canon with practically no stage directions comes this late play of Shakespeare's that's brimming with them. What do you plan to do with that?

**BG:** I think he and Fletcher recognized what Cecil B. DeMille discovered three hundred years later—that there's no such thing as too much excess when it comes to entertainment! It's a play filled with pageantry and





processionals—a hundred people onstage cheering Anne Boleyn, a hundred people onstage hating Wolsey. First of all, we don't have the money to do that. Second of all, the pageantry didn't bring out the soul of the play. All of us have been obsessed by someone. All of us have been rejected by a lover. Many of us have ambitions that will not be fulfilled. And so I realized that I couldn't get to the intimate psychological part of this journey if I was looking at a hundred other people onstage. We had to simplify it all in order to focus upon what truly matters: the inception of this tyrannical regime. And then at the play's end we arrive at the birth of the future Queen Elizabeth. From this profoundly damaged tyranny comes something quite miraculous.

#### We haven't talked yet about the Lord Cardinal Wolsey. Help us understand his character in light of this story.

**BG:** When Henry VIII's father died, the son was just a young man, and he had no interest dealing with the "business" of monarchy. Wolsey, who was brilliant, dealt with all of that. The nobles detest the man who keeps them all at arm's length from the King. At the time of this story, Wolsey is probably the richest and most feared man in the country, and his secret ambition is to become the Pope.

#### Any final thoughts you want to leave us with?

**BG**: What interests me is how this phenomenally charismatic human being loses his humanity and becomes a tyrant with no regard and no mercy—for law, for women, for human foible. He had so much potential to evolve into a great soul. But his proclivity toward cruelty reined in any capacity for introspection and mercy. And yet at his death, the entire country loved and mourned him deeply. So it's complex, and it's haunting. ■

# **UP AND COMING** SPRING/SUMMER 2013



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### APRIL 30-JUNE 16, 2013 HENRY VIII by William Shakespeare

by William Shakespeare directed by Barbara Gaines in CST's Courtyard Theater

## MAY 11-26, 2013 **ROADKILL**

text by Stef Smith conceived and directed by Cora Bissett an immersive, site-specific theatrical event

### JUNE 25-29, 2013 Piccolo Teatro di Milano INNER VOICES

by Eduardo De Filippo directed by Toni Servillo in CST's Courtyard Theater



## JULY 13-SEPTEMBER 1, 2013 SHREK THE MUSICAL

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> Deborah Hay in The School for Lies (2012), photo by Liz Lauren

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BARBARA GAINES Artistic Director CRISS HENDERSON Executive Director

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presents

# Henry VIII by WILLIAM SHAKESPEARE

directed by BARBARA GAINES

April 30–June 16, 2013

Scenic Design JAMES NOONE

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Costume Design MARIANN S. VERHEYEN Lighting Design ANNE MILITELLO

Original Music and Sound Design LINDSAY JONES

MELISSA VEAL

Choreography HARRISON McELDOWNEY Verse Coach KEVIN GUDAHL

Wig and Make-up Design

Casting BOB MASON Production Stage Manager DEBORAH ACKER

PRODUCTION Donna Van Eekeren SPONSOR FOUNDATION

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Welcome. If we can help accommodate you during your visit, please speak with our House Manager. Please note that haze, fog and strobe lights 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 this production.

There will be one 15-minute intermission.

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For more information about how you can support our work on stage, in the community and around the world, please contact Brooke Walters, Director of Institutional Advancement, at 312.595.5581 or bwalters@chicagoshakes.com.

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HENRY VIII

# Cast

#### in order of appearance

Duke of Suffolk Duke of Norfolk Duke of Buckingham Cardinal Wolsey Thomas Cromwell, Secretary to Wolsey Brandon King Henry VIII Queen Katherine Surveyor to the Duke of Buckingham Lord Chamberlain Lord Sandys Sir Thomas Lovell Anne Boleyn, later Queen Cardinal Campeius Gardiner Old Lady, friend to Anne Griffith, Attendant to Queen Katherine **Bishop of Lincoln** Patience, Lady-in-Waiting to Queen Katherine Thomas Cranmer, Archbishop of Canterbury Lord Chancellor, Sir Thomas More Jane Seymour, Third wife of King Henry VIII

**MIKE NUSSBAUM\* DAVID LIVELY\*** ANDREW LONG\* **SCOTT IAECK\*** SAMUEL TAYLOR\* **JOHN BYRNES GREGORY WOODDELL\* ORA JONES\* KEVIN GUDAHL\*** NATHAN M. HOSNER\* ADAM BROWN WILLIAM DICK\* **CHRISTINA PUMARIEGA\* DAVID DARLOW\*** LANCE BAKER\* **KATE BUDDEKE\* KEVIN GUDAHL\*** JOHN BYRNES ALEXA RAY MEYERS<sup>†</sup> **ANDREW LONG\* KEVIN GUDAHL\*** HILLARY HORVATH<sup>†</sup>

Ensemble

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LANCE BAKER\*, ANU BHATT<sup>†</sup>, ADAM BROWN, JOHN BYRNES, DAVID DARLOW\*, WILLIAM DICK\*, NICHOLAS DRUZBANSKI<sup>†</sup>, KEVIN GUDAHL\*, HILLARY HORVATH<sup>†</sup>, NATHAN M. HOSNER\*, ANDREW LONG\*, ALEXA RAY MEYERS<sup>†</sup>, SAMUEL TAYLOR\*, CASSANDRA NELSON<sup>†</sup>

Understudies never substitute for listed players unless an announcement is made at the time of the performance: John Byrnes for Thomas Cromwell, Surveyor, Griffith, Sir Thomas More, Lord Chamberlain; William Dick\* for Duke of Suffolk; Kate Fry\* for Queen Katherine, Old Lady; Collin Geraghty for Lord Sandys, Brandon, Bishop of Lincoln; Sara J. Griffin for Anne Boleyn, Patience, Jane Seymour; Kevin Gudahl\* for Duke of Norfolk, Sir Thomas Lovell; Nathan M. Hosner\* for King Henry VIII; Chris Rickett for Gardiner (May 17–19); Samuel Taylor for Gardiner; David Turrentine\* for Duke of Buckingham, Thomas Cranmer, Cardinal Wolsey, Cardinal Campeius.

