

CHICAGO SHAKESPEARE THEATER

RICHARD

III





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We are delighted to welcome you to this production of *Richard III* which marks Edward's directorial debut as artistic director. Thank you for joining us as we explore Shakespeare's ferociously contemporary story of power, greed, and ambition. As with all of Shakespeare's work, there's a twist—his villain presents as a witty Machiavel albeit a murderous one. We hope it is a riveting, thrilling time for you in the theater.

The idea of this production goes back to 2019 when I (Edward) was directing Katy Sullivan in London in the UK premiere of *Cost of Living*. After a week of rehearsals, I rang up Chicago Shakespeare Theater's founder and then artistic director Barbara Gaines and asked if Katy and I could come to Chicago together to do *Richard III*. She immediately said "yes" and wanted to produce it as soon as possible. Of course, the pandemic delayed things...but finally, we're here!

It's a great joy to bring you this production since it was programmed before either of us had any idea we would be serving as Chicago Shakespeare Theater's next leaders. A happy coincidence indeed.

Shakespeare will continue to be core to our organization and at the heart of our vision moving forward. His words and ideas are more relevant and resonant than ever, and we are committed to bringing the highest quality productions and interpretations to our stages.

Our most sincere thanks,

Edward Hall
Artistic Director
Carl and Marilyn Thoma Chair

Kimberly Motes
Executive Director

About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—plays, musicals, world premieres, family productions, and theatrical presentations from around the globe—alongside education programming for students, teachers, and lifelong learners, and engagement with communities across the region.

Founded in 1986, the Theater has evolved to present as many as twenty productions and 650 performances annually and has been honored with numerous awards. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. The Theater is also dedicated to welcoming the next generation of theatergoers.

A national leader in the field, the Theater's arts-in-literacy programs support the work in classrooms across the region for tens of thousands of students each year by bringing complex texts to life onstage and through professional learning opportunities for teachers. Now in its twelfth year, Chicago Shakespeare in the Parks is a key component of CoLab, the Theater's year-round program rooted in engagement with neighborhoods and collaborations with local artists.

As a nonprofit organization, Chicago Shakespeare is, at its core, about people: connecting audiences and artists, partnering with teachers and students, and sharing with friends and neighbors. It is in this spirit that the Theater upholds its commitment to be an increasingly diverse, equitable, inclusive, and accessible organization. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake, William Shakespeare.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural hub—inviting audiences, artists, and community members to share powerful stories that connect and inspire.

BOARD OF DIRECTORS

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In Memoriam
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Students in conversation with Shakespeare's work— setting the stage for lifelong learning

A national leader in the field, Chicago Shakespeare Theater's arts-in-literacy programs support the work in classrooms across the region by bringing complex texts to life onstage and through professional learning opportunities for teachers.



Students own their voices onstage

Hundreds of high school students and their teachers from around Chicagoland participated in our 7th annual Chicago Shakespeare Slam this fall. A series of workshops and school rehearsals culminated in the high-energy Final Bout in the Courtyard Theater in December. These talented young people collaborated to make Shakespeare's timeless text their own.



20 years of professional development

Meaningful connections are being forged with our 20th cohort of Bard Core, a year-long seminar for Chicago Public School teachers. The hands-on curriculum introduces drama-based strategies for engaging students with Shakespeare and other challenging texts and has now impacted the classroom learning of countless students over two decades.



Meet our new leader in education

Nora Carroll has been named Director of Lifelong Learning and Education, Ray and Judy McCaskey Education Chair.

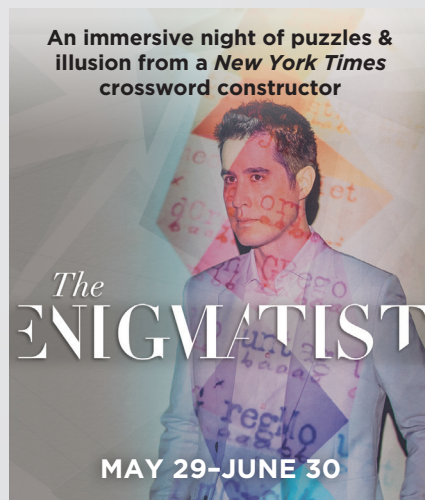
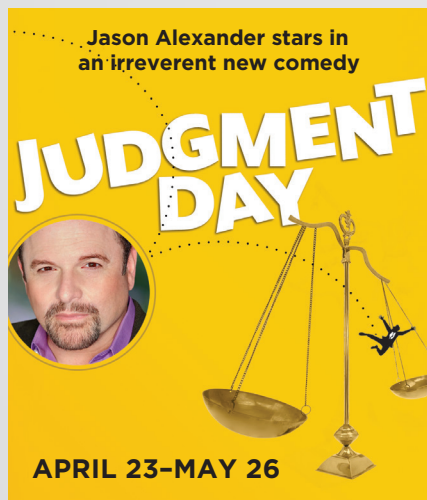
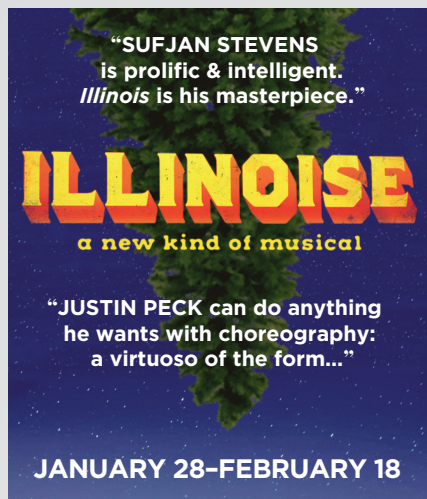
A graduate of the University of San Diego and NYU's Tisch School of the Arts, she has performed with major regional theaters nationwide—including Chicago Shakespeare Theater—and has shared her passion for the arts with students ages 10–24. In this role, Nora will uphold our mission to create learning experiences for all audiences.

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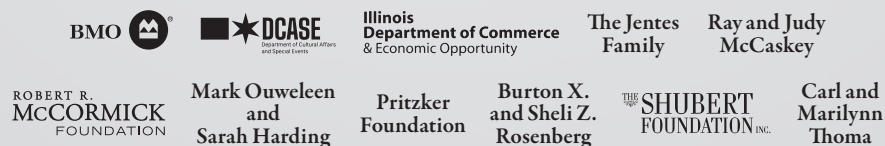
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Chicago Shakespeare Theater is proud to recognize the sustaining partnership of our Major Season Supporters, whose visionary support ensures that we live out our artistic mission for audiences today and for generations to come.



