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BY THE QUEEN

DRAWN FROM WILLIAM SHAKESPEARE BY Whitney White

trinity rep

PROJECT DISCOVERY STUDY GUIDE

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This project is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest



Trinity Rep's 59th Season is sponsored by RISCA



Support for Trinity Rep's education programs comes from the Dexter Donation Trust, The Norman and Rosalie Fain Family Foundation, Phyllis Kimball Johnstone and H. Earl Kimball Foundation, Mary Dexter Chafee Fund, The McAdams Charitable Foundation, Rhode Island State Council on the Arts, Shakespeare in American Communities, Textron Charitable Foundation, Theatre Forward, The Yawkey Foundation, Otto H. York Foundation, and many individual donors

Created by Jenna Benzinger & the Education Department

Designed by Marci Leite

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THEATER ETIQUETTE

Please read carefully and go over with your classes before the show

TEACHERS:

Speaking to your students about theater etiquette is ESSENTIAL. Students should be aware that this is a live performance and that they should not talk during the show. If you do nothing else to prepare your students to see the play, please take some time to talk to them about theater etiquette to help the students better appreciate their experience. It will enhance their enjoyment of the show and allow other audience members to enjoy the experience. The questions below can help guide the discussions. Thank you for your help and enjoy the show!

ETIQUETTE:

What is the role of the audience in a live performance? How is it different from seeing a film? Why is it important not to chew gum or eat popcorn at a live theater performance? Why shouldn't you talk? What can happen in live theater that cannot happen in cinema?

Reiterate that students may not talk during the performance. Please make sure all cell phones and alarms are turned off. Recording devices and cameras are strictly prohibited. If there is a disturbance, they will be asked to leave, and the class may not be invited back to the theater. Students may not leave the building during intermission.

DISCUSSION QUESTIONS BEFORE SEEING THE SHOW AT TRINITY REP

What are the differences between live theater and cinema? (Two dimensional vs. three dimensional; larger than life on the screen vs. life-size; recorded vs. live, etc.) Discuss the nature of film as mass-produced, versus the one-time only nature of live performances. Talk about original art works vs. posters. Which do they feel is more valuable? Why? What is the responsibility of an audience when watching a play? What is the responsibility of an audience when watching a Shakespeare play?

Observation #1:

When you get into the theater, look around. What do you see? Observe the lighting instruments around the room and on the ceiling. Look at the set. Does it look realistic or abstract? Try to guess how the set will be used during the show.

Observation #2:

Discuss the elements that go into producing a live performance: The lights, set, props, costumes, and stage direction. All the people involved in the "behind the scenes" elements of the theater are working backstage as the play unfolds before the students' eyes. Tell them to be aware of this as they watch the show. Observe the lighting cues. How do special effects work? How do the actors change costumes so fast?

Pay attention to when you're excited about something on stage. What excited you? Pay attention to when you're bored. Why were you bored? What would you have done differently to make the play more interesting? Actors in a live performance are very attuned to the audience and are interested in the students' reactions to the play. Ask the students to write letters to the actors about the characters they played and to ask questions of the actors. Send these letters to: Trinity Repertory Company, c/o Education, 201 Washington St., Providence, RI 02903 or email to: education@trinityrep.com.

PICTURED BELOW: JEANINE KANE, JANICE DUCLOS, AND STEPHEN BERENSON AS THE WITCHES IN 2019'S *MACBETH*, DIRECTED BY CURT COLUMBUS. PHOTO BY MARK TUREK.



USING THIS STUDY GUIDE IN YOUR CLASSROOM

A Letter from the Education Department

Welcome to Trinity Rep and the 55th season of Project Discovery! The education staff at Trinity Rep had a lot of fun preparing this study guide, and hope that the activities included will help you incorporate the play into your academic study. It is also structured to help you to introduce performance into your classroom through the following elements:

- **Community Building in Your Classroom**
- **Inspiration and Background on the Artist**
- **Entering and Comprehending Text**
- **Creating Text for Performance**
- **Performing in Your Class**
- **Reflecting on Your Performance**

Trinity Rep's Project Discovery student matinées help high school students in the following common core areas (for more information on the National Core Arts Standards, visit <http://nationalartsstandards.org/>):

- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively (CCS.ELA-LITERACY.SL.9-10.1)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme (CCSS.RL.9-10.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (CCSS.RL.9-10.4)
- Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama theatre work (TH: Cn10.1.I.)
- Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works (TH: Re8.1.I.)
- Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices (TH: Re7.1.I.)
- Evaluate and analyze problems and situations in a drama/ theatre work from an audience perspective (TH: Re9.1.I)

Enjoy the show!



