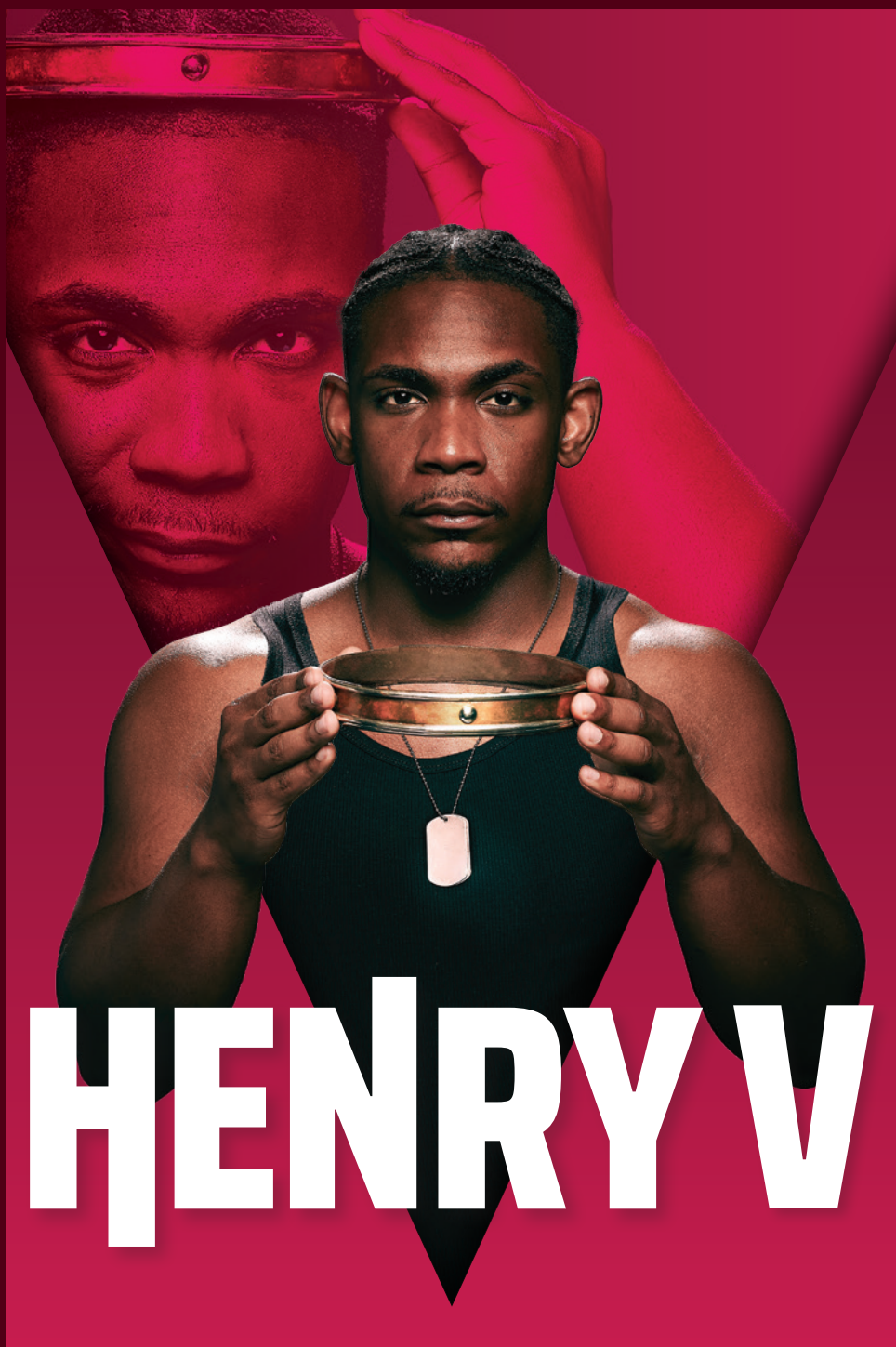


CHICAGO **SHAKESPEARE** THEATER





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Welcome to Chicago Shakespeare Theater!

We are thrilled to have you join us for the 24-25 season and this production of *Henry V*.

The play resonates powerfully at this moment as nationalism in this country is being defined for our future with this election cycle. The world stage has multiple conflicts and we see the fascination and excitement of war alongside the devastation and destruction. Examples of leadership are ever present—the good and bad and the tradeoffs and sacrifices leaders often must make. There are no easy and clear decisions for our modern leaders, or for Henry V.

In creating this production, the actors met with several veterans to help understand their experiences and what honor, courage, and valor mean to them. We want to recognize the many men and women in our community who have served our country to protect our freedom—more than 475,000 veterans live in Illinois. All of us at CST are grateful for their commitment to our country. We encourage you to learn more about the 1,000+ veterans organizations working in our state who uplift and support veterans as they transition to civilian life.

Shakespeare is at the heart of our mission, and this season, we have five productions that serve a wide range of audiences. We began this summer with *Shakes in the City*, a 45-minute street theater version of our highly successful *Twelfth Night* that traveled to 21 neighborhoods throughout Chicago. This fall, in addition to *Henry V*, we welcome the Royal Shakespeare Company to Chicago for the first time in 30 years with a beautiful production of *Pericles*. This is the start of an ongoing partnership with the RSC. In February–March 2025, we bring back Short Shakespeare! with *A Midsummer Night's Dream* for 40 performances for middle and high school students and families. We know how vital it is to introduce young people to Shakespeare through live performance, and this is an important part of our future. We are also bringing a production from Peru of a highly creative interpretation of *Hamlet* by Teatro La Plaza that will consider this story through the lived experience of the actors. The mix of Chicago actors and creative artists alongside international perspectives creates a dynamism that highlights the breadth and depth of Shakespeare's genius.

We hope you are as excited as we are and will continue to join us all season long!

**Edward Hall**  
Artistic Director  
*Carl and Marilynn Thoma Chair*

**Kimberly Motes**  
Executive Director



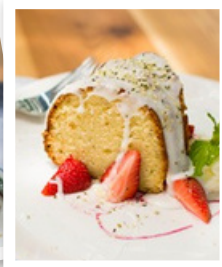
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# About CST

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 been celebrated and honored with numerous awards for artistic excellence. 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 through robust educational programming and productions for all ages.

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.

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 center—inviting audiences, artists, and community members to share powerful stories that connect and inspire.

## BOARD OF DIRECTORS

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Donna Welch

### *In Memoriam*

Richard J. Franke

\* Denotes Executive  
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■ Denotes former Board Chairs

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

Julie and  
Roger Baskes

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SEP 6-  
OCT 6



# HENRY V

OCT 20-  
DEC 7

# RSC PERICLES



JAN 14-  
FEB 2

# JAJA'S AFRICAN HAIR BRAIDING



# 2024/25 SEASON

CHICAGO  
SHAKESPEARE  
THEATER

FEB 4-  
MAR 8

Short  
Shakespeare! A

# MIDSUMMER NIGHT'S DREAM



MAR 13-23

Teatro La Plaza's

# HAMLET





OCT 24-27

# AZIRA'I

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JAN 21-  
FEB 9

# AVAAZ

آواز



MAR 21-  
APR 27

# SUNNY AFTERNOON



the  
story of

The  
**KINKS**

APR 29-  
MAY 25

# HYMN



# “If music be the food of love,

## **SHAKES** in the **CITY** connects with neighbors

Shakes in the City—a new evolution of Chicago Shakespeare in the Parks launched in 2012—is part of **CST’s longstanding commitment to creative community engagement, with free and accessible programming for people of all ages in neighborhoods across Chicago.** Over the summer, an immersive 45-minute production of Shakespeare’s comedy *Twelfth Night* radiated joy and warmth everywhere it played. Thanks to all who came out to join us!