\*denotes member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

<sup>†</sup>Chicago Shakespeare Theater gratefully acknowledges Carin Silkaitis and Sean Kelly along with the faculty and students of North Central College and Roosevelt University for their participation in this production's intern program. HENRY VIII

# Playgoer's Guide

#### THE STORY

Lord Cardinal Thomas Wolsey, now perhaps the richest man in the kingdom, is hated by England's nobility. The low-born Wolsey remains the power behind the throne, and he wields it for his own gain. The Duke of Buckingham attempts to warn the king of Wolsey's trespasses, but the Lord Cardinal strikes first, accusing Buckingham of placing himself as the rightful successor to the throne if Henry produces no heir; Buckingham is charged with high treason.

Queen Katherine is the first of the king's six wives—and widow to Henry's elder brother, who died in his adolescence. Through eight pregnancies, Katherine has given birth to only one child still living, Princess Mary. Henry fears that this marriage to a brother's widow must exist against the will of heaven and, with Wolsey's help, he looks to Rome to annul his twenty-year marriage. With his eye on the papacy for himself, Wolsey handpicks England's future queen from France's Catholic royal family, but Henry's eye strays elsewhere—to the beauty of the English, and decidedly Protestant, Anne Boleyn, whom he first meets at Wolsey's palace.

It appears that Wolsey's power is limitless, until evidence of his unbounded ambition and double-dealings land back in Henry's hands. The dissolution of a marriage—and a revolution within the Church—follow, along with a new bride and the birth of a princess named Elizabeth. Here, before an audience that knows well the story's "real" ending, *Henry VIII: All Is True* draws to a close, revealing the nuances of history and myth—and the refusal of our experiences, memories and imaginative powers to be neatly categorized for long.

#### A PLAY TURNS 400

In 1613 with "All Is True" (titled "The Famous History of the Life of King Henry the Eight" ten years later when the play is first published in the First Folio), Shakespeare returns to the subject of England's history—a form that that he had re-imagined and virtually invented early in his career but had abandoned fourteen years earlier after writing *Henry V*. And while Shakespeare's name alone appears in the First Folio edition, scholars are certain that this late play was a collaboration with the younger John Fletcher, who would succeed Shakespeare as the principal playwright for the King's Men. Theater is always a collaborative art, but in early modern England, it is understood by scholars that perhaps as many as two-thirds of the plays being created in this prolific period were written by multiple authors. It was the last play to be staged in the original Globe—burnt to the ground on June 29, 1613, by a five-word stage direction in Act 1: "Drum and trumpet, chambers discharg'd."

20 Spring 2013 | Henry VIII

PLAYGOER'S GUIDE

1485	Henry Tudor defeats King Richard III at Bosworth Field, ending the Wars of the Roses.
	Crowned Henry VII
1501	Henry's eldest son, Prince Arthur (age 15), is married to Katherine of Aragon (age 15)
	Arthur, Prince of Wales, dies
1509	Henry VII dies; Henry, Prince of Wales (age 18) succeeds his father as King Henry VIII
1509	Pope's special dispensation allows Henry VIII to marry his brother's widow, Katherine of Aragon
1516	Eldest child of Henry VIII born, the future Queen Mary
1517	Riots in London; 60 rioters hanged by Cardinal Wolsey's orders
1521	Duke of Buckingham executed for treason
1523	Sir Thomas More elected Speaker of the House of Commons
1528	Henry VIII explains to nobles and citizens of London his motives for seeking divorce from Katherine
1529	Cardinal Wolsey falls from power; Sir Thomas More made Lord Chancellor
1530	Wolsey dies after being arrested as traitor
1531	Henry VIII recognized as Supreme Head of the Church of England
1533	Henry VIII secretly marries Anne Boleyn
	Thomas Cranmer, now Archbishop of Canterbury, annuls Henry's marriage to Katherine
	Henry VIII excommunicated by Pope
	Future Queen Elizabeth I, daughter of Henry VIII and Anne Boleyn, born
1535	Katherine of Aragon dies
	Queen Anne Boleyn sent to Tower of London and executed
	Thomas More is beheaded
	Henry VIII marries his third wife, Jane Seymour
1537	Queen Jane Seymour dies after birth of Prince Edward (later Edward VI)
1540	Henry VIII marries fourth wife, Anne of Cleves; marriage annulled
	Henry marries his fifth wife, Catherine Howard
	Thomas Cromwell executed
1541	Queen Catherine sent to the Tower; her alleged lovers are executed
1542	Queen Catherine executed
1543	- Henry VIII marries sixth wife, Catherine Parr, who survives him
1547	Henry VIII dies; succeeded by son with Jane Seymour, Edward VI (age 9)
1553	Edward VI dies (age 17)
	Mary I, daughter of Henry VIII and Katherine of Aragon, crowned Queen
1554	Princess Elizabeth sent to the Tower
1558	Queen Mary dies; succeeded by Elizabeth I