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shakespeare theater

EDWARD HALL
Artistic Director
Carl and Marilynn Thoma Chair

KIMBERLY MOTES
Executive Director

RICK BOYNTON
Creative Producer

presents

RICHARD III

by WILLIAM SHAKESPEARE

Scenic and Costume Design
MICHAEL PAVELKA

Lighting Design
MARCUS DOSHI

Sound Design
PORNCANOK
KANCHANABANCA

Music Direction, Arrangements,
and Original Music
JON TRENCHARD

Casting
BOB MASON

Production Stage Manager
JESSICA FORELLA

directed by EDWARD HALL

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ANDREWS**

Michael
Charles Litt

Additional support provided by the
Nicholas and Mary Babson Fund to Support Chicago Actors

Production elements supported by the
Anstiss and Ronald Krueck Stage Design Fund

Company

CAST *(in order of appearance)*

Richard III, *Duke of Gloucester, later King Richard III*
 King Edward IV, *his brother*
 George, *Duke of Clarence, also his brother*
 Queen Elizabeth, *King Edward IV's wife*
 Lord Rivers, *her brother*
 Lord Hastings
 Sir Richard Ratcliffe
 Lady Anne
 Duke of Buckingham
 Queen Margaret, *widow of King Henry VI*
 Sir William Catesby
 Two Murderers

Duchess of York, *Richard III's mother*
 Bishop of Ely
 Edward, *Prince of Wales, King Edward IV's son*
 Richard, *Duke of York, King Edward IV's son*
 Tyrell
 Duke of Norfolk
 Lord Stanley
 Earl of Richmond, *his stepson*

KATY SULLIVAN*
 DEMETRIOS TROY*
 SCOTT AIELLO*
 JESSICA DEAN TURNER*
 SEAN FORTUNATO*
 ERIK HELLMAN*
 DEBO BALOGUN*
 JAEDA LAVONNE*
 YAO DOGBE*
 LIBYA V. PUGH*
 ANATASHA BLAKELY
 MO SHIPLEY*
 MARK BEDARD*
 SEAN FORTUNATO*
 E.M. DAVIS
 MO SHIPLEY*
 MARK BEDARD*
 E.M. DAVIS
 ERIK HELLMAN*
 SCOTT AIELLO*
 DEMETRIOS TROY*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **Debo Balogun*** for *Duke of Buckingham*; **Anatasha Blakely** for *Queen Margaret*; **Brade Bradshaw** for *Bishop of Ely/Tyrell, Sir William Catesby, Edward/Murderer*; **E.M. Davis** for *Sir William Catesby, Edward/Murderer*; **Jack Doherty** for *Sir Richard Ratcliffe, Richard/Murderer, King Edward IV/Earl of Richmond*; **Jodi Gage** for *Sir Richard Ratcliffe, Richard/Murderer*; **Jeff Kurysz** for *George/Lord Stanley, Lord Rivers/Duchess of York*; **Keenan Odenkirk** for *Lord Hastings/Duke of Norfolk, King Edward IV/Earl of Richmond*; **Patrick Tombs*** for *Richard III*; **Lauren Winder** for *Lady Anne, Queen Elizabeth, Bishop of Ely/Tyrell*.

ADDITIONAL CREDITS

Production Stage Manager
 Assistant Stage Manager
 Production Assistant
 Assistant Director
 Accessibility Consultant
 Fight Choreographer
 Assistant Music Director
 Intimacy Director
 Fight Captain
 Music Captain
 Directing Shadow
 Assistant Scenic Designer
 Assistant Lighting Designer
 Assistant Sound Designer
 Physical Therapy Partner

JESSICA FORELLA*
 MICHAEL GEORGE*
 ANNA VU
 PETER ANDERSEN
 ALY EASTON
 MATT HAWKINS
 CHARLOTTE RIVARD-HOSTER
 SARAH SCANLON
 YAO DOGBE*
 MARK BEDARD*
 LO WILLIAMS
 ALYSSA MOHN
 YUN LIN
 EMILY HAYMAN
 SHIRLEY RYAN ABILITYLAB

**denotes member of Actors' Equity Association.*

About Today's Performance

The performance will run approximately 2 hours, 35 minutes (including intermission).

The staging depicts scenes of violence that include the use of theatrical blood and prop weaponry, with a moment of simulated gunfire; fog and haze; and brief moments of flashing lights.

If we can help accommodate you during your visit, please speak with our House Manager. 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.

Profiles



KATY SULLIVAN

(Richard III) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *The Long Red Road* (Goodman Theatre); *Lady Windermere's Fan* (Northlight Theatre).

BROADWAY: *Cost of Living* (Manhattan Theatre Club). **REGIONAL:** Hampstead Theatre - London, Williamstown Theatre Festival, The Fountain Theatre, Heritage Theatre Festival, Boston Theatre Company, Timberlake Playhouse, LA New Court Theatre. **FILM:** *T-11 Incomplete*, *Walk On*. **TELEVISION:** *Dexter: New Blood* (Showtime); *Not Quite Narwhal* (Netflix); *Station 19*, *Last Man Standing* (ABC); *NCIS: New Orleans* (CBS); *Legit* (FX); *My Name is Earl* (NBC). **EDUCATION:** BFA in acting and Honorary Doctorate, Webster University. **AWARDS:** Tony Award Nomination, Theatre World Award, Ovation Award, Champions of Change Award, Webster University Young Alumni Award. Nominations: DramaLeague (2018 and 2023), Ovation, Outer Critics Circle, Lucille Lortel. Sullivan is also a Paralympic Athlete, running the 100m for the United States. She is a four-time US Champion and a multiple-time American Record holder.

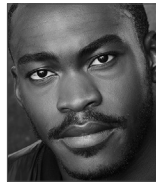


SCOTT AIELLO

(George/Lord Stanley) **CHICAGO SHAKESPEARE:** *The Merry Wives of Windsor*. **CHICAGO:** *A View from the Bridge*, *Judgment at Nuremberg* (Shattered Globe Theatre);

Perfect Mendacity (Steppenwolf Theatre Company); *Broadway Bound* (Pegasus Players, Joseph Jefferson Award - Best Actor in a Supporting Role); *Awake and Sing!*, *Paradise Lost* (TimeLine Theatre Company). **OFF BROADWAY:** *Anna Christie*, *Stalking the Bogeyman*. **INTERNATIONAL:** *A View from the Bridge* (Gate Theatre, Dublin). **REGIONAL:** Marriott Theatre, Trinity Repertory Company, Contemporary American Theater Festival, Asolo Repertory Theatre, Gulfshore Playhouse, Barrington Stage Company. **TELEVISION:** *Chicago Med* (NBC); recurring roles on *American Rust*, *Billions* (Showtime); *Bull*, *Blue Bloods*, recurring role on *The Good Fight* (CBS);

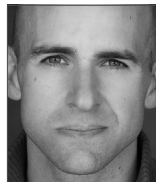
The Last O.G. (TBS). **EDUCATION:** The Juilliard School. Aiello is a member of The Film Reroll Podcast and is a narrator of over 200 audiobooks. scottaiello.com



DEBO BALOGUN

(Sir Richard Ratcliffe) **CHICAGO SHAKESPEARE:** *Measure for Measure*. **CHICAGO:** *Villette*, *Mary Shelley's Frankenstein* (Lookingglass Theatre Company); *Light Falls*,

Red Rex, *Zurich* (Steep Theatre Company); *graveyard shift* (Goodman Theatre); *You Can't Take It with You*, *Fair Maid of the West* (Oak Park Festival Theatre); *Moon Man Walk* (Definition Theatre); *Bobby Pin Girls* (Nothing Without a Company). **REGIONAL:** *Sanctuary City* (Cincinnati Playhouse in the Park); *McCarter Theatre*. **FILM:** *The Christmas Pitch*. **TELEVISION:** *Power Book IV: Force* (STARZ); *Single Drunk Female* (Freeform); *Fargo* (FX); *Chicago Med* (NBC); *neXt* (FOX). Balogun is an artistic associate with Oak Park Festival Theatre and ensemble member with Steep Theatre Company.