2022-23 Season at the Lederer Theater Center
under the direction of

Curt Columbus
Artistic Director

Kate Liberman
Executive Director

BY THE QUEEN

DRAWN FROM WILLIAM SHAKESPEARE'S HENRY VI AND RICHARD III
By Whitney White

THE ARTISTIC TEAM

Directed by **Brian McEleney**‡
Assistant Directed by **Kai Thmani Tshikosi**+
Set Design by **Michael McGarty**
Costume Design by **Toni Spadafora-Sadler**
Lighting Design by **Christina Watanabe**
Sound Design by **Larry D. Fowler, Jr.**
Fight and Intimacy Choreography by **Angie Jepson**
Production Stage Managed by **Buzz Cohen***
Assistant Stage Managed by **Amanda Kosack***

WORLD PREMIERE

January 12 – February 12, 2023
in the Sarah and Joseph Dowling, Jr. Theater

* Member of Actors' Equity Association, the union of professional actors and stage managers
‡ Trinity Rep Artistic Company member
+ Brown/Trinity Rep MFA Student

This theater operates under agreements with the League of Resident Theatres, Actors' Equity Association (the union of professional actors and stage managers in the United States), the Stage Directors and Choreographers Society, and United Scenic Artists. The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for non-profit theater, an Associate Member of the National New Play Network, and a Public Works Affiliate.



THE CAST

Margaret 1 **Fiona Marie Maguire**+
Margaret 2 **Rachel Christopher***‡
Margaret 3 **Paula Plum***
Suffolk/Queen Elizabeth **Taavon Gamble***‡
Henry VI/Lady Anne **Matthew Russell***
Richard III **Jeff Church***
Warwick/Prince Edward **JāQuan Malik Jones**+
Gloucester/Duke of York/Duchess of York **Mauro Hantman***‡

UNDERSTUDIES: Evie Dumont, David Ensor, Anna Slate

Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.

Trinity Rep's 59th Season is sponsored by



Supporting Season Sponsor



Southwest Southwest is the official airline of Trinity Rep

This project is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest



This activity is made possible in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts and private funders.

Trinity Rep gratefully acknowledges the past support of the B.B. Lederer Sons Foundation, the State of Rhode Island, and the City of Providence.



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

ON THE COVER: AURORA ASARE PHOTOGRAPHED BY MARISA LENARDSON
COSTUME BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

PLEASE WEAR YOUR MASK FOR THE ENTIRE PERFORMANCE

PLEASE SILENCE YOUR CELL PHONE and refrain from using it during the performance. Phone calls are limited to outside the theater. **Photography, videotaping, and/or other video or audio recording of the performance by any means are strictly prohibited.**

THE ARTISTIC TEAM

WHITNEY WHITE *she/her* **Playwright**

Whitney White is an Obie Award and Lilly Award-winning director, actor, and musician based in Brooklyn, New York. She is the current recipient of the Susan Stroman Directing award, an Artistic Associate at the Roundabout, and a part of the Rolex Mentor and Protégé Arts Initiative. Her original musical *Definition* was part of the 2019 Sundance Theatre Lab 2016 ANT Fest, and her five-part musical exploration of Shakespeare's Women and ambition; *Reach for It* is currently under commission with the American Repertory Theater in Boston. She has developed work with: The New York Times, Ars Nova, The Drama League, Roundabout, New York Theatre Workshop, 59E59, The Lark, The Movement, Jack, Bard College, NYU Tisch, Juilliard, Princeton, SUNY Purchase, South Oxford, Luna Stage and more. Whitney is a believer in collaborative processes and new forms. Her musical discipline is rooted in indie-soul, and rock. She is passionate about Black stories, reconstructing classics, stories for and about women, genre-defying multimedia work and film. Past fellowships include: New York Theatre Workshop 2050 Fellowship, Ars Nova's Makers Lab, Colt Coeur and the Drama League. MFA Acting: Brown University/Trinity Rep, BA Political Science, Certificate in Musical Theatre: Northwestern University.