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#### HENRY VIII

# Profiles



#### LANCE BAKER

(Gardiner) returns to Chicago Shakespeare Theater, where he appeared in Amadeus. Other Chicago credits include: The Agony and the Ecstasy of Steve lobs (16th Street Theatre); Doubt, Speed-the-Plow (American Theater Company); Ten Chimneys, Mauritius (Northlight Theatre); Invisible Man, Travesties, The Importance of Being Earnest, Who's Afraid of Virginia Woolf (Court Theatre); Becky Shaw, Hunger and Thirst, The Grey Zone (A Red Orchid Theatre); Spin, Thom Pain (based on nothing) (leff Award-Solo Performance), Santaland Diaries (Theater Wit); A Steady Rain (Royal George Theatre); 1 Sailed with Magellan, ... A Young Lady from Rwanda (Victory Gardens Theater); Dollhouse, Lobby Hero (Goodman Theatre); No Place Like Home (Steppenwolf Theatre Company); Nocturne (Naked Eye Theatre); Up Against It (Lookingglass Theatre Company); This Is Our Youth (After Dark Award—Best Actor). Dealer's Choice and Betty's Summer Vacation (Roadworks). Regional credits include: The Fox on the Fairway, Sleuth (Theatre at the Center); The Real Funny Girl (Asolo Repertory Theatre, Maltz Jupiter Theatre); Around the World in 80 Days (Kansas City Repertory Theatre); and Ecstasy (Odyssey Theatre).



#### ADAM BROWN

(Lord Sandys) returns to Chicago Shakespeare Theater, where he appeared in Julius Caesar. Other Chicago credits include Long Way Go Down (Jackalope Theatre Company) and Big Shoulders Festival (American Theater Company). Regional credits include: A Christmas Carol (Actors Theatre of Louisville); The Tempest (Old Globe); and Shakespeare in the Brave New World (NYU Skirball Center). Mr. Brown is a graduate of the BFA program at The Theatre School at DePaul University, The School at Steppenwolf, British American Drama Academy (Oxford, U.K.), Walden Theatre and the Youth Performing Arts School (Louisville, Kentucky). He is an associate artistic director of Wulfden Theatre Company.



#### **KATE BUDDEKE**

(Old Lady) returns to Chicago Shakespeare Theater, where her credits include Macbeth and As You Like It. She most recently appeared as Margie in Good People (Alliance Theatre). Her many Chicago credits include: The North Plan, The New Electric Ballroom, Rantoul and Die, Superior Donuts and Bug. Broadway credits include: Superior Donuts, A Streetcar Named Desire, Gypsy, Death of a Salesman and Carousel. Off Broadway credits include: 3C,

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The Paris Commune, Bug and Mill Fire. Television and film credits include: The Inevitable Defeat of Mister and Pete, The Sopranos, The Flight of the Conchords and Law & Order: Criminal Intent. She is a member of American Blues Theater, and has received four Jeff Awards. She has sung the national anthem, solo, twice, at Wrigley Field.



#### **JOHN BYRNES**

(Brandon/Bishop of Lincoln) returns to Chicago Shakespeare Theater, where he appeared in Timon of Athens. Other Chicago credits include: Sweet Bird of Youth (Goodman Theatre); Assisted Living (Profiles Theatre); Season's Greetings (Northlight Theatre); Waiting for Lefty (American Blues Theater); This (Theater Wit); Port (Griffin Theatre); Thieves Like Us (House Theatre of Chicago); All My Sons (Time-Line Theatre Company); and The Overwhelming (Next Theatre Company). Mr. Byrnes is a member of The Hypocrites, where his favorite credits include: Our Town, The Hairy Ape, 4.48 Psychosis and Cat on a Hot Tin Roof. Regional credits include work with: Montana Shakespeare in the Parks, Huntington Theatre Company, Vineyard Playhouse, New Repertory Theatre and Boston Playwrights' Theatre. Mr. Byrnes holds a BFA in theatre from Boston University.



#### DAVID DARLOW

(Cardinal Campeius) returns to Chicago Shakespeare Theater, where he appeared in Julius Caesar, Othello, Timon of Athens and As You Like It. Other Chicago credits include: The Best Man, Power, Humble Boy, Hidden Laughter, No Man's Land, Hapgood, Road to Mecca, Man and Superman, Money, The Importance of Being Earnest, Major Barbara (After Dark Award, 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, Three Hotels, The Heiress (Apple Tree Theatre); Endgame (Jeff Award, American Theater Company); and with Patti LuPone and Audra McDonald in Passion (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: Barney Miller, Barnaby Jones, Early Edition, Prison Break, and several movies of the week.



#### WILLIAM DICK

(Sir Thomas Lovell) returns to Chicago Shakespeare Theater, where his credits include: Timon of Athens, The Madness of George III, The Taming of the Shrew, Macbeth, The Comedy of Errors, Cymbeline, Troilus and Cressida, The Two Noble Kinsmen, A Flea in Her Ear, Much Ado About Nothing and The Merchant of Venice. Other Chicago credits include: The Odd Couple (Northlight Theatre); The Pitmen Painters (Time-Line Theatre Company); End Days, Accidental Death of an Anarchist (Next Theatre Company); A Christmas Carol (Drury Lane Oakbrook); Moonlight and Magnolias, House and Garden, The Goat or Who is Sylvia? (Goodman Theatre); and We All Went Down to Amsterdam (Steppenwolf Theatre Company). Regional credits include the Father in Eurydice (Milwaukee Repertory Theater) and work at Michigan Public Theatre, Studio Arena Theatre and the Los Angeles Theatre Center. Television credits include Leverage and Chicago Fire. Film credits include: The Company, Ice Harvest, Stranger Than Fiction, The Break Up, The Promotion, The Merry Gentleman, Fred Claus and Oz The Great and Powerful.