**25**

### **FREE POP-UP PERFORMANCES**

in parks large and small, at popular festivals like Pilsen’s Fiesta Del Sol and Bronzeville Summer Nights, and even the parking lot of an Albany Park laundromat!

**15**

### **FREE AFRO-CARIBBEAN DANCE WORKSHOPS BEFORE PERFORMANCES**

**2,200**

**COMMUNITY MEMBERS ENGAGING WITH SHAKESPEARE**

**10**

**CHICAGO ACTORS**

**356.4**

**MILES TRAVELED ACROSS CHICAGO**





# PLAY ON™

& communities across Chicago

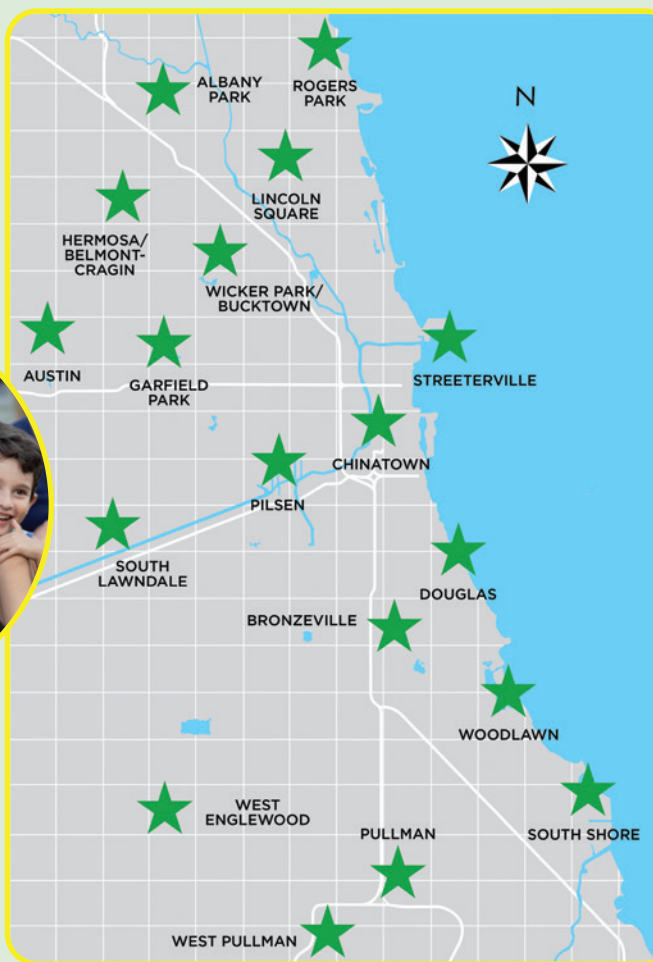
21

## NEIGHBORHOODS

on the North, West & South sides



“Chicago is a city that gets what it means to be a human, what it means to be a neighbor. To bring a play fundamentally about community directly to people across the city in this new way is really special.”



Chicago director Tyrone Phillips, a first-generation Jamaican American, reimagined the story in the Caribbean, infused with the music and spirit of Carnival.



**THANK YOU!** Shakes in the City is made possible with support from: Chicago Park District's Night Out in the Parks, National Endowment for the Arts, Paul M. Angell Family Foundation, and Peoples Gas Community Fund.

CHICAGO  
**SHAKESPEARE**  
THEATER

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# CHICAGO **SHAKESPEARE** THEATER

**EDWARD HALL**  
Artistic Director  
*Carl and Marilyn Thoma Chair*

**KIMBERLY MOTES**  
Executive Director

presents

# HENRY V

by **WILLIAM SHAKESPEARE**

Scenic & Costume Design

**MICHAEL PAVELKA**

Lighting Design

**MARCUS DOSHI**

Sound Design

**EMILY HAYMAN**

Music Direction,  
Arrangements & Original Music

**JON TRENCHARD**

Fight & Intimacy  
Director

**RACHEL FLESHER**

Casting  
**BOB MASON**

Production Stage Manager

**JINNI PIKE**

directed by **EDWARD HALL**

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**The performance runs 2 hours and 35 minutes  
including a 15 minute intermission.**

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 photography or capturing any other video or audio recordings of the production. The staging features scenes depicting violence, including the use of prop weaponry and stage blood; fog, haze, and incense; and brief moments of flashing lights and loud sound effects.



# Company (in order of appearance)

Archbishop of Canterbury  
 Bishop of Ely  
 King Henry V  
 Duke of Exeter, *King Henry's uncle*  
 Earl of Westmoreland  
 Mountjoy, *the French Ambassador and Herald*

Nym  
 Bardolph  
 Pistol  
 Mistress Nell Quickly, *Pistol's wife*  
 Young Lad

Earl of Cambridge } *conspirators*  
 Lord Scroop } *against*  
 Sir Thomas Grey } *Henry V*

King of France  
 The Dauphin  
 The Constable of France  
 Duke of Orleans  
 Governor of Harfleur

Fluellen, *a captain in King Henry's army*

Katherine, *Princess of France*  
 Alice, *her gentlewoman*

Sir Thomas Erpingham  
 Bates } *English soldiers*  
 Williams }  
 Earl of Salisbury  
 Duke of York

Monsieur le Fer  
 Duke of Burgundy

Ensemble

GREGORY LININGTON\*  
 ALEJANDRA ESCALANTE\*  
 ELIJAH JONES\*  
 DONTÉ BONNER\*  
 KATE FRY\*  
 JAYLON MUCHISON

SCOTT AIELLO\*  
 RONALD L. CONNER\*  
 DEMETRIOS TROY\*  
 ALEJANDRA ESCALANTE\*  
 COURTNEY RIKKI GREEN\*

ADAM POSS\*  
 JAYLON MUCHISON  
 RACHEL CROWL\*

SEAN FORTUNATO\*  
 ALEJANDRA ESCALANTE\*  
 ADAM POSS\*  
 RONALD L. CONNER\*  
 GREGORY LININGTON\*

RACHEL CROWL\*

COURTNEY RIKKI GREEN\*  
 KATE FRY\*

SEAN FORTUNATO\*  
 GREGORY LININGTON\*  
 SCOTT AIELLO\*  
 SCOTT AIELLO\*  
 SEAN FORTUNATO\*

KATE FRY\*  
 DEMETRIOS TROY\*

ANGELENA BROWNE'  
 EMEFA DZODZOMENYO'  
 ZACHARY FUELING'  
 MADELINE GALLAGHER'  
 WILL KARLS'  
 BRANDON LUNA'  
 RYAN REINKE'  
 GRACE WAGNER'

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **Kevin Aoussou** for *Nym/Williams/Earl of Salisbury, Earl of Westmoreland/Monsieur le Fer/Alice, Pistol/Duke of Burgundy, Ensemble*; **Emma Jo Boyden** for *Fluellen/Sir Thomas Grey, Dauphin/Bishop of Ely/Mistress Nell Quickly, Katherine/Young Lad, Ensemble*; **Jaylon Muchison** for *King Henry V*; **Keenan Odenkirk** for *Duke of Exeter, King of France/Sir Thomas Erpingham/Duke of York, Archbishop of Canterbury/Bates/Governor of Harfleur, Ensemble*; **Faiz Siddique** for *Bardolph/Duke of Orleans, Mountjoy/Lord Scroop, Constable of France/Earl of Cambridge, Ensemble*.