BRIAN MCELENEY *he/him* **Director**

Trinity Rep/Directing: Over 25 productions, including *Death of a Salesman*, *To Kill a Mockingbird*, *Blues for Mister Charlie*, *Ivanov*, *The Grapes of Wrath*, *House & Garden*, *Absurd Person Singular*, *The Crucible*, *Twelfth Night*, *The Dreams of Antigone*, *A Raisin in the Sun*, *All the King's Men*, *Our Town*, *Hamlet*, *Measure for Measure*. **Trinity Rep/Acting:** 75 plays, including *An Iliad*, *King Lear*, *Richard II*, *Richard III*, *Julius Caesar*, *The Glass Menagerie*, ...*Edgar Allan Poe*, *Vanya and Sonia and Masha and Spike*, *The Odd Couple*, *Who's Afraid of Virginia Woolf?*, *The Cider House Rules*, *Angels in America*, *Long Day's Journey Into Night*, *The Merry Wives of Windsor*, *The Threepenny Opera*, *Cherry Orchard*, *Amadeus*. **Other:** A graduate of Trinity College and the Yale School of Drama, he is founding director of the Brown University/Trinity Rep MFA Acting Program alongside Stephen Berenson.

KAI THOMANI TSHIKOSI *he/him* **Assistant Director**

Trinity Rep: *black odyssey*, *Prince of Providence (u/s)*. **Brown/Trinity Rep:** *Mr. Burns*; *A Post Electric Play*, *Angels in America Pt.1*, *Much Ado About Nothing*, *Bathhouse.ppt*, *On the Y-Axis*. **Other Theaters:** *Romeo and Juliet* (Huntington Theater Company) *black odyssey boston* (Central Square

Theater) *Macbeth*, *Equivocation*, *The Tempest* (Actor's Shakespeare Project) *Romeo and Juliet* (Commonwealth Shakespeare Company).

MICHAEL MCGARTY *he/him* **Set Designer**

This is Mr. McGarty's 40th season in association with Trinity Rep. In that time, he has designed upwards of 50 productions. He has designed extensively for regional theaters throughout the country, including The Public Theatre, Seattle Rep, The Old Globe, and The Dallas Theatre Center, among others. He has designed on Broadway and the West End of London as well as for opera across Europe and the United States. McGarty is an adjunct professor of design at Rhode Island School of Design.

TONI SPADAFORA-SADLER *she/her* **Costume Designer**

Toni Spadafora has worked on Broadway, in regional theater, opera, commercials, television, film, and even in football stadiums — having costumed the opening and closing ceremonies for the 1984 Summer Olympics in Los Angeles. She has also worked in the fashion industry managing the Los Angeles atelier of Bob Mackie as well as designing for retailers Chico's and Lane Bryant. She is thrilled to be doing her 12th production here at Trinity Rep.

CHRISTINA WATANABE *she/her* **Lighting Designer**

Trinity Rep: *Sueño*. **Brown/Trinity Rep:** *Marie Antoinette*, *References to Salvador Dalí Make Me Hot*. **Off-Broadway:** *Where We Stand* (WP Theatre), *Heartbreak House* (Gingold Theatrical Group), *Scissoring* (INTAR), *Dido of Idaho* (Ensemble Studio Theatre), *Small World: a fantasia* (59E59), *Neighbors: A Fair Trade Agreement* (INTAR), *Daniel's Husband* (Primary Stages/Cherry Lane), *I Will Look Forward To This Later* (New Ohio). **Regional:** *Clue* (Dallas Theatre Center), *Every Brilliant Thing* (Virginia Stage Company), *The 39 Steps* (Rep St. Louis), *Elf* (Pioneer Theatre Company), *This Bitter Earth* (Theatreworks Hartford), *As You Like It* (Oregon Shakespeare Festival), *The Wild Party* (Post Theatre Company), *Peer Gynt* (Barnard), *A Christmas Carol* (Florida Rep), *Into the Woods* (Charlottesville Opera), *Peter and the Starcatcher* (White Heron Theatre Company). **Virtual:** *Carla's Quince* (Drama League nomination). **TV:** *Colin Quinn: Red State Blue State* (co-design, CNN). **Other:** Lincoln Center Festival (2013, 2015-2017). USITT Gateway Mentor. Knights of Illumination winner. Faculty: Sargent Conservatory at Webster University. MFA: NYU. Member USA 829. www.StarryEyedLighting.com.