#### **KEVIN GUDAHL**

(Surveyor/Griffith/Sir Thomas More) returns to Chicago Shakespeare Theater, where his credits include: The School for Lies, the title roles in Macbeth, Antony and Cleopatra and Troilus and Cressida; William Shakespeare in Elizabeth Rex, Brutus in Julius Caesar, Fredrick in A *Little Night Music, Hal in Henry* IV Parts 1 and 2, and Kayama in Pacific Overtures. Recent credits include Proof (Court Theatre) and A Kiss for Two (Black Hills Playhouse). Other Chicago credits include work with: Goodman Theatre, Writers' Theatre, Marriott Theatre, Northlight Theatre, Remy Bumppo Theatre Company, Drury Lane Theatre Oakbrook and Victory Gardens Theater. International credits include: five seasons with Stratford Shakespeare Festival (Canada); The Canadian Stage (Toronto); Donmar Warehouse (London); and Royal Shakespeare Company (CST tour). Television credits include: *Boss* (Starz); *The Chicago Code*(FOX); and *Early Edition* (CBS). Film credits include: *While You Were Sleeping, Home Alone III* and *The Poker House.* 



NATHAN M. HOSNER (Lord Chamberlain) returns to Chicago Shakespeare Theater, where his credits include: The Madness of George III and As You Like It. Other Chicago credits include: Hesperia (Writers' Theatre); A Christmas Carol (Goodman Theatre); Henry Higgins in My Fair Lady (Paramount Theatre); and the title role in Macbeth (First Folio Theatre). Regional credits include: Troilus and Cressida, Richard III, Royal Family (American Players Theatre); The Game's Afoot or Holmes for the Holidays (New Theatre); Othello, The Three Musketeers, The Comedy of Errors, All's Well That Ends Well, the title role in Hamlet (Alabama Shakespeare Festival); Dracula, The Comedy of Errors (Arkansas Shakespeare Theatre); Wit, The Seagull, Mrs. Warren's Profession, The Comedy of Errors, Moonlight and Magnolias (Boars Head Theater); King Lear, As You Like It (Illinois Shakespeare Festival); The Importance of Being Earnest, The Tempest, A Midsummer Night's Dream, Tartuffe (Door Shakespeare); and Lombardi/The Only Thing (Madison Repertory New Play Festival). Mr. Hosner is a graduate of the Royal Academy of Dramatic Art, London.

#### PROFILES



#### SCOTT JAECK

(Cardinal Wolsey) returns to Chicago Shakespeare Theater, where his credits include: Twelfth Night, Troilus and Cressida, Henry IV Parts 1 and 2 (CST and Royal Shakespeare Company), Much Ado About Nothing, The Merchant of Venice, The Merry Wives of Windsor, Julius Caesar, Love's Labor's Lost and Richard II. Other Chicago credits include Three Sisters, Time Stands Still, Penelope (Steppenwolf Theatre); Stage Kiss, Mary, The Seagull, Dinner with Friends (Goodman Theatre); Inherit the Wind, Red Herring, How I Learned to Drive (Northlight Theatre); Someone Who'll Watch Over Me (Victory Gardens Theater); Benefactors and Our Town (Writers' Theatre). Broadway credits include August: Osage County and The Night of the Iguana. Regional credits include: Tamburlaine, Edward II (Shakespeare Theatre Company); Inherit the Wind (Cleveland Playhouse); How I Learned to Drive (Alliance Theatre); Dinner with Friends (Indiana Repertory Theatre); and Romeo and Juliet (Milwaukee Repertory Theater). Film credits include The Lucky Ones and Washington Square. Television credits include: Person of Interest, Elementary, Boardwalk Empire, Prison Break, E.R., NYPD Blue, Seinfeld and Star Trek: Voyager and Next Generation.



**ORA JONES** (*Queen Katherine*) returns to Chicago Shakespeare Theater, where her credits include:

Sunday in the Park with George, Queen Charlotte in The Madness of George III, Nurse in Romeo and Juliet, Maria in Twelfth Night, Lucienne in A Flea in Her Ear (After Dark Award); and Mistress Ford in The Merry Wives of Windsor. She is a member of the Steppenwolf Theatre Company Ensemble, where her credits include: Three Sisters, Middletown, The Brother/Sister Plays, The Violet Hour, Carter's Way, Morningstar, The Unmentionables and The Crucible. Other Chicago credits include: My Kind of Town (TimeLine Theatre Company); Mrs. Rittenhouse in Animal Crackers, Elizabeth I in The Beard of Avon (Goodman Theatre); Gwen in Execution of Justice (About Face Theatre); and Stage Manager for Our Town (After Dark Award, Writers' Theatre). Film and television credits include: Were the World Mine, Stranger than Fiction, The Weatherman, Save the Last Dance, the ABC pilot Powers and Matadors for FX.



#### DAVID LIVELY

(Duke of Norfolk) returns to Chicago Shakespeare Theater, where his credits include: Julius Caesar, Beauty and the Beast, Timon of Athens, The Madness of George III, Romeo and Juliet (2005, 2010) Macbeth, Amadeus, Henry IV in Henry IV Parts 1 and 2 (at CST and at the Royal Shakespeare Company, Stratford-upon-Avon), Much Ado About Nothing, King John, A Midsummer Night's Dream, among others. Other Chicago credits include: White Christmas, The Drowsy Chaperone, My Fair Lady, Beauty and the Beast, 1776 (Marriott Theatre); Sherlock's Last Case, 1776, Camelot, Anything Goes, My Fair Lady, The Foreigner (Drury Lane Theatre);

and Hay Fever (Court Theatre). Regional credits include: national tour of Twelve Angry Men (Roundabout Theatre Company); and productions with Asolo Repertory Theatre, Milwaukee Repertory Theater, Indiana Repertory Theatre, Virginia Stage Company, Geva Theatre, New Stage Theatre and The Kennedy Center. Television credits include: The Chicago Code, Prison Break (FOX); What About Joan, Cupid (ABC); and George Washington (CBS). Film credits include The Opera Lover and Contagion.