MARK BEDARD

(Murderer/Richard) **CHICAGO SHAKESPEARE:** *All's Well That Ends Well*. **CHICAGO:** *A Christmas Carol* (Goodman Theatre). **OFF BROADWAY:** *Promenade* (New York

City Center); *Julius Caesar* (Theatre for a New Audience); *Pride & Prejudice* (Primary Stages); *A Midsummer Night's Dream* (Pearl Theater); *Fashions for Men* (Mint Theater Company). **REGIONAL:** nine seasons with Oregon Shakespeare Festival; four seasons with The Hudson Valley Shakespeare Festival; *Little Shop of Horrors* (Idaho Shakespeare Festival/Lake Tahoe Shakespeare Festival); *The Cocoanuts* (Guthrie Theater); *Roe* (Arena Stage/Berkeley Repertory Theatre); *A Funny Thing Happened on the Way to the Forum* (Geva Theatre); *Cymbeline* (Shakespeare Theatre Company); *Boeing Boeing* (Seattle Repertory Theatre); *Waiting for Godot* (Marin Theatre Company). **TELEVISION:** *The Gilded Age* (HBO); *Evil*, *Madam Secretary*, *The Good Fight*, *Instinct* (CBS); *The Knick* (USA). markbedard.com



ANATASHA BLAKELY

(Sir William Catesby) **CHICAGO SHAKESPEARE:** Debut. **REGIONAL:** *Timon of Athens*, *Coriolanus*, *All's Well That Ends Well*, *The Tempest*, *A Midsummer*

Night's Dream (Utah Shakespeare Festival); *The Comedy of Errors*, *The Winter's Tale* (Kingsmen Shakespeare Company); *Julius Caesar*, *Macbeth* (Alabama Shakespeare Project). **FILM:** *Inch Thick*, *Knee Deep*. **TELEVISION:** *Colony* (USA). **EDUCATION:** BFA in classical acting, Southern Utah University. **AWARDS:** FilmQuest Best Actress, HorrorHaus Best Actress, Houston Horror Film Festival Best Actress.



E.M. DAVIS (Bishop of Ely/Tyrell) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Stateville Voices* (Goodman Theatre); *Otello* (Lyric Opera of Chicago);

At the Table, Plainclothes

(Broken Nose Theatre, both Joseph Jefferson Award winning - Best Ensemble); *Joan* (Northlight Theatre); *Reawakening Desire* (A Red Orchid Theatre); *Blue Stockings* (Promethean Theatre Ensemble, Joseph Jefferson Award Nomination - Best Ensemble); *Macbeth* (Midsommer Flight). **REGIONAL:** South Coast Repertory, Colorado New Play Festival. **FILM:** *I'm Pretty Sure My Therapist Thinks I'm a Bad Actor*, *I Am Me*. **TELEVISION:** 4400 (CW). **AWARDS:** 2023 Sarah Siddons Society Professional Development Grant. Davis is the former Artistic Director of Broken Nose Theatre and their full-length play, *A Phase*, has been taught at the University of Chicago.



YAO DOGBE

(Duke of Buckingham/Fight Captain) **CHICAGO SHAKESPEARE:** *Twelfth Night*, *Short Shakespeare! Macbeth*, *Measure for Measure*. **CHICAGO:** *Intimate*

Apparel (Northlight Theatre); *Routes* (Remy Bumpo Theatre Company). **OFF BROADWAY:** *The Doctor* (Park Avenue Armory); *Nollywood Dreams* (MCC Theater). **REGIONAL:** *Nollywood Dreams*, *Ohio State Murders* (Round House Theatre); *Fly* (Capital Repertory Theatre); *King Lear* (Shakespeare Theatre Company); *Cymbeline* (Utah Shakespeare Festival). **TOURS:** *Othello*, *Love's Labour's Lost* (Montana Shakespeare in the Parks); *Prince Caspian: The Chronicles of Narnia*, *A Christmas Carol* (Hampstead Stage Company). **TELEVISION:** Everett D. Mitchell Documentary, *Homebound* (web series). **EDUCATION:** MFA in acting, University of Houston; BFA in fine arts and graphic design, Norfolk State University.



SEAN FORTUNATO

(Lord Rivers/Duchess of York) **CHICAGO SHAKESPEARE:** over two dozen productions, including Joseph in *The Book of Joseph*, *King Charles III*, *School for Lies*, *Pericles*,

Sunday in the Park with George, *Timon of Athens*, *Rose Rage*. **CHICAGO:** Dr. Frankenstein in *Young Frankenstein* (The Mercury Theater); Applegate in *Damn Yankees* (Marriott Theatre); Mr. Marks in *Intimate Apparel* (Northlight Theatre); Malvolio in *Twelfth Night* (Writers Theatre); Miss Trunchbull in *Matilda*, Detective Cioffi in *Curtains* (Drury Lane Theatre); 2666 (Goodman Theatre); Court Theatre, Porchlight Music Theatre, Theatre at the Center, TimeLine Theatre Company, Remy Bumpo Theatre Company, About Face Theatre, First Folio Theatre, Next Theatre. **OFF BROADWAY:** *Rose Rage* (The Duke on 42nd Street). **REGIONAL:** Intiman Theatre, Old Globe Theatre, seventeen seasons with Peninsula Players Theatre. **FILM:** *The Merry Gentleman* directed by Michael Keaton.

TELEVISION: Antoon Dumini in *Fargo* (FX); *Chicago PD*, *Chicago Med*, *Chicago Fire* (NBC). **AWARDS:** ten Joseph Jefferson Award nominations, After Dark Award.



ERIK HELLMAN

(Lord Hastings/Duke of Norfolk) **CHICAGO SHAKESPEARE:** *The Madness of George III*, *The Taming of the Shrew*, *Macbeth*, *Edward II*.