LARRY D. FOWLER, JR. *he/him* **Sound Designer**

Larry is a Philadelphia-based theater sound designer, radio imaging producer, and music producer whose work spans 20+ years. Theater companies Larry has designed for include Wilma Theater, Azuka Theater (Current Board Member), Interact Theater, Theater Horizon, People's Light, Theater Exile, The Lantern Theatre, Denver Center, Trinity Rep, Rennie Harris Puremovement (DJ-Rome And Jewels), ELeon Dance, Danse4Nia, and Khaleah London Dance. He is also a three-time Barrymore Award nominee. In broadcast radio, Larry has been an in-studio producer and board operator for Radio One, Inc. in Philadelphia and is currently an imaging producer, voiceover talent, and content editor for Healthcare NOW Radio. He is also an Adjunct Associate Professor at The University of the Arts. Soundcloud: <https://soundcloud.com/whatsthat1> Instagram: @mrcisum

BUZZ COHEN* *she/her* **Stage Manager**

Trinity Rep: *Tiny Beautiful Things*, *Ivanov*, *Grapes of Wrath*, *The How and the Why*, *The Merchant of Venice*, *Absurd Person Singular*, *Twelfth Night*, *A Raisin in the Sun*, *Richard III*, *Our Town*, *The Moliere Impromptu*, *Proof*, *Copenhagen*, *Thunder Knocking on the Door*, *The Piano Lesson*, *Mrs. Warren's Profession*. **Public Theater/NYSF:** 79 productions since 1986 – most recently the premiere of Suzan-Lori Parks' *Plays for the Plague Year*, as well as *A Bright Room Called Day*, *Mojada*, *White Noise*, *Fire in Dreamland*, 30 Shakespeare productions, many more. **Broadway:** *The Tempest*, *The Secret Rapture*, *The Queen and the Rebels*, *Ned & Jack*. **Awards:** Obie Award for Distinguished Stage Management and the SMA's 2017 Del Hughes Lifetime Achievement Award for Stage Management.

AMANDA KOSACK* *she/her* **Assistant Stage Manager**

Trinity Rep: Stage Manager, *Fairview*; Assistant Stage Manager, August Wilson's *Gem of the Ocean*. **Broadway:** *Cost of Living*. **National Tours:** *School of Rock the Musical*; Irving Berlin's *White Christmas*; *Buddy: The Buddy Holly Story*; *Fela!* **Off-Broadway:** *Medea* (Brooklyn Academy of Music); *The Swimmer*, *Tom Morello at the Minetta Lane*, *Margaret Trudeau: Certain Woman of An Age* (Audible Theater); *Long Lost*, *Cost of Living* (Manhattan Theatre Club); *Wakey Wakey*, *Old Hats*, *Medieval Play*, *The Lady From Dubuque* (Signature Theatre); *All The Ways To Say I Love You* (MCC); *Cloud Nine* (Atlantic Theater Company); *The Way We Get By* (Second Stage). **Regional:** Long Wharf Theatre, SurfFlight Theatre, Lyric Theatre of Oklahoma. **Other:** Amanda holds a B.S. in Dance Management from the Ann Lacy School of American Dance and Entertainment at Oklahoma City University. Love and thanks to Mom, Dad & Jared.

ADDITIONAL STAFF

Production Assistants Shoshana Adler,
Genevieve Ferrara
Assistant Lighting Designer Ash Neece
COVID Safety Manager Erin Sylvia

* Member of Actors' Equity Association, the union of professional actors and stage managers.

‡ Trinity Rep Artistic Company member

THE CAST

RACHEL CHRISTOPHER*‡ she/her Margaret 2



Trinity Rep:

The Heidi Chronicles, Crime and Punishment, Yellowman.