## STAGE MANAGEMENT

Production Stage Manager  
Assistant Stage Manager  
Production Assistant

JINNI PIKE\*  
DANNY FENDER\*  
CAROLINE MICHELE UY

## ADDITIONAL CREDITS

Assistant Director  
Voice and Dialect Coach  
Fight Captain  
Assistant Scenic Designer  
Costume Design Assistant  
Assistant Lighting Designer  
Assistant Sound Designer  
Properties Project Manager  
Military & Physical  
Training Consultants

SOLA THOMPSON  
SCOTT AIELLO  
DEMETRIOS TROY  
MILO BLUE  
MELISSA PERKINS  
DAPHNE MANUELA AGOSIN ORELLANA  
FORREST GREGOR  
PERSEPHONE LAWRENCE-WESCOTT  
CAPTAIN KYLE ARVAN  
FORMER NAVY SEAL GARRETT UNCLEBACH  
JOE MUSSELMAN  
MICHAEL FERRARO  
PHILIPPA LAWFORD

Directing Apprentice

## SPECIAL THANKS TO

**Captain Kyle Arvan and the Loyola University Military Science Department**

To learn more about LUC ROTC or make a donation, please visit  
[www.luc.edu/militaryscience](http://www.luc.edu/militaryscience).

**Garrett Unclebach, Joe Musselman, and The Honor Foundation**

To learn more about The Honor Foundation or make a donation, please visit  
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**We are grateful for your service to us and our Nation, and for inspiring  
Chicago Shakespeare with a warrior's mindset.**

*\* Chicago Shakespeare Theater gratefully acknowledges North Central College,  
Northwestern University, and Roosevelt University for their students' participation  
in this production's intern program.*

*\*denotes member of Actors' Equity Association.*

# Profiles



**ELIJAH JONES** (*King Henry V*) **CHICAGO SHAKESPEARE:** Debut. **NEW YORK:** *The Ally, Richard II* (The Public Theater); *Confederates* (Signature Theatre Company, Audience

Development Committee, Inc Award for Outstanding Ensemble). **REGIONAL:** *Bonez* (People's Light, 2024 Barrymore Nomination for Best Ensemble)' *Airness, As You Like It* (Chautauqua Theater Company); *Macbeth, A Christmas Carol, The Many Deaths of Nathan Stubblefield* (Actors Theatre of Louisville). **EDUCATIONAL:** *Coriolanus, Twelfth Night, The Winter's Tale, Cardboard Piano, In The Blood, Blue Door, The Seagull, The Cherry Orchard, Pipeline* (The Juilliard School). **TELEVISION:** *The Crowded Room* (AppleTV+). **EDUCATION:** MFA, The Juilliard School; BA, Penn State University.



**SCOTT AIELLO** (*Earl of Salisbury/ Williams/Nym*) **CHICAGO SHAKESPEARE:** *Richard III, The Merry Wives of Windsor.* **CHICAGO:** *A View from the Bridge*

(Joseph Jefferson Award Nomination - Leading Actor in a Play), *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); *The Good Fight* (CBS); *Bull, Blue Bloods, The Last O.G.* (TBS). **EDUCATION:** The Juilliard School. Aiello is a member of The Film Re-roll Podcast and is a narrator of over 200 audiobooks. [scottaiello.com](http://scottaiello.com)



**DONTÉ BONNER** (*Duke of Exeter*) **CHICAGO SHAKESPEARE:** Debut. **BROADWAY:** *Romeo + Juliet.* **OFF BROADWAY:** *Occupied Territories.* **REGIONAL:** *War*

(Yale Repertory Theatre); *The Elaborate Entrance of Chad Deity* (InterAct Theatre Company); *Julius Caesar, King Lear* (Orlando Shakespeare Theatre); *Fly* (Flat Rock Playhouse). **FILM:** *Sydney White.* **TELEVISION:** *The Night Of, Boardwalk Empire* (HBO); *Bull* (CBS); *Orange is the New Black* (Netflix); *Z: The Beginning of Everything, Sneaky Pete* (Amazon); *Law & Order, American Odyssey* (NBC). **EDUCATION:** Summa Cum Laude with a BFA in acting, University of Central Florida.



**RONALD L. CONNER** (*Bardolph/Duke of Orleans*) **CHICAGO SHAKESPEARE:** Sir Toby Belch in *Twelfth Night* directed by Tyrone Phillips, Chicago Shakespeare in the

Parks productions of *Shakespeare's Greatest Hits, Twelfth Night*, Short Shakespeare! productions of *Romeo and Juliet, The Taming of the Shrew.* **CHICAGO:** Congo Square Theatre (Ensemble Member); Goodman Theatre, Court Theatre, TimeLine Theatre Company, Pegasus Players, Urban Theatre Company. **REGIONAL:** St. Louis Black Repertory Company, Berkeley Repertory Theatre, Geva Theatre, Olney Theatre, Ensemble Theatre of Cincinnati, Portland Stage. **FILM:** *Chasing the Blues* (STARZ/Amazon Prime); *The Secret Santa* (TLC); *Christmas Again* (Disney Channel). **TELEVISION:** *Southside* (Comedy Central/HBO MAX); *The Chi* (Showtime); *Justified, City Primeval* (FX); *Chicago P.D., Chicago Med* (NBC); *Empire* (Fox); *Sirens* (USA).



**RACHEL CROWL** (*Fluellen/Sir Thomas Grey*) **CHICAGO SHAKESPEARE:** Debut. **OFF BROADWAY:** *Between Two Knees.* **REGIONAL:** Seattle Repertory Theater,

McCarter Theatre Center, Baltimore Center



Stage, Yale Repertory Theater, Oregon Shakespeare Festival. **FILM:** *And Then There Was Eve*, *Smiley Face Killers*. **TELEVISION:** *New Amsterdam* (NBC); *The Sensitive Kind* (FX). **VIDEO GAMES:** *Life is Strange: Double Exposure*; *Dustborn*; *Elder Scrolls Online*



## ALEJANDRA ESCALANTE

*(The Dauphin/Bishop of Ely/Mistress Nell Quickly)*

**CHICAGO SHAKESPEARE:**

*Measure for Measure*, *All's Well That Ends Well*. **CHICAGO:**

*The Cherry Orchard*,

*2666*, *The Upstairs Concierge*, *Measure for Measure*, *Song for the Disappeared* (Goodman Theatre). **OFF BROADWAY:** *Dying City* (Second Stage Theater). **REGIONAL:** *Simona's Search* (Hartford Stage); *The Taming of the Shrew* (American Players Theatre); *Othello* (American Repertory Theater); *Sense and Sensibility* (Guthrie Theater); *The Excavation of Mary Anning*, *Another Word for Beauty*, *Fingersmith* (New York Stage and Film); *Darwin in Malibu* (Washington Stage Guild); 6 seasons with Oregon Shakespeare Festival including productions of *Measure for Measure*, *Romeo and Juliet*, *As You Like It*, *The Tenth Muse*, *A Midsummer Night's Dream*, *A Wrinkle in Time*, *The Tempest*, *Henry IV Parts 1 and 2*, *Othello*, *Love's Labor's Lost*. **EDUCATION:** BFA, Boston University.