CHICAGO: *Ring of Fire* (Drury Lane Theatre); Captain Von Trapp in *The Sound of Music* (Marriott Theatre); *Lindiwe*, *Familiar*, *The Burn*, *The Crucible* (Steppenwolf Theatre Company); *Othello*, *Mousetrap*, *One Man Two Guvnors*, *The Misanthrope*, *Proof*, *The Good Book*, *The Mystery of Irma Vep*, *The Comedy of Errors*, *Titus Andronicus*, *Arcadia* (Court Theatre); *Smart People*, *Marjorie Prime* (Writers Theatre); *Georgiana and Kitty*, *Miss Bennet*, *Shining Lives*, *Lost in Yonkers* (Northlight Theatre); *Eastland* (Lookingglass Theatre Company); *Luna Gale* (Goodman Theatre). **REGIONAL:** *Let The Right One In* (Berkeley Repertory Theatre); Milwaukee Repertory Theater, Indiana Repertory Theatre, Syracuse Stage, Geva Theatre. **FILM:** *The Dark Knight*, *Walden*, *The Killer*. **TELEVISION:** *Chicago Fire*, *Chicago PD* (NBC); *Empire* (FOX); *The Good Fight* (CBS); *Mrs. America*, *Fargo* (FX); *61st Street* (AMC/CW).



JAEDA LAVONNE

(Lady Anne) **CHICAGO SHAKESPEARE:** *Twelfth Night*. **CHICAGO:** *The October Storm* (Raven Theatre); understudy in *Chlorine Sky* (Steppenwolf Theatre Company).

REGIONAL: *Toni Stone*, *Dance Nation* (Unicorn Theatre); *The Tempest* (Heart of America Shakespeare Festival/University of Missouri-Kansas City). **EDUCATION:** MFA in acting, University of Missouri-Kansas City. LaVonne is an adjunct professor at Morton College.



LIBYA V. PUGH

(Queen Margaret) **CHICAGO SHAKESPEARE:** Short Shakespeare! *Macbeth*. **CHICAGO:** *Dreams of Sarah*, *Breedlove* (Goodman Theatre); Claudia in

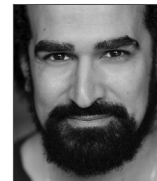
The Bluest Eye, Julia in *Wedding Band* (Steppenwolf Theatre Company); Berniece in *The Piano Lesson*, *From The Mississippi Delta* (Congo Square Theatre Company). **OFF BROADWAY:** *Tori Sampson's This Land Was Made*, Colman Domingo's *Dot* (Vineyard Theatre). **REGIONAL:** *How to Catch Creation* (Geva Theatre); *The Bluest Eye* (The New Victory Theater); *The Odyssey* (Lookingglass Theatre Company in NY); *Clybourne Park* (Alley Theatre); *The Completely Fictional - Utterly True - Final Strange Tale of Edgar Allen Poe*, *The Rivals*, *Caroline, or Change* (Baltimore Center Stage); Portia in *Julius Caesar* (Shakespeare on the Sound); *Doubt* (Peterborough Players); *Hamlet* (Baltimore Shakespeare); *Romeo and Juliet*, *Ain't Supposed to Die a Natural Death* (Classical Theatre of Harlem); *A Christmas Carol* (Milwaukee Repertory Theater); Rosalind in *As You Like It* (Milwaukee Shakespeare); *Smoldering Fires* (First Stage Milwaukee). **TELEVISION:** *FBI* (CBS); *Jessica Jones* (Netflix); *Jack's Big Music Show* (USA); *Law and Order SVU* (NBC); *One Life to Live* (ABC). **FILM:** *The Kindergarten Teacher*, *Under the City*, *Dark Seed*.



MO SHIPLEY

(Murderer/Edward) **CHICAGO SHAKESPEARE:** understudy for *Nell Gwynn*. **CHICAGO:** *Villette* (Lookingglass Theatre Company); *Corduroy* (Emerald City Theatre);

Southern Gothic (Windy City Playhouse); *50 in 50! A City-wide Celebration* (Free Street Theatre); *The Stranger and the Shadow* (Rough House Puppets); *Roundheads and Pointed Heads* (Red Tape Theatre); *No Matter How Hard We Try* (Trap Door Theatre). **REGIONAL:** St. Louis Shakespeare Theatre. **TELEVISION:** *Chicago Med* (NBC). **FILM:** *I Didn't Mean to Go Mental*, *Zen Room*, *Broken Bridge*. **EDUCATION:** BFA in fine arts, Birmingham Southern College.



DEMETRIOS TROY

(King Edward IV/Earl of Richmond) **CHICAGO SHAKESPEARE:** *Henry V*, *Julius Caesar*, *Timon of Athens*, *Richard III*, *King Charles III*, Short Shakespeare! *Romeo and*

Juliet. **CHICAGO:** *2666*, *The Happiest Song*, *Plays Last*, *A Christmas Carol*, *The Seagull*, *The Good Negro* (Goodman Theatre); *The Wheel* (Steppenwolf Theatre Company); *Treasure Island* (Lookingglass Theatre Company/Berkeley Repertory Theatre); *Inana*, *Blood and Gifts*, *Danny Casolaro Died For You* (TimeLine Theatre Company); *Never the Sinner* (Victory Gardens Theater); *Welcome Yule*, *The Soldier's Tale* (Chicago Symphony Orchestra); *Working* (Broadway Playhouse); *Awake and Sing* (Northlight Theatre). **REGIONAL:** *Julius Caesar*, *A Midsummer Night's Dream* (Door Shakespeare); *The Boys Next Door* (Syracuse Stage); *12 Angry Men* (Indiana Repertory Theatre); *Julius Caesar* (Utah Shakespeare Festival); *King Lear*, *The Merry Wives of Windsor* (Riverside Shakespeare); *King Lear*, *Tartuffe*, *Junk* (Milwaukee Repertory Theater). **TELEVISION:** *Chicago PD*, *Chicago Fire* (NBC); *Mob Doctor*, *Empire*, *The Chosen* (FOX); *Utopia* (Amazon Prime Video). **EDUCATION:** BA, DePaul University/Barat College; MFA, University of South Carolina. Troy is a voice actor and director for *Relevant Radios*: *The Merry Beggars*, a foley artist at Unshackled PGM, and an artistic associate at TimeLine Theatre Company.



JESSICA DEAN TURNER

(Queen Elizabeth) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Last Night and the Night Before*, *1919* (Steppenwolf Theatre Company); *Roe*, *Lottery Day* (Goodman

Theatre); *Tiny Beautiful Things* (Victory Gardens Theater); *Red Rex* (Steepest Theatre, Joseph Jefferson Award Nomination — Best Supporting Actress); *United 232*, *Season on the Line* (The House Theatre of Chicago). **REGIONAL:** Illinois Shakespeare Festival, Arkansas Shakespeare Festival, Great River Shakespeare Festival, Riverside Theatre. **FILM:** *The Tensile Strength of Air*,

You Too, *Black Womxn*. **TELEVISION:** *Paper Girls* (Amazon); *Crisis*, *Chicago P.D.* (NBC); *The Chi* (Showtime). **EDUCATION:** BFA in acting, University of Illinois-Urbana Champaign; MA in theatre, New York University.