Broadway: *for colored girls who have considered suicide / when the rainbow is enuf.*

New York: *Bad News!*, NYU Skirball w/JoAnne Akalaitis; *King Philip's Head...*, Clubbed

Thumb; *What to Send Up When It Goes Down*, B.A.M./Playwrights Horizons; *Minor Character*, Under the Radar—Public Theater; *Sonic Life of a Giant Tortoise*, The Play Company; *At the Table*, Fault Line Theatre. **Regional:** *An Iliad*, Long Wharf Theatre; *Intimate Apparel*, Shakespeare and Company; *Detroit '67*, PlayMakers Repertory Company; *A Midsummer Night's Dream, The Winter's Tale*, Shakespeare Festival St. Louis; *Disgraced*, Repertory Theatre of St. Louis; *All's Well That Ends Well*, Bread Loaf; *Zero Cost House*, Pig Iron; *House of Home, Western Country*, Williamstown Theatre Festival. **TV/Film:** *Girl on the Train, The Upside, Billions, Madame Secretary, Blindspot, Instinct, Elementary.* **Other:** MFA in Acting from Brown/Trinity Rep. www.Rachel-Christopher.com

JEFF CHURCH* he/him Richard III



Trinity Rep: Mack, *Fairview*; Francis Flute, *A Midsummer Night's Dream*; **Other**

Theaters: Gamm Theatre; Burbage Theatre Co; Bridge Repertory Theatre of Boston; Boston Theatre Company; AntiGravity Theatre Co; Manhattan Theatre Club,

Misfit Toys Repertory Theatre; Elemental Theatre Collaborative. **Other:** Jeff is the founding Artistic Director of the Pawtucket-based Burbage Theatre Co, and is member of the adjunct acting faculty at both the University of Rhode Island and Rhode Island College.

TAAVON GAMBLE*‡ he/him Suffolk/Queen Elizabeth



Trinity Rep: Toby Darling, *The Inheritance*; Charles Darnay, *A Tale of Two Cities*; *Little Shop of Horrors*; Booker T. Washington, *Ragtime*; August Wilson's *Gem of the Ocean*; *Oklahoma!*; *A Christmas Carol.* **Regional:** The Gamm Theatre, SpeakEasy

Stage, Ivoryton Playhouse, North Shore Music Theatre, Theatre By The Sea, Chester Theatre Company, Greater Boston Stage Company, Lyric Stage, New Bedford Festival, West Virginia Public, The Hanover Theatre, Baltimore Shakespeare Festival, Reagle Music Theatre, Quantum Theatre.

TV/Film: *Wu-Tang: An American Saga, Spirited.*

Directing: *Ain't Misbehavin'*, Peach State Summer Theatre; *Pippin*, Jean's Playhouse; *Seussical*, Pittsburgh Playhouse; *A Chorus Line*, Arundel Barn Playhouse. **Choreography:** *A Christmas Carol* (2019 & 2021), Trinity Rep; *A Midsummer Night's Dream*, The Gamm Theatre; *The Color Purple* (NY Regional Premiere) & *Hair*, WPPAC; *Airness*, University California Santa Barbara; *Kiss of the Spider Woman*, Brown University; *West Side Story & Chicago*, Bigfork Summer Theatre. **Training:** Point Park University. **Other:** Physical Theater faculty, Brown/Trinity Rep MFA program.

www.taavongamble.com IG: @taavongamble

MAURO HANTMAN*‡ he/him

Gloucester/Duke of York/Duchess of York



Trinity Rep: Mauro has been a member of Trinity Rep's resident acting company since 1999. Highlights include: Henry Wilcox, *The Inheritance*, *Macbeth*; Jack Burden, *All the King's Men*; Cyrano, *Cyrano de Bergerac*; Hotspur,

Henry IV; Peter Pan, *Peter Pan*; Dill, *To Kill a Mockingbird*; Oberon, *A Midsummer Night's Dream*; Scoop, *The Heidi Chronicles*; John Dodge, *Middletown*; Steve, *Clyborne Park*; Mr. Marx, *Intimate Apparel*; Hal, *Proof*; Rooster Hannigan, *Annie*; George Bailey, *It's a Wonderful Life*; Wally, *The Cider House Rules*; Frank, *Appropriate*; Phil, *Faithful Cheaters*; Roderigo, *Othello.* **Other Theaters:** Oregon Shakespeare Festival, Wallis Annenberg Center, Actors Theatre of Louisville, Gamm Theatre, The Rhode Island Shakespeare Theater. **Other:** Mauro has an MFA from the Trinity Rep Conservatory. He was also a 2018 Lunt-Fontanne Fellow.