#### ANDREW LONG

(Duke of Buckingham/Thomas Cranmer) makes his Chicago Shakespeare Theater debut. Other theater credits include: The Bridge Project Richard III directed by Sam Mendes (Old Vic. BAM, international tour): title roles in Coriolanus and Antony and Cleopatra, among other numerous roles (Shakespeare Theatre Company); M Butterfly, Gross Indecency (Guthrie Theater); Educating Rita (Huntington Theatre); My Fair Lady, I Am My Own Wife (Signature Theatre); Amadeus, Copenhagen, title role in Pirandello's Enrico IV, Metamorphoses (Repertory Theatre of St. Louis); title role in Richard III (Denver Center Theatre); Frozen (Studio Theatre); Good People, Agamemnon and His Daughters (Arena Stage); Oliver, Democracy (Olney Theatre); Romeo and Juliet (Folger Theatre); Cobb (Chautauqua Theater Company); and productions with Cincinnati Playhouse, Delaware Theater Company, O'Neill Center, Shakespeare Theatre of New Jersey, Alabama, Oregon and Illinois Shakespeare Festivals, and Pioneer Theatre. Film credits include Blue Jasmine. Mr. Long

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received the 2007 Will Shakespeare Award and was a 2010 Lunt Fontanne fellow. He received his MFA from Alabama Shakespeare Festival/University of Alabama.



MIKE NUSSBAUM (Duke of Suffolk) returns to Chicago Shakespeare Theater, where his credits include: Follies, Shylock in The Merchant of Venice, Gremio in The Taming of the Shrew, Polonius in Hamlet, Justice Shallow in Henry IV Parts 1 and 2 (CST and on tour to the Royal Shakespeare Company, Stratford-upon-Avon) and Doctor Tambouri in Passion. His decades of Chicago credits include: Ben in Broadway Bound (Drury Lane Theatre); Shelley Levine in the revival of Glengarry Glen Ross, Roberto in Death and the Maiden, Fletcher in El Salvador (Steppenwolf Theatre Company); and Sigmund Freud in Freud's Last Session (Mercury Theater). New York and international credits include: Peter Brook's production of The Cherry Orchard (on tour to New York, Moscow, St. Petersburg, Tblisi and Tokyo); and original productions of the David Mamet plays American Buffalo as Teach and Glengarry Glen Ross as Aaranow (Chicago and Broadway). Regional credits include Solomon Galkin in the premiere of Deb Margolin's Imagining Madoff (Theater J). He was honored last summer by the Sarah Siddons Society.



CHRISTINA PUMARIEGA (Anne Boleyn) makes her Chicago Shakespeare Theater debut. Broadway credits include Seminar by Theresa Rebeck, directed by Sam Gold. Off Broadway credits include: Volpone opposite Stephen Spinella, The Witch of Edmonton (Red Bull Theater); Uncle Vanya (u/s, Soho Rep); Catch-22 (Lucille Lortel Theatre); and All Eyes and Ears (INTAR). Off off Broadway credits include Alice-GraceAnon (New Georges) and Enfrascada by Tanya Saracho (Clubbed Thumb), among others. Regional credits include productions with: Shakespeare Theatre Company, Huntington Theatre Company, Hartford Stage, Merrimack Repertory Theatre and Actor's Theatre of Louisville. Film credits include Notes on Being Young and The Funeral. Ms. Pumariega has received the Connecticut Critics Circle Award, the McNamara Family Creative Arts Grant and was an Old Vic/Public Theatre TS Eliot Exchange Fellow. She holds her MFA from NYU's Graduate Acting Program.



SAMUEL TAYLOR (Thomas Cromwell) returns to Chicago Shakespeare Theater, where he appeared in Julius Caesar, The School for Lies, Timon of Athens and The Feast: an intimate Tempest. Other Chicago credits include: Lookingglass Alice, Peter Pan (Lookingglass Theatre Company); Hot L Baltimore (Steppenwolf Theatre Company); Hunch-

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#### PROFILES

back (Redmoon); and Macbeth (Greasy Joan & Co). Off Broadway credits include Henry V and The Spy. Regional credits include: The Boys Next Door (Syracuse Stage) Romeo and Juliet, As You Like It and Proclivities (Guthrie Theater). Television credits include Boardwalk Empire (HBO) and The Mob Doctor (FOX). Mr. Taylor holds a BFA from the University of Minnesota/Guthrie Theater Actor Training Program. He is co-founder and stakeholder in the Back Room Shakespeare Project.



**GREGORY WOODDELL** (King Henry VIII) makes his Chicago Shakespeare Theater debut. Broadway credits include The Lyons and Cymbeline. Off Broadway credits include: The Lyons (world premiere by Nicky Silver, Vineyard Theatre); Girl Crazy (Encores!, Director: Jerry Zaks); Volpone (Red Bull Theater); and Splitting Infinity (Clurman Theatre). Regional credits include: Some Men (world premiere by Terrence McNally, Philadelphia Theatre Company); School of Night (American premiere, Mark Taper Forum); Miracle at Naples (world premiere, Huntington Theatre Company); Dissonance (Bay Street Theatre); An Ideal Husband, The Merchant of Venice, Cyrano, A Midsummer Night's Dream, Lady Windermere's Fan, Othello, The Two Gentlemen of Verona, Twelfth Night, The Country Wife, Don Carlos, Richard II, The Comedy of Errors (Shakespeare Theatre Company); Gross Indecency (Alley Theatre); Much Ado About Nothing, Richard III (Shakespeare Festival of St. Louis); Much Ado About Nothing and A Midsummer Night's Dream

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(Shakespeare On The Sound). Television credits include: 30 Rock, The Good Wife, Third Watch, Guiding Light (recurring) and One Life to Live (recurring). Mr. Wooddell is a graduate of The Juilliard School.



**BARBARA GAINES** (Director/Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the 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 loseph lefferson 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). She received the Public Humanities Award from the Illinois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines received an Honorary Doctorate of Humane Letters from Dominican University and an Honorary Doctorate of Fine Arts from Lake Forest College. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She made her Lyric Opera debut directing Giuseppe Verdi's Macbeth.