## SEAN FORTUNATO

*(King of France/Sir Thomas Erpingham/Duke of York)*

**CHICAGO SHAKESPEARE:**

over two dozen productions, including *Duchess/Rivers in Richard III*, Joseph

in *The Book of Joseph*, *King Charles III*, *The School For Lies*, *Pericles*, *Sunday in the Park with George*, *Timon of Athens*. **CHICAGO:** Dr. Frankenstein in *Young Frankenstein* (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,

About Face Theatre, First Folio Theatre, Next Theatre. **OFF BROADWAY:** *Rose Rage* (The Duke on 42nd Street). **REGIONAL:** Intiman Theatre, Old Globe Theatre, 18 seasons with Peninsula Players Theatre. **FILM:** *The Merry Gentleman* directed by Michael Keaton. **TELEVISION:** Antoon Dumini in *Fargo* (FX); *Chicago P.D.*, *Chicago Med*, *Chicago Fire* (NBC). **AWARDS:** eleven Joseph Jefferson Award nominations, After Dark Award.



## KATE FRY

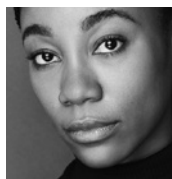
*(Earl of Westmoreland/Monsieur Le Fer/Alice)*

**CHICAGO SHAKESPEARE:**

*As You Like It*, *Henry IV* parts 1 and 2 (Royal Shakespeare Company in Stratford-Upon-

Avon), *The Merchant of Venice*, *The Molière Comedies*, *The Taming of the Shrew*, *Love's Labor's Lost*, *The Two Gentlemen of Verona*. **CHICAGO:** *The Cherry Orchard*, *A Winter's Tale*, *Ah Wilderness!* (Goodman Theatre); *Birthday Candles*, *Mother of the Maid*, *The Beauty Queen of Leenane*, *Outside Mullingar* (Northlight Theatre); *Wife of a Salesman*, *Marjorie Prime*, *Hedda Gabler*, *Oh Coward!* (Writers Theatre); *Mousetrap*, *The Belle of Amherst*, *Electra*, *Caroline or Change* (Court Theatre); *In the Next Room, or the Vibrator Play* (Victory Gardens Theatre).

**OFF BROADWAY:** *A Minister's Wife* (Lincoln Center Theatre). **REGIONAL:** McCarter Theatre Center (Princeton, NJ); Center Theatre Group (Los Angeles); Repertory Theatre of St. Louis. **TELEVISION:** *Chicago P.D.* (NBC); *Proven Innocent* (Fox); *Boss* (STARZ). **AWARDS:** Joseph Jefferson Award, Sarah Siddons Award, Court Theatre's Nicholas Rudall Award, *Chicago Tribune* actress of the year.



## COURTNEY RIKKI GREEN

*(Katherine/Young Lad)*

**CHICAGO SHAKESPEARE:**

Debut. **CHICAGO:** *Drunk Shakespeare* (The Lion Theatre); *Teenage Dick* (Theater Wit). **OFF OFF BROADWAY:** *Gemini*

*Vanishing* (RADD Fest). **REGIONAL:** Oregon Shakespeare Festival, Syracuse Stage. **EDUCATION:** BFA in acting, Syracuse University; Shakespeare's Globe.



## GREGORY LININGTON

(Archbishop of Canterbury/Bates/Governor of Harfleur)

**CHICAGO SHAKESPEARE:** *Measure for Measure*, verse coach for *All's Well That Ends Well*.

**CHICAGO:** Goodman Theatre, Northlight Theatre. **OFF BROADWAY:** Brooklyn Academy of Music, Joe's Pub. **REGIONAL:** Rogue Theater Company, Milwaukee Repertory Theater, Berkeley Repertory Theatre, Seattle Rep, Yale Repertory Theatre, Ford's Theatre, Arena Stage, Shakespeare Theatre Company, Kennedy Center, Shakespeare Center LA, Center Theatre Group, twelve-year company member (Oregon Shakespeare Festival), five-year company member (Misery Loves Company). **TELEVISION:** *Emperor of Ocean Park* (MGM+); *Station Eleven* (MAX); *Shining Girls* (Apple TV+); *Chicago Med*, *Chicago P.D.*, *The West Wing* (NBC); *Grey's Anatomy* (ABC); *Shameless* (Showtime); *Major Crimes* (TNT). **EDUCATION:** Pacific Conservatory of the Performing Arts; twelve years with Scott Kaiser (Oregon Shakespeare Festival); two years with Ron Daniels (American Repertory Theater, The Other Place Theater). **AWARDS:** Helen Hayes Award (*Who's Afraid of Virginia Woolf*); 2022 Lunt-Fontanne Fellow at 10 Chimneys. Linington taught for Northwestern, DePaul, Lake Forest College, Aurora University, Georgetown, Southern Oregon University, Shakespeare Theatre Company, and Oregon Shakespeare Festival. [gregorylinington.com](http://gregorylinington.com).



## JAYLON MUCHISON

(Montjoy/Lord Scroop)

**CHICAGO SHAKESPEARE:** Debut. **REGIONAL:** *Fish in The Royale* (American Players Theatre); *King Lear*, *Much Ado About Nothing*, *Much Ado*

*About Quite A Lot* (Illinois Shakespeare Festival). **EDUCATION:** BFA in theatre acting, University of Illinois Urbana-Champaign. **AWARDS:** Hattie McDaniel Award 2023, Samuel L. Stickler Faculty Players Award 2024, National Arts and Letters Drama Award 2023.



## ADAM POSS

(The Constable of France/Earl of Cambridge)

**CHICAGO SHAKESPEARE:**

Antonio in *Twelfth Night*, Angelo in *Measure for Measure*.

**BROADWAY:** Peter

Morgan's *Patriots* (Ethel Barrymore Theatre).