JĀQUAN MALIK JONES+ he/him Warwick/Prince Edward



Trinity Rep: Debut.

Brown/Trinity Rep: Siya, *Soul Tapes*, *Somebody 1/ Kinship/Strength/All The Shitty Evil Things You've Done to the World and Other People, Everybody.* **Other**

Theaters: Booth, *TopDog/ UnderDog*; Citizen Barlow,

August Wilson's *Gem of the Ocean*; Norfolk State University. **Other:** Jāquan is from South Norfolk, Virginia, holds a BA from Norfolk State University, and is currently a third-year student in the Brown/Trinity Rep MFA Acting Program. Jāquan is also the writer, producer, and co-creator of *Billiards*, his hallmark body of work. He is forever grateful for the theater. Instagram: @jaquanmalikjones.

FIONA MARIE MAGUIRE+ she/they Margaret 1



This is Fiona's Trinity Rep debut! **Brown/Trinity Rep:** Beatrice/Dogberry, *Much Ado About Nothing*; Electra, *Electra*; Betty 2, *Collective Rage*; Colleen/Lisa 2, *Mr. Burns, A Post-Electric Play.* **Other Theaters:** Luke,

Hanukkah Palace (Ars Nova Ant Fest); Martha, *Who's Afraid of Virginia Woolf?* (Stanford Spark Grant Production); Arkadina, *The Seagull*; Rosaura, *Life is a Dream*; and Trinculo, *The Tempest* (Stanford TAPS); Henry IV, *Henry IV Part I* (Royal Academy of Dramatic Art); Cod, *Slaughter City* (Stanford Repertory Company). **Other:** Fiona graduated in 2019 from Stanford University with a BA in Theater and Performance Studies and Human Biology with a concentration in Narrative Neuroscience. They are in their final year as an MFA Acting candidate at Brown/Trinity Rep. She is grateful for all the badass women in her life that taught her to love, heal, and CURSE. Website: www.fiona-maguire.com IG: @fiona._maguire

PAULA PLUM* she/her Margaret 3



Trinity Rep: Debut. **Other Theaters:** Lady Macbeth, *Macbeth*, Phedre, *Phedre*, Cleopatra, *Antony & Cleopatra*, Beatrice, *Much Ado About Nothing*, Touchtone, *As You Like It*, all with Actors' Shakespeare Project; Margaret, *The Inheritance*, Speak-

Easy Stage; Linda, *Death of a Salesman*, Martha, *Who's Afraid of Virginia Woolf?*, Lyric Stage; Mme, Pernelle, *Tartuffe*, Isabella Bird, *Top Girls*, Huntington Theatre. **Film/Television:** Shirley, *Fourth of July*, President Reeves, *Irrational Man*; Mrs. Crain, *Mermaids*; Aunt Sheila, *About Fate*. Co-Creator, *The Dick and Paula Celebrity Special* (cartoon), FX.

TRINITY REP LEADERSHIP

Other: Ms. Plum is a cum laude graduate and Distinguished Alum of Boston University and a five-time Elliot Norton award-winner. She is currently the Interim Artistic Director of Gloucester Stage Company and coaches professional actors and students privately at paulaplum.com.

MATTHEW RUSSELL* he/him
Henry VI/Lady Anne



Trinity Rep:

The Grapes of Wrath.

Broadway: *The Inheritance.*

Other Theatres: *Baldwin & Buckley at Cambridge, Much Ado About Nothing (The Public); Help (The Shed); Hand to God (Studio Theatre); Taming of the*

Shrew (Shakespeare Theatre Co.); Cymbeline (The Here & Now). **Film/TV:** *Westworld (HBO), Working Man, Some Freaks, Twist, Man & Witch, The Spine of Night.* **Other:** Matthew's work as a video editor includes productions for Rattlestick Theater, Vineyard Theatre, Movement Theatre Co., and Atlantic Theater Co. Matthew is the co-creator of *Love in NY*, a series of one-minute shorts. MFA: Brown/Trinity Rep.

UNDERSTUDIES:

Margaret 1/Ensemble 2/Ensemble 4 ...
Evie Dumont

Ensemble 1/Ensemble 3/Ensemble 5
David Ensor

Margaret 2/Margaret 3
Anna Slate

Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.

* Member of Actors' Equity Association, the union of professional actors and stage managers.