#### JAMES NOONE

(Scenic Designer) returns to Chicago Shakespeare Theater, where his credits include: The Merry Wives of Windsor, Julius Caesar, Richard II, Antony

and Cleopatra, Henry IV Parts 1 and 2 and Hamlet. Broadway credits include: Jekyll and Hyde, A Class Act, A Bronx Tale, and multiple productions with Tony Randall's National Actors Theatre, among others. Off Broadway credits include: Frankie and Johnny in the Claire de Lune (Manhattan Theatre Club); Three Tall Women (Vineyard Theatre); Full Gallop (Westside Theatre); Fully Committed (Cherry Lane Theatre); Cowgirls (Minetta Lane Theatre); Breaking Legs (Promenade Theatre); Boys in the Band (revival, Lucille Lortel Theatre); and Ruthless! The Musical (Players Theatre), as well as productions with Playwrights Horizons, Lincoln Center and Roundabout Theatre Company, among others. Mr. Noone has designed numerous national tours, regional theater productions and operas throughout the US. Awards include: Drama Desk Awards, American Theatre Wing Design Award, two Helen Hayes Awards and an LA Stage Alliance Ovation Award. He is the head of the scenic design department at Boston University.

#### MARIANN S. VERHEYEN

(Costume Designer) returns to Chicago Shakespeare Theater, where her credits include: Elizabeth Rex, The Three Musketeers, The Merry Wives of Windsor (Jeff Award nomination), The Merchant of Venice, King John, Julius Caesar and As You Like It (Jeff Award). Broadway and off Broadway credits include: Peter Pan, Everybody's Ruby (Audelco Award nomination) and Blood Relations (Villager Downtown Theater Award), as well as productions with Second Stage Theatre, The Juilliard School, Public Theater and The York Theatre Company. Regional credits include productions with: Ford's Theatre, Alliance Theatre, Huntington Theatre Company, Pittsburgh Public Theater, Cincinnati Playhouse in the Park, Missouri Repertory Theatre, Boston Ballet and the Alabama, Colorado and Oregon Shakespeare Theatres. Ms. Verheyen has ten years of commercial styling in New York City, and has designed for Disney Cruise Lines, Disney World Animal Kingdom and Sea World San Antonio. Awards: two Boston IRNEs, the SUZI of Atlanta and Distinguished Achievement Awards from the high school and college she attended. She is head of the costume design program at Boston University's College of Fine Arts, School of Theatre.

#### ANNE MILITELLO

(Lighting Designer) returns to Chicago Shakespeare Theater, where her credits include Hamlet (Jeff Award), Timon of Athens (Jeff Award), The Merry Wives of Windsor and The Two Gentlemen of Verona. A recipient of the Obie Award for Sustained Excellence, Ms. Militello has designed numerous Broadway and off Broadway plays, international operas, concert tours, and is the Principal of the architectural lighting firm Vortex Lighting, based in Los Angeles. Recent productions include: The Flying Dutchman (Opéra de Montréal); The Rape of Lucretia (LA Opera); and Eurydice (South Coast Repertory). Ms. Militello recently unveiled a fifteen-story-tall moving light art sculpture entitled "Light Cycles" at the World Financial Center in New York. She has designed productions and concert tours for Sam Shepard, David Lynch, Tom Waits, Leonard Cohen and k.d. lang, among others. A former Walt Disney Imagineer, she is the Head of Lighting Programs at California Institute of the Arts and served as the lighting consultant for Chicago Shakespeare Theater's marquee.

#### LINDSAY JONES

(Original Music and Sound De*signer*) has created music for and designed over twenty productions at Chicago Shakespeare Theater, including: Julius Caesar, The School for Lies, Timon of Athens, Elizabeth Rex, Cymbeline and Henry IV Parts 1 and 2. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre and Lookingglass Theatre Company. Regional credits include productions with: Guthrie Theater, South Coast Repertory, Mc-Carter Theatre, Arena Stage, The Old Globe and Hartford Stage. Off Broadway credits include: Wild With Happy, The Brother/Sister Plays, Top Secret, Rx, 1001 and Beautiful Thing. International credits include productions with the Royal Shakespeare Company (UK) and Stratford Festival (Canada), as well as shows in Austria, Zimbabwe, Scotland and South Africa. He is the recipient of six loseph lefferson Awards, two Ovation Awards, two Drama Desk Award nominations and the Michael Maggio Emerging Designer Award. 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.

#### MELISSA VEAL

(Wig and Make-up Designer) has designed wigs and make-up for over sixty-five productions at Chicago Shakespeare Theater, including: Julius Caesar, The School for Lies, Sunday in the Park with George, Othello: The Remix (CST, London, Germany, Edinburgh), Timon of Athens, Elizabeth Rex (Jeff Award nomination), Follies, The Madness of George III (Jeff Award), As You Like It, Twelfth Night, Macbeth, Amadeus, Funk It Up About Nothin', Othello, Passion, Troilus and Cressida, Henry IV Parts

1 and 2 (at CST and the Royal Shakespeare Company), Rose Rage: Henry VI Parts 1, 2 and 3 (at CST and The Duke on 42nd Street), and all seven CPS Shakespeare! productions. She worked for ten seasons with the Stratford Festival, where she received four Tyrone Guthrie Awards, including the Jack Hutt Humanitarian Award. Other Canadian credits include work with: Shaw Festival, Mirvish Productions and The Grand Theatre in London, Ontario. Ms. Veal received the 2007 Hurckes Award for Artisans and Technicians.