**CHICAGO:** *Oedipus in Oedipus el Rey*, *Queen* (Victory Gardens Theater); *A Doll's House* (Writers Theatre); 2666, *Teddy Ferrara*, *The Magic Play*, *The Solid Sand Below*, *A Christmas Carol* (Goodman Theatre); 1984, *Animals Out of Paper* (Steppenwolf Theatre Company); *The Lake Effect*, *Scorched* (Silk Road Rising); *Passage* (Remy Bumppo Theatre Company); *The Beats* (16th Street Theater). **REGIONAL:**

Lady Macbeth in Robert O'Hara's *Macbeth* (Denver Center Theatre); Cincinnati Playhouse, Actors Theatre of Louisville, Studio Theatre, Milwaukee Repertory Theatre, Indiana Repertory Theatre, Kansas City Repertory Theatre, Ensemble Theatre Company, TheatreWorks, St. Louis Shakespeare. **FILM:** *The Middle Distance*, *Bar Fight!*, *Another Happy Day*, *All Happy Families*, *The Drunk*, *The King of U.R.L.'s*, *Speed Dating*. **TELEVISION:** *Paper Girls* (Amazon); *Chicago Med*, *Chicago Fire*, *Chicago P.D.* (NBC); *The Big Leap*, *Empire*, *Controversy*, *No Apologies*, *The Chicago Code*, *The Mob Doctor*, *Crisis* (FOX); *Shameless* (Showtime). **EDUCATION:** BFA, The Theatre School, DePaul University. [www.adamposs.com](http://www.adamposs.com).



## DEMETRIOS TROY

(Pistol/Duke of Burgundy/Fight Captain)

**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);

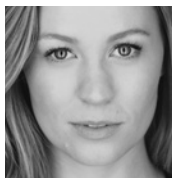
*Welcome Yule, The Soldier's Tale* (Chicago Symphony Orchestra); *Working* (Broadway Playhouse); *Awake and Sing* (Northlight Theatre). **REGIONAL:** *Julius Caesar*, *A Midsummer Night's Dream* (Door Shakespeare); *The Boys Next Door* (Syracuse Stage); *12 Angry Men* (Indiana Repertory Theatre); *Julius Caesar* (Utah Shakespeare Festival); *King Lear*, *The Merry Wives of Windsor* (Riverside Shakespeare); *King Lear*, *Tartuffe*, *Junk* (Milwaukee Repertory Theater). **TELEVISION:** *Chicago P.D.*, *Chicago Fire* (NBC); *Mob Doctor*, *Empire*, *The Chosen* (Lionsgate); *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.



## KEVIN AOUSSOU

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Inanimate* (Theatre Wit); *Moby Dick* (Lookingglass Theatre Company); *Routes* (Remy

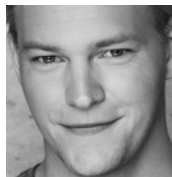
Bumppo Theatre Company). **REGIONAL:** The Repertory Theater of St. Louis, Theater at Monmouth, The Hedgerow Theater, The Rogue Tucson, Cardinal Stage, Children's Theater of Charlotte. **EDUCATION:** MFA in acting, Northwestern University; National Theater Institute MXAT; BFA in theatre performance, Winthrop University.



## EMMA JO BOYDEN

(Understudy) **CHICAGO SHAKESPEARE:** *Hamlet*. **CHICAGO:** *Arsenic and Old Lace* (Court Theatre); *Georgiana & Kitty: Christmas at Pemberley* (Northlight Theatre); *Cat on a Hot Tin Roof* (Drury Lane Theatre); *A Recipe for Disaster* (Windy City Playhouse); *Sex Tips for Straight Women from a Gay Man* (Greenhouse Theater Center). **OPERA:** *La Bohème*, *Don Giovanni* (Lyric Opera of Chicago). **FILM:** *Gaia*, *Holiday Holdup*, *All or Nothin'*. **TELEVISION:** *Chicago P.D.*, *Chicago Med* (NBC). **EDUCATION:** BFA in acting, University of Michigan.

Boyden is also a member of the Performance and Motion Capture cast in the *Call of Duty* franchise.



## KEENAN ODENKIRK

(Understudy) **CHICAGO SHAKESPEARE:** *Richard III*. **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).



## FAIZ SIDDIQUE

(Understudy) **CHICAGO SHAKESPEARE:** Debut. **CHICAGO:** *Romeo and Juliet* (Midsommer Flight Theatre); *Letters Home* (Griffin Theatre); *Hatef\*ck* (First Floor

Theatre); *Queen C* (Trap door Theatre). **REGIONAL:** The Studio Theatre Tierra Del Sol. **FILM:** *Seasons of Love*. **TELEVISION:** *Deli Boys* (Hulu). **EDUCATION:** BA in english, Loyola University Chicago; BADA's Midsummer in Oxford.



## WILLIAM SHAKESPEARE

(Playwright) hails from Stratford-upon-Avon, England where he was born April 23, 1564. He launched his theatrical career as an "upstart crow"

in London in the early '90s—establishing himself as a successful actor, playwright, and part-owner of the Lord Chamberlain's Men for nearly twenty years. Notable credits among his thirty-eight plays include his earliest works—*Love's Labor's Lost*, *The Comedy of Errors*, *Richard III*, *King John*, and *The Taming of the Shrew*.



Between 1594–1599, he debuted *Romeo and Juliet*, *Julius Caesar*, *Richard II*, *The Merchant of Venice*, and *Twelfth Night*. His great tragedies—*Hamlet*, *Othello*, *King Lear*, and *Macbeth*—were preceded by the comedies *Measure for Measure* and *All's Well That Ends Well*. The histories, comedies, and tragedies made way for Shakespeare's final dramatic form, the romances: *Cymbeline*, *Pericles*, *The Winter's Tale*, and *The Tempest*. His works include the first recorded use of more than 1,700 words in the English language including swagger, eyeball, bedroom, and skim milk. He has published two narrative poems and 154 sonnets. His complete collection of plays was published as the First Folio in 1623. Shakespeare retired around 1611 to live as a country gentleman in Stratford, until his death on April 23, 1616.



**EDWARD HALL** (*Director and Artistic Director, Carl and Marilyn Thoma Chair*) Acclaimed theater, television, and film director Edward Hall joined CST in October 2023.

In February 2024, he directed his debut production as Artistic Director—*Richard III* starring Tony nominee and Paralympic champion Katy Sullivan. 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*. This season, Hall directs CST's productions of *Henry V*, *Short Shakespeare! A Midsummer Night's Dream*, and *Sunny Afternoon*. He is a member of the Arts Club of Chicago.

**MICHAEL PAVELKA** (*Scenic and Costume Designer*) **CHICAGO SHAKESPEARE:** *Richard III*, *Rose Rage*. **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*. **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*. **INTERNATIONAL:** *Edmond* (National Theatre); *The Odyssey*, *The Two Gentlemen of Verona*, *Henry V*, *Julius Caesar*, *The Taming of the Shrew* (Royal Shakespeare Company); *Death of a Salesman*, *Hayfever*, *The Hanging Gardens* (Dublin); *The Last Laugh* (Tokyo); *Mother Courage*, the first production of Brecht to be played in an African language (National Theatre, Uganda); *The African Choir* (Market Theatre, Johannesburg). **REGIONAL:** Seattle Rep, Spoleto Festival, Birmingham Rep, Leicester Haymarket Theatre, Manchester Library Theatre Company, Chichester Festival Theatre, West Yorkshire Playhouse, Liverpool Playhouse, Nottingham Playhouse. **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 (Hons) in theatre design, Wimbledon School of Art. **AWARDS:** Best Design Manchester Evening News Theatre Awards (1996), Best Set Design UK Theatre Awards (2009). Pavelka is Director of Design for Rutgers University at Shakespeare's Globe, London.