BRADE BRADSHAW

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Mosque4Mosque* (About Face Theatre); *Queen Eye: The Musical Parody* (The Second City); *Don't Let the*

Pigeon Drive the Bus, *Junie B. Jones*, *The Musical* (Young People's Theatre of Chicago). **REGIONAL:** Milwaukee Repertory Theater, Baltimore Center Stage, Creede Repertory Theatre, The Little Theatre On The Square, Third Avenue Playhouse, Children's Theater of Madison, Jackson Hole Playhouse. **EDUCATION:** BFA in acting, Oklahoma City University.



JACK DOHERTY

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **REGIONAL:** *Coriolanus*, *Timon of Athens* (Utah Shakespeare Festival); *White Christmas*, *The Mousetrap*, *The Secret*

Garden (Round Barn Theatre). **EDUCATION:** BFA in acting, Western Michigan University.



JODI GAGE (Understudy)

CHICAGO SHAKESPEARE: Rosalind understudy in *As You Like It*. **CHICAGO:** *Night Watch* (Raven Theatre); *The Writer* (Steepest Theatre); *Merrily We Roll Along*

(Blank Theatre); *Teenage Dick* (Theater Wit); *Next to Normal* (Dunes Summer Theater). **REGIONAL:** Milwaukee Repertory Theater, Pittsburgh Civic Light Opera, PICT Classic Theatre, The REP, Pittsburgh Playhouse, City Theatre Company, The Theatre Factory. **INTERNATIONAL:** Theatre Lumina. **OPERA:** Lyric Opera of Chicago. **TELEVISION:** *Chicago Med* (NBC).

EDUCATION: MFA in theatre, Point Park University; BM in opera performance, Oberlin Conservatory of Music. Jodigage.com

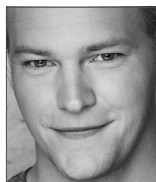


JEFF KURYYSZ

(Understudy)

CHICAGO SHAKESPEARE: *All's Well That Ends Well*, *The Comedy of Errors*, *As You Like It*, *Shakespeare in Love*. **CHICAGO:** *Revolutions*,

Support Group for Men (Goodman Theatre); *33 to Nothing* (A Red Orchid Theatre); *The Legend of Georgia McBride* (Northlight Theatre); *Verboten* (The House Theatre of Chicago); *Zurich* (Steep Theatre); *One Came Home* (Lifeline Theatre); *Romeo and Juliet* (Teatro Vista); *All My Sons* (Eclectic Theatre Co.); *Amadeus* (Boho Theatre). **REGIONAL:** *As You Like It* (Milwaukee Repertory Theater); *Richard III*, *Twelfth Night*, *The Tempest* (Arkansas Shakespeare Theatre). **TELEVISION:** *Mayor of Kingstown* (Paramount+); *Chicago Med*, *Chicago Fire*, *Crisis* (NBC); *Proven Innocent* (FOX). **EDUCATION:** The School at Steppenwolf, Illinois State University.



KEENAN ODENKIRK

(Understudy)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Hamlet*, *Who's Afraid of Virginia Woolf* (Invictus Theatre Company, Joseph Jefferson Award - Best

Production); *Cymbeline* (Midsommer Flight); *Mercury Hamlet* (Quicksilver Shakespeare). **REGIONAL:** Mississippi Bend Players. **FILM:** *That Night, Honeycrisp*. **TELEVISION:** *Justified*, *City Primeval* (FX), *Chicago Fire* (NBC). **EDUCATION:** BFA in theater/ computer science, Augustana College; Black Box Acting Studio. **AWARDS:** Hilton Worldwide Award for Distinguished Performance by an Actor in a Supporting Role (2015); National Partners American Theatre Classical Acting Award (2018).



PATRICK TOMBS

(Understudy)

CHICAGO SHAKESPEARE: Debut. **OFF BROADWAY:** *Lautrec in Paris*, *Matata and Jesse James: An American Tragedy*, *Nana*, *What Grows*, *Hephaestus*.

REGIONAL: Delaware Theatre Company, Westchester Broadway Theatre, Axelrod Performing Arts Center, New Paradigm Theatre.



LAUREN WINDER

(Understudy)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *Drunk Shakespeare*. **REGIONAL:** *Great Expectations*, *Cymbeline*, *Macbeth*, *Love's Labor's Lost*

(Great River Shakespeare Festival); *The Blue Window*, *Mr. Burns: A Post-Electric Play* (Clarence Brown Theater).



EDWARD HALL

(Director/Artistic Director, *Carl and Marilyn Thoma Chair*). *Richard III* marks Edward Hall's debut production as artistic director since joining Chicago Shakespeare

Theater in Fall 2023. He previously directed the Jeff Award-winning *Rose Rage* trilogy at CST in 2003. Edward has built his love of Shakespeare around original interpretations of the Bard's plays, staging acclaimed productions in London's West End and on tour around the globe. He led the UK's Hampstead Theatre for nearly a decade, transforming it into one of the nation's most successful theaters for new work development, with over 100 world premieres. He was the founder and Artistic Director of Propeller Shakespeare for twenty years touring across the US, Europe, Asia, and beyond. He has served as an Associate Director at the National Theatre and Old Vic in London. His extensive film and television credits include *The Heist Before Christmas* starring Timothy Spall, *Blithe Spirit* starring Dame Judi Dench, multiple HBO and BBC series, and the season 4 finale for *Downton Abbey*.



KIMBERLY MOTES

(Executive Director)

Kimberly Motes joins CST this season after serving for over seven years as Managing Director for the Tony Award winning Children's Theatre

Company (CTC), the nation's largest and most acclaimed theater dedicated to multi-generational audiences. During her tenure, CTC produced 46 plays/musicals including 15 commissioned new works and six co-productions/transfers, increased contributed income, completed a \$25 million capital campaign, and achieved the highest ticket sales in its history. Kimberly has held leadership roles in the arts and higher education in Minnesota including Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement for the College of Saint Benedict, Managing Director at Theater Latté Da, and Executive Director at the Cowles Center for Dance and the Performing Arts. Kimberly spent 13 years in Washington, D.C., where she was the Director of Development at Arena Stage and led adult arts education programming and a ballet training program with legendary ballerina Suzanne Farrell at the John F. Kennedy Center for the Performing Arts. Her career began at The Washington Ballet. She has also served on grant panels for the National Endowment for the Arts and the Minnesota State Arts Board.