#### HARRISON MCELDOWNEY

(Choreographer) returns to Chicago Shakespeare Theater, where his credits include: Julius Caesar, Sunday in the Park with George, The Merry Wives of Windsor, The Merchant of Venice, Short Shakespeare! Romeo and Juliet, Antony and Cleopatra, All's Well That Ends Well and The Tempest. Mr. McEldowney made his Chicago Lyric Opera debut with Barbara Gaines' critically acclaimed Macbeth. Mr. McEldowney's numerous credits include television, Broadway, off Broadway, West End, Carnegie Hall and the Barcelona Olympics Closing Ceremonies. Film credits include: Sam Mendes' Road to Perdition and Mark Medoff's Children on Their Birthdays. He starred in Ruth Page's Billy Sunday for stage and the televised documentary (Emmy nomination), and his choreography is featured in Dance for Life: The Documentary. He is the inaugural recipient of the Prince Prize and received the Ruth Page, After Dark, and Choo-San Goh Awards for Choreography. Most recently, he contributed choreography to Marriott Theatre's Andrew Lloyd Weber review Now and Forever. Mr. McEldowney is a creative director for Wilson Dow Group and Under the Radar.

#### PROFILES

#### DEBORAH ACKER

(Production Stage Manager) has stage managed the past twenty-three seasons at Chicago Shakespeare Theater. Other stage management credits include: Puttin' on the Ritz (National Jewish Theater); 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.

#### CALYN P. SWAIN

(Assistant Stage Manager) returns to Chicago Shakespeare Theater, where her stage management credits include: production stage manager for Short Shakespeare! The Comedy of Errors and Short Shakespeare! A Midsummer Night's Dream; assistant stage manager for The School for Lies, Timon of Athens, Elizabeth Rex, As You Like It, Aladdin and Amadeus and stage manager for Romeo y Julieta. Other Chicago credits include: August: Osage County, The Pillowman, Harriet Jacobs (Steppenwolf Theatre Company); Cymbeline, The Merchant of Venice, Hamlet (Notre Dame Shakespeare Festival); and numerous productions including M. Proust and Eleven Rooms of Proust with About Face Theatre. Additional stage management credits include productions with: Lookingglass Theatre Company, Grand Rapids Ballet and Anchorage Opera. She holds a BFA from Cincinnati Conservatory of Music (CCM).

#### PROFILES

#### **BOB MASON**

(Artistic Associate/Casting Director) is in his thirteenth season as CST's casting director, where his credits include over eighty productions and twenty-nine plays of Shakespeare's canon. In addition to eighteen productions with Artistic Director Barbara Gaines, other CST productions of note include: a quintet of Stephen Sondheim musicals (Pacific Overtures, Sunday in the Park with George, A Little Night Music, Passion and Follies) directed by Gary Griffin; as well as Rose Rage: Henry VI Parts 1, 2 and 3 directed by Edward Hall; and *The Molière* Comedies directed by Brian Bedford. Additional Chicago casting credits include: the Sondheim/Hal Prince premiere of Bounce (Goodman Theatre and the Kennedy Center for the Performing Arts) and productions for Northlight Theatre and Northwestern University's American Music Theatre Project. Prior to casting, Mr. Mason enjoyed a fifteen-year career as a leff Award-winning Chicago actor and singer, and has been a visiting educator for School at Steppenwolf, Acting Studio Chicago, University of Illinois at Chicago and Northwestern University.

#### **RICK BOYNTON**

(Creative Producer) directs CST's New Classics program devoted to new plays, musicals and adaptations, and focuses on current and future artistic production and planning. New Classics premieres include: Cadre (CST, Johannesburg), Othello: The Remix (CST, London, Germany, Edinburgh), 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, Murder for Two (CST, New York 2013) 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, in which he played Camille (Jeff Award, After Dark Award). As casting director/associate at lane 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 president of the board of the National Alliance for Musical Theatre.



#### CRISS HENDERSON

(Executive Director) has produced CST's past twenty-three seasons. Under his leadership the Theater has become one of the city's major cultural attractions. Honors include the Tony Award for Outstanding Regional Theater as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by Arts Management Magazine at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in Crain's Chicago Business; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago area Theaters, and on the board of the League of Chicago Theatres. Mr. Henderson 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.

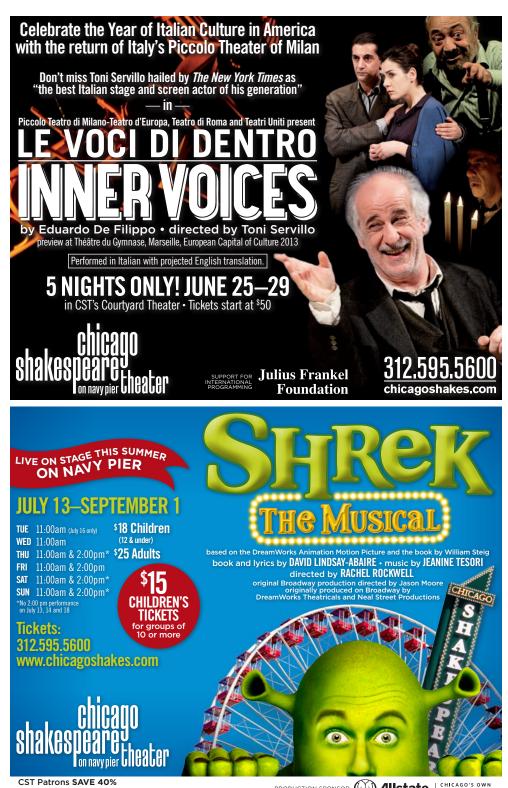
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#### **HENRY VIII**

BY WILLIAM SHAKESPEARE

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Stuart Sherman, Associate Professor of English at Fordham University, is a specialist in eighteenth-century literature and the author of Telling Time: Clocks, Diaries and English Diurnal Form, 1660–1785.