**MARCUS DOSHI** (*Lighting Designer*) **CHICAGO SHAKESPEARE:** *Richard III*, *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 theaters, and at major 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.

**EMILY HAYMAN** (*Sound Designer*) **CHICAGO SHAKESPEARE:** assistant sound designer on *Richard III*, *The Notebook*. **CHICAGO:** *Pro-Am* (First Floor Theater); *Seagulls* (Oak Park Festival Theatre); *Extra Yarn*, *Dooby Dooby Moo* (Lifeline Theatre); *A Town Called Progress* (Promethean Theatre Ensemble); assistant sound designer on *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*, *Describe the Night*, *Choir Boy*, *Seagull* (Steppenwolf Theatre Company); New Stages 2022 (Goodman Theatre). **REGIONAL:** Montana Shakespeare in the Park; associate sound designer at The Old Globe, McCarter Theatre Center, Hartford Stage. **EDUCATION:** BFA in sound design, The Theatre School at DePaul University.

**JON TRENCHARD** (*Music Director, Arrangements, and Original Music*) **CHICAGO SHAKESPEARE:** *Richard III*. **OFF BROADWAY:** *Richard III*, *The Comedy of Errors*, *The Merchant of Venice*, *Twelfth Night*, *The Taming of the Shrew* (Propeller/The Brooklyn Academy of Music). **WEST END:** *Swallows & Amazons*. **INTERNATIONAL:** *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:** Joseph Jefferson Award Nomination for Original Music in a Play, *Richard III*; New York Drama Desk Nomination for Outstanding Music for a Play, *The Taming of the Shrew*.

**RACHEL FLESHER** (*Fight and Intimacy Director*) **CHICAGO SHAKESPEARE:** *The Lord of the Rings*, *Short Shakespeare! Romeo and Juliet*. **CHICAGO:** *Twilight Bowl*, *Relentless* (Goodman Theatre); *The Burials*, *Constellations*, *I Am Not Your Perfect Mexican Daughter*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington* (Steppenwolf Theatre Company); *The Displaced* (Haven Theatre – Joseph Jefferson Award nomination); *First Love is the Revolution* (Steeep Theatre – Joseph Jefferson Award nomination). **REGIONAL:**

*Cabaret*, *Destiny of Desire*, *Dial M for Murder* (Old Globe Theatre); *Cassils Human Measure* (RedCat Theatre); *Radical* (IAMA Theatre Company). *There's Always the Hudson* (Woolly Mammoth Theatre Company); *Othello* (Dallas Shakespeare Theatre); *West Side Story* (Lyric Theatre Oklahoma). **TELEVISION:** *You* (Warner Horizons); *Hunters* (Amazon); *Presumed Innocent*; *The Summer I Turned Pretty* (Apple TV+); *Gaslit* (NBC). Flesher is a Certified Intimacy Director and Intimacy Coordinator on the SAG-AFTRA registry, a SAG-AFTRA stunt performer, a Certified Fight Director and Fight Instructor with the Fight Directors Canada, and the founder and CEO of Intimacy Professionals Education Collective.

**BOB MASON** (*Casting*) celebrates his twenty-third year at CST as Artistic Associate/Casting Director, where his credits include over 150 productions and programs, and 35 plays in Shakespeare's canon. In addition to numerous productions with Chicago Shakespeare founder Barbara Gaines, 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, American Repertory Theater, 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); and *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall (CST, The Duke on 42nd Street). He also directed and co-created *Shakespeare Tonight* with Beckie Menzie, as part of CST's Shakespeare 400 Chicago 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, Acting Studio Chicago, DePaul, Columbia, Roosevelt University, and multiple university programs across the country.

**JINNI PIKE** (*Production Stage Manager*) **CHICAGO SHAKESPEARE:** *Judgment Day*, *Measure for Measure*, *It Came From Outer Space*, *The King's Speech*, *SIX*, *Schiller's Mary Stuart*, *Ride the Cyclone*. **CHICAGO:** *Billy Elliot*, *Little Shop of Horrors*, *Into the Woods*, *Sweat*, *Kinky Boots*, *Beauty and the Beast*, *The Producers*, *The Wizard of*

*Oz, Once, Elf the Musical, Sweeney Todd, The Little Mermaid, Hairspray, The Who's Tommy* (Paramount Theatre); *Nightwatch* (Goodman Theatre); *Bakersfield Mist, Danny Casolaro Died for You, The How and the Why, A Raisin in the Sun, Wasteland* (TimeLine Theatre Company); *Hillary and Clinton* (Victory Gardens Theater). **REGIONAL:** Heart of America Shakespeare Festival, Unicorn Theatre, Kansas City Repertory Theatre.

**DANNY FENDER** (*Assistant Stage Manager*)  
**CHICAGO SHAKESPEARE:** *Short Shakespeare! Romeo and Juliet*, Chicago Shakespeare in the Parks productions of *DREAM and ShakesFest!*, ABLE Ensemble's *Reconnect*. **CHICAGO:** new play workshops for Steppenwolf Theatre Company; *Revolution* (A Red Orchid Theatre); *The Steadfast Tin Soldier* (Lookingglass Theatre Company); *Two Trains Running, The Lady from the Sea, The Tragedy of Othello, the Moor of Venice, The Mousetrap, Oedipus Rex, King Hedley II* (Court Theatre); *The Music Man, Ah, Wilderness!* (Goodman Theatre). **NEW YORK:** *Black Swan* (workshop). **TOUR:** *Hamilton* (Philip Company Tour). **EDUCATION:** The Theatre School at DePaul University, Interlochen Arts Academy. Fender is one of the owners of The Understudy Coffee and Books, a theater bookstore and specialty coffee shop located in Andersonville.



**KIMBERLY MOTES**  
*(Executive Director)*  
 Esteemed arts leader  
 Kimberly Motes joined  
 CST in October 2023,  
 bringing more than  
 25 years of senior  
 leadership experience

within the performing arts and higher education in Minnesota and Washington DC. Motes served as the Managing Director of the Tony Award-winning Children's Theatre Company (CTC). During her seven-year tenure, CTC produced 46 plays/musicals including 15 commissioned new works and six co-productions/transfers. Motes has held leadership roles including Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement at the College of Saint Benedict, Managing Director at Theater Latté Da, and Executive Director at the Cowles Center for Dance and the Performing Arts. She 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. She is a member of the Economic Club of Chicago.

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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 designer of this production is represented by United Scenic Artists, Local USA-829 of IATSE.



# Remembering

**An essay by Cam McMillan, who served as a field artillery officer in the Massachusetts Army National Guard and deployed to Iraq in 2021 as part of Operation Inherent Resolve. He lives in Maine with his wife and their black labrador.**

## the WAR HORSE

This essay is featured in partnership  
with *The War Horse*.

Good war stories tend to make sense, but I can hardly remember mine. My war is mostly just disjointed fragments. Not stories, but parts of stories. Even when these pieces of memory start bucking feverishly, and a brief moment of clarity appears, I inevitably lose it. Sometimes, they come back when I'm lying in bed with my wife. I'll start to figure out what one of them means or how they fit together. But, by the time I wake, the whole thing has already unraveled back into the muddy gray. And all that's before me is another day of trying to remember.