MICHAEL PAVELKA

(Scenic and Costume Designer)

CHICAGO SHAKESPEARE: *Rose Rage*. **LONDON'S WEST END:** *Funny Girl*, *The Go Between*, *Macbeth*, *Holiday*, *Robin Prince of Sherwood*, *Leonardo*, *Twelve Angry Men*, *Other People's Money*, *How the Other Half Loves*, *Absurd Person Singular*, *A Few Good Men*, *The Constant Wife*, *Blues in the Night*, *A Midsummer Night's Dream*, *Rose Rage*.

OFF BROADWAY: *Blues in the Night*, *Rose Rage*, *The Comedy of Errors*, *The Taming of the Shrew*, *Twelfth Night*, *The Merchant of Venice*, *A Midsummer Night's Dream*. **OFF**

WEST END: *Two Lips Indifferent Red*, *Fashion*, *Cell Mates*, *I and You*, *Cost of Living*, *Bet Noir*, *Liola!*. **REGIONAL:** Seattle Repertory Theatre, Spoleto Festival, Birmingham Repertory,

Leicester Haymarket Theatre, Manchester Library Theatre Company, Watford Palace, Chichester Festival Theatre, West Yorkshire Playhouse, Liverpool Playhouse, Nottingham Playhouse, Coventry Belgrade, Nuffield Theatre. **INTERNATIONAL:** *Edmond*, *The Odyssey*, *The Two Gentlemen of Verona*, *Henry V*, *Julius Caesar*, *The Taming of the Shrew*, *Death of a Salesman*, *Hayfever*, *The Hanging Gardens*, *The Last Laugh*, *Maama Nalukalala Ne'zzadde Lye* (Mother Courage), *The Flip Side*, *The African Choir*. **OPERA:** *A King's Ransom*, *A Midsummer Night's Dream*, *L'Enfant et les Sortilèges*, *La Bella Dormiente nel Bosco*. **DANCE:** *Revelations*, *Off the Wall*. **EDUCATION:** BA in theatre design Wimbledon School of Art; PGCert University of the Arts London. **AWARDS:** Best Design Manchester Evening News Theatre Awards (1996), Best Set Design UK Theatre Awards (2009). Pavelka is Director of the Design Program for Rutgers University at Shakespeare's Globe and External Examiner at the Royal Central School of Speech and Drama, London.

MARCUS DOSHI

(Lighting Designer)

CHICAGO SHAKESPEARE: *Much Ado About Nothing*. **CHICAGO:** multiple productions at Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Chicago Opera Theatre, Lyric Opera of Chicago. **BROADWAY:** *Linda Vista*, *Pass Over*. Doshi's work has been seen extensively off Broadway at most major regional theatres and opera companies, and in eighteen countries across five continents. Author of *Towards Good Lighting for the Stage: Aesthetic Theory for Theatrical Lighting Design* published by Routledge. **EDUCATION:** Wabash College, Yale School of Drama. Doshi is a professor at Northwestern University.

PORNCHANOK KANCHANABANCA

(Sound Designer)

CHICAGO SHAKESPEARE: Debut. **CHICAGO:** *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*, *Describe The Night*, *The Seagull*, *Choir Boy*, *The Bald Sisters* (Steppenwolf Theatre Company); *Gem of the Ocean* (Goodman Theatre).

REGIONAL: Hartford Stage, McCarter Theatre Center, Lincoln Center Theater, Rattlestick Theater, Actors Theatre of Louisville, Geva Theatre, Huntington Theatre

Company, Everyman Theatre, Montana Shakespeare, Oregon Shakespeare Festival, Cincinnati Playhouse, The Repertory Theatre of St. Louis, American Player Theatre, Milwaukee Repertory Theater. **EDUCATION:** BFA, Yale School of Drama. **AWARDS:** 2022 Joseph Jefferson Award, Original Music in a Play. Kanchanabancha is a Thai artist, sound designer and composer, and a member of the Theatrical Sound Designers and Composers Association and USA Local 829. www.wishnok-music.com

JON TRENCHARD (*Music Direction, Arrangements, and Original Music*)
CHICAGO SHAKESPEARE: Debut. **OFF BROADWAY & INTERNATIONAL:** *Richard III*, *The Comedy of Errors*, *The Merchant of Venice*, *Twelfth Night*, *The Taming of the Shrew* (Propeller/The Brooklyn Academy of Music). **LONDON'S WEST END:** *Swallows & Amazons*. **UNITED KINGDOM:** *Vice Versa* (The Royal Shakespeare Company); *Blythe Spirit*, *A Christmas Carol*, *Dead of Night*, *The Petworth Plays*, *Not Half Bard*, *The Secret Diaries of Adrian Mole*, *Aged 13 3/4*. **EDUCATION:** Oxford University, The London Academy of Performing Arts. **AWARDS:** New York Drama Desk Nomination for Outstanding Music for a Play, *The Taming of the Shrew*.

MATT HAWKINS (*Fight Choreographer*)
CHICAGO SHAKESPEARE: fight choreographer, assistant director, director, and actor in over twenty productions including Fight Choreographer for the recent production of *Twelfth Night*. **REGIONAL:** director for upcoming productions of *A Chorus Line* (University of Notre Dame), *Little Shop of Horrors* (Penobscot Theatre). **AWARDS:** five Joseph Jefferson Awards, 16 total nominations. **EDUCATION:** BFA in acting from Southern Methodist University, MFA in directing from The University of Iowa. Hawkins is an associate professor at the University of Notre Dame, where he serves as the director of Musical Theatre for the Department of Film, Television, and Theatre.

JESSICA FORELLA (*Production Stage Manager*) **CHICAGO SHAKESPEARE:** *Twelfth Night*. **CHICAGO:** *Dreamgirls* (Paramount Theatre); *Fun Home*, *Mies Julie*, *A Little Bit Not Normal* (Victory Gardens Theater); *A Small Oak Tree Runs Red* (Congo Square Theatre Company); *The Scottsboro Boys*, *Sondheim on Sondheim*, *In the Heights*, *Side Show* (Porchlight Music Theatre); *The Hound of the Baskervilles*, *The Passion of Dracula* (Theatre-Hikes); *Melancholy Play: a chamber musical*, *The Language Archive*, *Tusk Tusk* (Piven Theatre Workshop). **OFF BROADWAY:** *Twelfth Night*, *Malvolio* (Classical Theatre of Harlem); *Numbers Nerds* (CPA Theatricals). **REGIONAL/TOUR:** *The Polar Express* (Rail Events Productions); *Million Dollar Quartet* (Oregon Cabaret Theatre). **INTERNATIONAL:** *Thriller! Live* (The Flying Music Company); *Kiss Me, Kate* (The Watermill Theatre); *Burn the Floor*, *Million Dollar Quartet* (Norwegian Cruise Lines); *The Hunchback of Notre Dame* (The Richard Burton Company).