# A pparently we can't get enough of this story.

On any given night of *Henry VIII*'s run, CST will be filled with spectators who remember—in waves probably docketed by generation—other spectacles on the same subject, other tellings of the same tale: films ranging from black-and-white classic (*The Private Life of Henry VIII*) to Oscar-worthy middlebrow (*A Man for All Seasons*), to simmering potboiler (*Anne of a Thousand Days*); TV series toggling from PBS-earnest (*The Six Wives of Henry VIII*) to Showtime-hot (*The Tudors*). And novels compassing roughly the same spectrum of tastes: Phillipa Gregory's mass-market Boleyn series; Hilary Mantel's Booker-anointed trilogy: *Wolf Hall, Bring Up the Bodies*, and still to come, *The Mirror and the Light*.

For centuries, audiences have loved Shakespeare's version too. Until about a hundred years ago, *Henry VIII* held the stage, with *Hamlet, Lear*, and a handful of others, as one of Shakespeare's greatest hits. Actors clamored to perform in it, playgoers to witness it once again.

#### Why?

The question that pulls us toward Henry's story is much the same that propels us through the greatest gangster films: what to do with the man who wants everything, and takes a positive pleasure in destroying lives and upending his world to get it? Like many a hypnotic gangster, Henry proffers us a twofold answer: be him, then flee him. Live vicariously through his voraciousness (we all, after all, want everything too), then cut away to distance and disapproval when the consequences of appetite become too dark to endorse.

But Shakespeare, working alongside his much younger but already eminent collaborator John Fletcher,

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characteristically complicates things. From the start, he makes Henry something of a muddle: intermittently appetitive and assertive (as always), but also whiney, dependent, even dupable. And he places Henry between characters far more formidable, and formidably pitted against each other—Cardinal Wolsey (his ecclesiastical Grand Vizier) and his first wife Katherine—whose ruins he engineers, but whose tragic trajectories generate such heat and light as to outshine, for much of the play, the King's own appetites and aspirations. "These are stars indeed—" remarks one of the play's innumerable onlookers. "And sometimes falling ones," replies another. Wolsey and Katherine fall dazzlingly.

Shakespeare, writing late in his career (there was only one more play to go, followed by three years' silence and an early death), is deeply interested in endings. In fact the play starts with one: a quick kangaroo-court condemnation and execution that will trigger a chain reaction, as we watch the takers-down get taken down in turn by new connivers who will themselves be felled still later on.

The pattern is compelling in itself, but Shakespeare and Fletcher embed it in something far more sumptuous—a show calculated in every way to be a crowd-pleaser, stuffed with stimuli aimed at every region of the brain: courtroom drama (three tense trial scenes, each differently wound and sprung); sex farce (including a strikingly Hefneresque banquet scene early on); and copious lashings of the kinds of spectacle Renaissance Londoners loved most-parade, procession, pageantry. The play's huge cast and extensive stage directions, by far the most elaborately detailed in anywhere in Shakespeare, make clear that in Henry VIII he and Fletcher were striving for a certain kind of high-budget high-body-count realism. They were offering playgoers, for the cheap price of a ticket (and for as long a run as the show might secure), a scale of spectacle that they might otherwise see only occasionally, on the high street or at court.

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From the start, the play's realism flirted fascinatingly with reality itself. Its original title was not the plainvanilla *Henry VIII* but the far more provocative *All Is True*; its first audiences ended up experiencing that truth in extraordinary ways. At the second or third performance, a gun, fired exactly as directed in the script, accidentally set the thatched roof of the Globe theater afire, and quickly brought the house down in flames (though with no harm to audience or actors). When *Henry VIII* then moved to the indoor Blackfriars theater nearby, its interaction with reality worked another way. The trial of Queen Katherine, in effect the play's centerpiece, had actually taken place, eighty-four years earlier, in the very hall where Shakespeare's audience now witnessed its reenactment.

But for early audiences, the historical truth that probably hit closest to home was the christening, in the play's last scene, of the infant who would later, after much turmoil, be crowned Queen Elizabeth. At the play's premiere, in 1613, she had been dead for almost exactly ten years, after a prodigious forty-five-year reign. For any audience member older than twenty-one she would have been a vivid presence in living memory, a phenomenal selfperformer in her own right (and in full and fabulous costume), and the architect of the unprecedented English epoch—all that exploration, conquest, wealth, confidence, and drama onstage and off-that the playgoers themselves now inhabited. In the gorgeous, gleaming, uncannily on-point prophecies spoken by the Archbishop of Canterbury over the infant future Queen, the audience would have heard, and perhaps in large measure assented to, a luminous affirmation of the forces that had shaped their own lives. They were witnessing the genesis of their whole proliferant and prolific culture.

They also, thanks to Shakespeare's and Fletcher's ingenuity, saw much more. So do we. Like those early audiences, we know the future that the characters on stage do not: the execution of Elizabeth's mother less

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than three years after her baby's birth; the four wives (and one more spousal decapitation) still to come; the devastating, deadly religious conflicts that will arise out of the machinations we've just witnessed; the vicissitudes of fortune that will nearly destroy Elizabeth before they make her queen. In any prophecy as roseate as the Archbishop's, all cannot be true because truth is only partial; so much must be left out.

Shakespeare and Fletcher structure *All Is True* in such a way as to make its title less an assured assertion than an open question. It's mainly true that Henry, Wolsey and the rest made these choices and these moves with these consequences. But it's also true, in ways the authors insistently emphasize, that untruths—lies about their enemies, and even about their allies—are the *Realpolitik* medium they work in, breathe, and live by. Nor, it turns out, is truth itself rock-solid. As the play proceeds, judgment proves as malleable as fact: a "bold bad man" can become, even in the eyes of his most ardent enemy, a figure worthy of admiration and honor. Characters change their minds constantly, about themselves (listen to Wolsey's late great speeches) and about others (listen to Katherine's).

You'll likely change yours often too. In *Henry VIII*, all is just true enough to crack the question of truth wide open. ■



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