Not Iraq. Not the rockets and explosions, the taste of dust or the smell of smoke. Instead, I want to remember them: my soldiers. My friends. Jager going through another pack of Marlboros. O'Neal packing another can of Copenhagen. Mulligan still free of any vices. Me, the young lieutenant, both burdened and privileged by the responsibility for their wellbeing. If I could remember them like that, maybe I could make some sense of it all, or use their memory as a portal to those past versions of ourselves, when we were soldiers and young.

It'll usually go something like this: I'm playing fetch with my dog by the ocean in Maine. It's winter and the sea is rough. The waves crash on the rocks, the dark stone-coast kind, and I hear something in their contact with the earth, maybe a ripple or a swoosh, that makes me remember the way that O'Neal and Mulligan looked at me when they said that they didn't want to die.

It's our fourth day in Iraq and the morning's rocket attack still hangs over us like some sort of curse. We are lucky to be alive, and pushing that luck for nine more months seems futile. At some point, chance is bound to collect. Knowing none of us can do anything to change that, we accept our world as it is. At that moment, we grow old together, in the way only young soldiers can.

But now they are young again, and their voices quiver. I see their innocent faces and the softness in their eyes. As they call out to me, the choppy ocean turns to the flat desert sand of Al Anbar Province. I desperately want to answer them, but I'm not quite sure what to say. I never was. It doesn't matter, though, ►►



because before I can get a word out, the desert fades away and the ocean returns, swallowing them up beneath its foamy darkness. I forget their faces and even their names, and am left with only that innocence, that sweet longing for home and mother's comfort, until the ocean's mighty waves wipe that away, too.

I think of calling out to them, or diving into the frigid water to retrieve their memory, any memory. But I can't, because I realize that I have lost sight of my dog. So I call out to him instead. After he comes sprinting back, chomping his tennis ball for one more game of fetch, I bring him back to the car, where my wife asks me what's wrong. And I sit in the driver's seat silently for a while, saying nothing at all, until she puts her hand on my shoulder and the dog begins to poke his head up in the front seat.

"Nothing," I say. "I just thought I remembered something."

Then she sees that look in my face, and she recognizes it before asking me if I'm thinking about Iraq. About O'Neal and Mulligan. I tell her it doesn't matter, because I already forgot anyway. And, as we drive away, I think of the next time that I can bring my dog back down to that same spot on the ocean. But this time I'll be alone, when she's at work or out with friends. And I'll stand on those rocks as the waves crash over them and wash onto my feet for as long as it takes, until I can finally remember those versions of ourselves that we left in the desert. ■

# A Conversation with the Director

Director Edward Hall discusses his vision for Shakespeare's *Henry V*.

**How does this play explore the concept of leadership?**

**Edward Hall:** Henry V is a youthful and inexperienced new leader. But he's spent much of his early years on the backstreets of London so he's streetwise and tough. He has developed a skill for reading his enemies and discovering betrayal so, in many ways, he has had a good training for his new life as King.

➤ To explore more stories behind the art on CST's stages, visit [chicagoshakes.com](http://chicagoshakes.com)



Early on in the play Shakespeare explores how those around Henry underestimate him, mocking his days of misspent youth whilst not believing he is prepared for his newfound responsibilities. They are all wrong. Despite his inexperience, the young Henry is decisive and strong and, as a new leader, takes the responsibilities of his power very seriously.

Shakespeare seemed to understand the realities of combat and his Henry is a survivor. In the chaos of battle, he never loses his decisiveness, and as he fights his way through France he gains a deeper understanding of the meaning of “honor.” He has a huge moment of doubt, though, just before Agincourt, where we meet a young leader wrestling with the loneliness of his position. A leader who feels alone amongst his army. A leader who realizes that his troops will always treat him differently because of his position.

**This play  
embraces all  
the realities  
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leader in a time  
of conflict,  
dealing with  
the excitement  
—and the  
danger—  
of nationalism**

It is endlessly fascinating for a modern audience to be taken into the inner sanctum of power. The Elizabethans clearly loved experiencing it through plays like *Henry V*, and we continue to consume dramas like *The West Wing*, *Succession*, *The Crown*, and many others. Being in the room when major world changing decisions are made gives us an opportunity to experience how our leaders weigh up issues with their decision making and how much political and personal agendas intermingle.

**Henry V doesn't begin on a battlefield, but rather with a conversation.  
How does this bring us into the world of the play?**

As with a lot of Shakespeare's plays about war and conflict, the starting point is very murky. In this instance, two high powered clerics are discussing how they're going to distract Henry, a new king, from visiting upon them a huge taxation bill. So, they offer him a large one off payment to help his war effort and to delay the bill. Henry realizes that Canterbury may be trying to play him and he warns him of the consequences for the thousands of potential victims of this conflict if he gives the wrong advice. It's an interesting look at the way politics drives decision making and how Henry, as a new leader, deals with advisors around him.

**Can you speak to the perspective of this play?**

This play embraces all the realities of being a leader in a time of conflict, dealing with the excitement—and the danger—of nationalism. Nationalism can sometimes bind us together, but the side effect of nationalistic energy can also result in brutal, cruel, and deeply destructive wars. Nationalism can be exciting but dangerous and as explored in *Henry V*, necessary for military success.

If you are inspired by a character like Henry, you might watch the play and think, “What a great leader, what brave soldiers” as Henry and his army prepare themselves to die for their cause, to die for honor. But then we are asked to consider the aftermath and the overall cost relative to any real world gains from victory. That's why I like the play. It lives in those gray spaces, which is the reality of the world—our world and Shakespeare's world. ■

# Legend and Reality in *Henry V*

**Author Roger Warren's numerous publications include five editions for the Oxford Shakespeare series. He has also collaborated with Edward Hall on a dozen Shakespeare productions.**

By the time Shakespeare wrote *Henry V* in 1599, his central character was already half submerged in legend: a prodigal prince who seemed miraculously transformed into the heroic warrior-king who won the Battle of Agincourt. The Chorus has some of Shakespeare's most magnificent, eloquent verse—if you want a picture of the legendary hero-king, here it is—but from the start, the Chorus's idealistic view is consistently juxtaposed with scenes of political and psychological realism.

After the Chorus's opening panegyric, what does the audience see? Not the King in glory, but two ecclesiastical politicians offering Henry a bribe to invade France as a way to defeat a possible attack on church finances. It is important to stress that the effect is not wholly ironic or cynical: Henry is not easily bought. He interrupts the Archbishop's mumbo-jumbo about the Salic law with the penetrating single-line inquiry: "May I with right and conscience make this claim?" Once reassured, he calls in the French ambassador, who presents him with the Dauphin's present of tennis balls and the mocking message that he "cannot revel into dukedoms here." Henry points out that the Dauphin, in deriding "our wilder days," has not noticed "what use we made of them"—that is, acquiring the common touch that will prove so useful with his soldiers, especially at Agincourt. His speech then builds to an elaborate threat to revenge the Dauphin's insults by invading France: he makes it seem like the invasion is the result of the Dauphin's mockery, when in reality, he had already decided to invade before that. This habit of making a decision and *then* finding a reason for it is characteristic of the King's mental processes.