MICHAEL GEORGE (*Assistant Stage Manager*)
CHICAGO SHAKESPEARE: *Twelfth Night*. **CHICAGO:** *Sweeney Todd* (Porchlight Music Theatre); *Million Dollar Quartet* (Apollo Theatre). **OFF BROADWAY:** *Twelfth Night* (Classical Theatre of Harlem); *The Light Princess* (New Victory Theater). **REGIONAL:** *The Light Princess* (American Repertory Theater I.A.T.T.); *The Wizard of Oz*, *9 to 5*, *Guadalupe in the Guestroom* (Creede Repertory Theatre). **TOUR:** *Blippi: The Musical* (RoundRoom Live); *The Cat in the Hat*, *Rock the Presidents* (Childsplay Theatre Company); *Encore!* (Chamber Theatre). He was the PSM for *The Polar Express Train Ride* (Rail Events Productions) for four seasons.

BOB MASON (*Artistic Associate/Casting Director*) recently celebrated his twenty-third anniversary as CST's casting director, where his credits include over 150 productions and programs and thirty-five plays in Shakespeare's canon. In addition to numerous productions with Chicago Shakespeare founder Barbara Gaines, other productions of note include: a host of Sondheim musicals (*Follies*, *Sunday in the Park with George*, *A Little Night Music*, *Passion*, *Road Show*, *Gypsy*, directed by Gary Griffin); *SIX* (CST, Broadway, A.R.T., Ordway Center, the Citadel); *Ride the Cyclone* directed by Rachel Rockwell (CST, off Broadway at MCC Theater, Fifth Avenue Theatre/American Conservatory Theater, Alliance Theatre); *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall (CST, The Duke on 42nd Street); and *The Molière Comedies*, directed by and starring Brian Bedford. He also directed and co-created *Shakespeare Tonight* with Beckie Menzie, as part of CST's Shakespeare 400 Festival. Prior to casting, Mason enjoyed a career as a Joseph Jefferson Award-winning actor and singer and has been a visiting educator for Northwestern University, the School at Steppenwolf, the Guthrie Theater BFA program, Acting Studio Chicago, DePaul, Columbia, and Roosevelt University, among others.

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 Chicago Shakespeare Theater (CST). Projects include: *The Notebook* (CST, Broadway), *SIX* (CST, American Repertory Theater, Citadel Theatre, Ordway Center for the Performing Arts, Broadway), *The Book of Joseph*, *Ride the Cyclone* (CST, MCC Theater, 5th Avenue Theatre /American Conservatory Theater, Alliance Theatre), *Sense and Sensibility* (CST, Old Globe), *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver), *Othello: The Remix* (CST, London, Germany, Edinburgh, South Korea, New York), *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), and *The Feast: an intimate Tempest* (in collaboration with Redmoon Theater). Former artistic director of The Marriott Theatre and multiple Joseph Jefferson Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Joseph Jefferson 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. Boynton is a member of the Tony Awards Nominating Committee. He has lectured at his alma mater Northwestern University and is the former president of the board of the National Alliance for Musical Theatre.

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The Director of this production is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



UNITED SCENIC ARTISTS

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

Power, Politics, and Greed

by Edward Hall and Roger Warren

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RICHARD III

- BY WILLIAM SHAKESPEARE
- DIRECTED BY EDWARD HALL
- COURTYARD THEATER
- FEBRUARY 2–MARCH 3, 2024
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Edward Hall is the director of *Richard III* and Chicago Shakespeare Theater's Artistic Director. An acclaimed theater, television, and film director, he has staged productions in London's West End and toured his work around the globe.

Roger Warren's numerous publications include five editions for the Oxford Shakespeare series; he has also prepared many performing editions and has collaborated with Edward Hall on eleven Shakespeare productions over the last two decades.

Probably written in 1592 immediately after the *Henry VI* trilogy, *Richard III* is the culmination of Shakespeare's dramatization of the Wars of the Roses, which he had begun in the three parts of *Henry VI*. There is a strong sense of the past coming home to roost. One by one, characters reap what they have sown; and, while some of the characters curse Richard, he embodies in himself what they have been: he is the outcome of their own destructive violence.

To this extent, *Richard III* dramatizes the "Tudor myth," history as the Elizabethan chroniclers presented it, culminating in the Battle of Bosworth, where Richmond—the future King Henry VII and so the grandfather of Elizabeth I—ends a century of civil strife with the establishment of the Tudor dynasty. But, as always, Shakespeare complicates the pattern.

Richard is apparently a classic Elizabethan image of villainy as symbolized by his disability; they believed an unsound mind was also possessed by anyone with a disabled body. And yet, Richard is the center of dramatic vitality as Shakespeare uses and plays against this prejudicial view. In *Twelfth Night*, Viola observes: "In nature there's no blemish but the mind; none can be called deformed but the unkind." For Shakespeare, deformity lay in the eye of the beholder and was not inherent in the subject of description. So, he gifts us a sharp,



charming, and athletic villain to challenge our preconceived prejudices of how villainy should look and appear. From Richard's opening speech, his candor about his aims lures the audience into complicity with him: we become his

**The sharp wit
in the writing
creates dramatic
contradictions
between the extreme
violence in the action
and the comic ironies
inside the text**

accomplices in his bid to seize power. Truthful to us, he exposes—with great sophistication—the vanity and hypocrisy of the political and social world that denigrates him constantly. The sharp wit in the writing creates dramatic contradictions between the extreme violence in the action and the comic ironies inside the text. This underpins its timelessness as Shakespeare's observations on power, politics, and greed prove sadly—and perpetually—relevant.

The first half of *Richard III* dramatizes Richard's rise; the second half, his fall and defeat at Bosworth. An important aspect of this defeat is that the character who deceives so many is himself outmaneuvered—by Stanley's treachery but still more by Queen Elizabeth, the widow of King Edward IV. In a central scene, Richard woos Elizabeth to agree to his marriage with her daughter (sister of the princes in the Tower, whom he has just had murdered), in order to secure his political safety. This scene echoes his earlier wooing of Lady Anne, and Richard thinks that, as with Anne, he has won the encounter—contemptuously dismissing Elizabeth as he had earlier dismissed Anne: "Relenting fool and shallow, changing woman."

But he is wrong. Elizabeth is a tougher opponent than Anne had been: we subsequently learn that she has promised her daughter not to Richard, but to his enemy Richmond. The supreme irony of the play is that the great trickster is himself tricked. Is Richmond's glorious victory more equivocal than it seems? ■

Chicago Shakespeare Theater's John W. and Jeanne M. Rowe Inquiry and Exploration Series encompasses our varied audience enrichment programs relating to the artistry on our stages. With the participation of scholars, theater artists, and the Theater's staff, they provide thoughtful points of entry for engagement by our many audiences. Those who wish to dig deeper will be offered another lens through which to understand these great plays and the breathtaking art-making behind them.