**The Chorus's  
idealistic view  
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political and  
psychological  
realism**

Something similar occurs at the siege of Harfleur. At first, in his exhortation to his troops ("Once more unto the breach"), he sounds like the heroic warrior king whom the Chorus describes. But his threat to the inhabitants of Harfleur takes on quite a different tone. In the midst of vividly evoking the rape and pillage with which he threatens them, he asks: "What is't to me, when you yourselves are cause?" If they suffer from the siege, they have only themselves to blame. So, with the lack of mercy shown to the three conspirators. In a characteristic cat-and-mouse game, Henry invites them to recommend mercy to another offender. They don't, and so when they

themselves plead for mercy, he can reply: "The mercy that was quick in us but late/By your own counsel is suppressed and killed." As at Harfleur, as with the Dauphin's tennis balls, he passes the buck for tough decisions on to others; it is their responsibility, not his.



This question of a King's responsibilities comes to the fore in the great central scene of the play, the night before Agincourt. Introducing it, the Chorus are at their most eloquent in describing the King's "largess universal, like the sun," so that his soldiers see "a little touch of Harry in the night." The audience, however, sees something more complicated. An argument breaks out between the soldier Williams and the disguised Henry about the extent to which the King is responsible for his soldiers and their souls. Williams says: "If these men do not die well, it will be a black matter for the King that led them to it." Henry concludes that "every subject's duty is the King's, but every subject's soul is his own." This is perhaps the moment when we see the private man, as opposed to the efficient politician, most clearly. At his lowest point Henry feels that all his efforts may be in vain—not the most positive frame of mind to face the confident French at Agincourt. But characteristically he sets such doubts aside, pulls himself together, and concludes: "The day, my friends, and all things stay for me."

He is thus able to inspire the troops with his "Crispin day" speech—and also able, amid battle, to ruthlessly order the killing of the French prisoners (because they have become a military encumbrance). In the next scene, Fluellen discovers that the deserters from the French army have massacred the baggage boys, "wherefore the King most worthily hath caused every soldier to cut his prisoner's throat. O 'tis a gallant King." This provides an interesting echo of the tennis balls scene because the killing of the prisoners happens *before* the discovery of the killing of the boys. Fluellen, like his King earlier, attributes a subsequent motive to an event that has already taken place.

In Henry's wooing of the French princess, there is certainly charm and humor, but also an undertow of that practical sense of political realities that Henry always shows.

In the Epilogue, the Chorus calls Henry "this star of England," but also points out that his son was Henry VI, "whose state so many had the managing/That they lost France and made his England bleed": the marriage of Henry and Kate led eventually to the Wars of the Roses. So it is interesting that even the Chorus ultimately bears witness to the unheroic aspects that we have seen throughout the play: in its closing moments, legendary ideals and practical realities finally come together. ■

# The Music of *Henry V*

## An essay by Jon Trenchard, Music Director, Arrangements & Original Music

Throughout history, mankind has used music to prepare for battle, to march, to show patriotism, solidarity, and camaraderie, to rouse in hardship, and cheer in victory.

In this production, our soldiers sing “A Pair Of Brown Eyes” by The Pogues as a marching song, whose jig-like tune contrasts with lyrics about the experience of surviving war:

*“Drunk to hell, I stood there nearly lifeless...And a-roving I'll go  
For a pair of brown eyes.”*

As the song develops, the words become more unsettling:

*“But when we got back labeled parts one to three,  
There was no pair of brown eyes waiting for me.”*

More folk music appears in “John O’ Dreams” by Bill Caddick as the soldiers attempt to rest before battle.

With our modern setting of *Henry V* (pre drone warfare), we sing and play a wide variety of musical genres up to the 1970s to evoke different atmospheres: a 19th century hymn “Holy, Holy, Holy” used to introduce Westminster Abbey; and to paint the scene of a pub crammed with troops on the eve of war, we hear a Punk Rock mosh pit mash up of The Clash’s “London Calling,” The Sex Pistol’s “Anarchy in the UK,” and some notorious British soccer chants.

In place of national anthems for our two mighty monarchies, we explore themes of nationalism with Vera Lynn’s “There’ll Always Be An England”

and the anthem of the first French Empire, “Le Chant du Depart.” And, exploring the antagonism of modern tribalism, the troops add stadium-style lyrics to their soccer chants to insult the Dauphin.

A traditional Welsh lullaby, “All Through The Night” (a nod to the character Fluellen) becomes another marching song, but with lyrics adapted by the soldiers to reflect the conditions of war (as Tommies often did in the trenches of WWI), one solo voice mutating the “Holy, Holy, Holy” hymn tune to a bitter “Marching, Marching, Marching.”

As a backdrop to the French court, the troops dance to “Ça Plane Pour Moi (It’s all

working out for me),” by Plastic Bertrand, and give a tongue-in-cheek rendition of “Chanson D’Amour (Love Song)” by Wayne Shanklin, with snatches of French nursery rhyme “Gentille Alouette” played on a penny whistle.

A new musical theme appears toward the end of the play in “Non Nobis” and “Te Deum”: “Not to us the glory; ‘tis Thee, O God, we praise.” After predominantly unison singing before this moment, this theme develops into ecclesiastical choral harmony, composed around a cycle of fifths, with repeated dissonance, reminds us that the harmony of peace is fragile and fleeting.





# Designing *Henry V*

## An essay by Michael Pavelka, Scenic and Costume designer

Designing an epic like *Henry V* can be an assault course. Just when you think you've leapt one hurdle, there's then a ditch, then a river, and then something even trickier around the bend.

This story has a linear, dynamic journey, so how do we make a space that helps the ensemble keep up the pressure and win the day? Edward Hall and I always try to imagine a world that honors Shakespeare's intentions but in a contemporary visual language.

We have conceived an interior space—a Fortress England on Navy Pier—in which the darkest fears and proudest euphoria of a soldier's imaginings can be shared with you across a darkened room.

Our ideas start as doodles in the margins of my script and as notes in Ed's. They merge to become a third, shared vision for the production that we can present to the company. The scenes always change shape through the rehearsal process when the "tool kit" for telling the story is put through its paces by the company.



The solutions undoubtedly lie in how we allow our audience to "make imaginary puissance." The objects in the space help to remind you that Shakespeare is dealing with ideas first, and immersion second. For example, the scene in which Pistol beats his French prisoner wouldn't be as effective if you are asked to witness a stage fight—it wouldn't be "real" in any sense. So how do we present "real"? Our staging asks the viewer to stitch together disparate violent actions with the dramatic situation. In this instance, the masked chorus thrash punch bags with the full force of baseball bats whilst the characters react without full contact—it's you that piece the two together with your imaginings of pain with every thwack.

**This story has a linear, dynamic journey, so how do we make a space that helps the ensemble keep up the pressure and win the day?**

The look of each character is also constructed on stage, in plain sight. For instance, Katherine has the intermission to prepare her image in full view. She is presented with her surprisingly anachronistic gown laden with icons of women at war by Delacroix and Goya – dressed by the troops for her role politically and theatrically. Clothing is deployed as a stylistic idea serving the drama rather than naturalism.

The diversity of this ensemble, both on stage and behind the scenes, has massively stimulated our collaborative process and helped us challenge preconceptions of what warriors and diplomats have always been: ethical and practical problem-solvers.

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