Photos by Liz Lauren

Playgoer's Guide

THE STORY

Three generations have passed since the house of Lancaster usurped the throne of the Yorkist king, Richard II—and a long and bloody dynastic struggle between the powerful houses has raged ever since.

King Edward IV of York has reclaimed the throne, and England prospers in a rare moment of peace. The king's younger brother Richard, Duke of Gloucester—born with a disability and embittered by his treatment because of it—now embarks upon a violent plot to secure the crown. Lady Anne mourns the deaths of her father-in-law, King Henry VI, and her husband the Prince of Wales—both murdered by Richard. As she follows the funeral procession, Richard transfigures Lady Anne's curses into a betrothal of marriage. He plots his brother Clarence's execution and—placing the guilt upon King Edward—hastens the king's death. Disguising himself in the role of peacemaker, Richard pits courtier against courtier, confiding in them one moment and turning upon them the next.

Queen Margaret, the banished widow of Henry VI, returns to the Court, cursing her usurpers and prophesizing their doom. As Richard's detractors are executed, each comes to understand the ghastly truth of Margaret's prophecies. Declaring the king's two sons illegitimate and locking them away in the Tower of London, Richard claims the throne.

The crown sits uneasily upon Richard's head as rebellion against the new king's brutal reign of terror grows. And as the army of the Earl of Richmond, the last heir of the Lancastrian line, prepares to meet the king on the battlefield, the ghosts of Richard's victims rise to torment him.

DESIGNING *RICHARD III* MICHAEL PAVELKA, SCENIC & COSTUME DESIGNER

Designing a visual narrative for *Richard III* is an intriguing challenge. Like *Macbeth* or *Hamlet*, the story maps out the central character's journey into a disturbing underworld of psychosis and ultimately, self-destruction. The design can't afford to hold up the momentum of his slide into a hell. What the play offers is the full range of visual and physical possibilities for that journey. What's the context in which Richard can rise and fall with such ferocity and velocity? Who's responsible for creating his nemesis? How can we see the workings of Richard's mind in a similarly dramatic way to the confessions and quips he makes to the audience...and *should* we see them?

Richard III can at times be read as a tragi-comedy as much as a warped historical commentary. It's an entertaining sideshow of gothic horror but also a warning shot across England's bows. If handled deftly, design can reflect Shakespeare's themes by making physical icons that both appear and evaporate. The restlessness of the History Plays is a designer's gift to create fleeting, powerful visual triggers that crystallize our collective memory.

This production celebrates the contributions of all the performers who knit together as a chorus to personify a subtext and support the central narrative: creating an identity and world for this group is my job. The ensemble adds significantly to any image either as passive voyeurs or protagonists-in-waiting; half in, half outside of the story. Here, we explore the internal motivations, expose them, and expand them into a physical reality—splitting Richard's psyche into a squad of masked, white-coated but grubby Victorian hospital orderlies that look more comfortable in Bedlam than exposed on stage.

The logical expansion of this idea is a scenic world of mobile surgical screens and a pivotal operating table that contorts into a throne, tomb, or warhorse. A functional zip-up tower from a builder's merchants becomes "The Bloody Tower," equipped with a range of DIY weapons. The stage space is framed by contemporary trussing that supports the occasional use of a full-height, slashed, wipe-clean slaughterhouse curtain. The world of the design is therefore a collage. It's more of a psychological space than a geographical location—albeit overshadowed by the anchor-point of a ubiquitous flagpole and cross of St. George.



Concept art created by Michael Pavelka

THE MUSIC OF *RICHARD III* JON TRENCHARD, MUSIC DIRECTOR, ARRANGEMENTS & ORIGINAL MUSIC

The musical soundscape of *Richard III* draws on English choral music, especially madrigals and church music, to give this production the feeling of a Requiem Mass. The "Dies Irae", a thirteenth-century Latin poem about Judgment Day, used to be recited at Catholic funerals, and the ensemble sings arrangements

of the original tune to underscore executions and curses: "A day of wrath that day will be, when the age will dissolve into dust." We are also using the final words of the poem "Pie Jesu" to bookend the production: "Blessed Lord Jesus, grant them eternal rest."

As a creative team, have decided to focus on two musical themes: descending scales and semi-tone intervals. Chromaticism and the juxtaposition of semi-tone intervals (i.e. notes that are very close in pitch) are central to modern

harmony. As the audience charts Richard's descent into hell, descending scales were an obvious choice. "Down among the dead men" (an eighteenth-century British folk tune and the theme for the murderers) repeats the word "Down" as the pitch descends; "Locus Iste" (a nineteenth-century motet by Bruckner) underscores various scene changes in the first half and has an eerie bass line which descends chromatically; our production's modern arrangement of "Dies Irae" at Buckingham's death uses the same downward chromatic scale.

My brother and I were both choir boys, and we used to play out our sibling rivalry by one of us singing a note, and the other singing the semi-tone next to it—the resultant discord forced one of us to change note. Inspired by this, I use semi-tone discords to reflect the rivalry of Richard and Richmond for the crown.

For Richmond "the Welshman," we use a traditional Welsh hymn tune complete with nineteenth-century lyrics about "purging the realm" and "cleansing the nation"—disturbing words to us today. Older songs "Now is the Month of Maying" (a fifteenth-century madrigal by Thomas Morley) and the "Coventry Carol" (from a sixteenth-century mystery play depicting King Herod's massacre of innocent children) both oscillate between major and minor keys, hinging around a semi-tone difference in harmony, with the result that the listener feels either delightfully surprised—or deeply unsettled.

Photo by Liz Lauren



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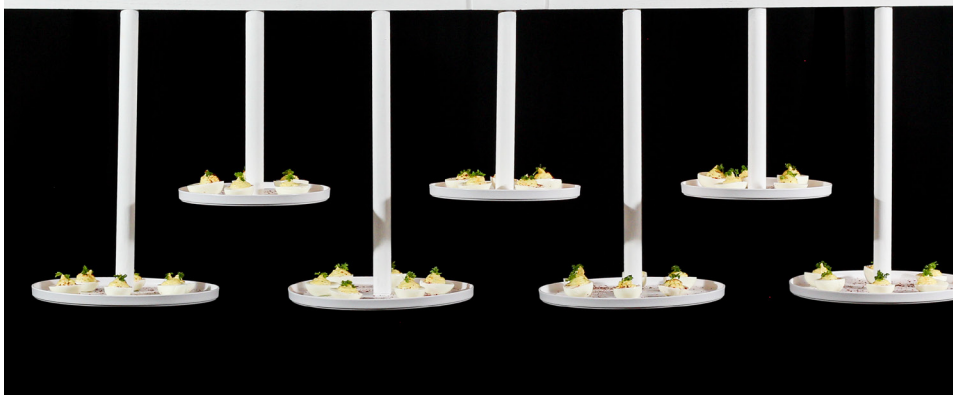
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