‡ Trinity Rep Artistic Company member

* Brown/Trinity Rep MFA Student

CURT COLUMBUS he/him/her
Artistic Director



Curt Columbus became Trinity Rep's fifth artistic director in January 2006. He is also the artistic director of the Brown/Trinity Rep MFA programs in Acting and Directing. His directing credits for Trinity include *Tiny Beautiful*

Things, Macbeth, Ragtime, Beowulf: A Thousand Years of Baggage, Middletown, Vanya and Sonia and Masha and Spike, The Merchant of Venice, His Girl Friday, Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard, and the world premieres of The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe and Social Creatures. Trinity Rep has been home to the world premieres of three of his plays, *Paris by Night, The Dreams of Antigone, and Sparrow Grass*, and produced his translations of Chekhov's *Cherry Orchard* and *Ivanov*, as well as Feydeau's *A Flea in Her Ear* and Lope de Vega's *Like Sheep to Water (Fuente Ovejuna)*. Curt's adaptation of Dostoevsky's *Crime and Punishment* (with Marilyn Campbell) has won awards and accolades around the United States, the United Kingdom, and Australia. His translation of Chekhov's *Three Sisters*, developed at Philadelphia's Arden Theatre, is published by Dramatists Play Service, as is *Sparrow Grass* and his translations of Chekhov's *Seagull, Uncle Vanya, Cherry Orchard, and Ivanov*. Curt lives in Providence, Rhode Island with his husband, Nate Watson.

KATE LIBERMAN she/her
Executive Director



Kate is thrilled to join Trinity Rep as Executive Director, where she has the honor of leading the organization in partnership with Curt Columbus. She also proudly sits on the Board of the Greater Providence Chamber of Commerce.

Previously, Kate served as Managing Director of Hudson Valley Shakespeare Festival for eight seasons. At HVSF, she oversaw the significant expansion of programming with world-premieres, co-productions, and Off-Broadway transfers. She managed the emergence from the COVID-19 pandemic as one of the first theaters to reopen in New York. Most memorably, she stewarded the organization to its first-ever permanent home. Previously, she served as General Manager at The Laguna Playhouse, where she worked on strategic planning, a fiscal turnaround, and capital improvements. Prior to The Playhouse, she served as Associate Managing Director at Yale Repertory Theatre. Kate was Associate Manager of Development at The John F. Kennedy Center for the Performing Arts where she executed a \$10M campaign for the 2008 *Arabesque: Arts of The Arab World*. She holds an MFA in theater management from the David Geffen School of Drama at Yale, an MBA from Yale School of Management, and a BA from the University of Pennsylvania, summa cum laude. She is a recipient of the Harry S. Truman Scholarship. Kate received the Business Council of Westchester's 40 Under 40 Award and was recognized for her work in the Hudson Valley community by Putnam County Business Council and Cold Spring Area Chamber of Commerce. Originally from Needham, MA, Kate is thrilled to have settled in Cranston with her husband, Eric, and son, Toby. ■



UNIT ONE: BACKGROUND INFORMATION

ABOUT THE PLAYWRIGHT: WHITNEY WHITE

WHITNEY WHITE, the writer behind *By the Queen*, is one of the American Theater's most promising breakout talents. Whitney graduated from the Brown/Trinity Rep MFA Program in Acting in 2015, where she appeared in Trinity Rep's production of *Oliver!* and, after graduating, *A Christmas Carol* (2015). At BTR, she developed not only as a performer, but found new passions for directing and writing. Three years after graduating, Trinity Rep would enlist Whitney to direct their production of *Othello*. Whitney said she fell in love with Shakespeare's works. Despite his plays being over 400 years old, Whitney found them just as relevant today. "I am a Black woman from Chicago, and I always saw my experience reflected in Shakespeare's world," Whitney said in an interview with American Repertory Theater (A.R.T.). "However, often I would see these great plays live, and these productions wouldn't represent my experience or even a world I recognized. Yet, when I read Shakespeare, I totally hear my world. I hear my friends and family, and I see the world that I live in. So I wondered how I could unite all these worlds that I love: music, Shakespeare, really high-quality performative art, and entertainment." Whitney combined Shakespeare's words and modern culture through her own work.

As a playwright, Whitney has been commissioned by American Repertory Theater (A.R.T.) for five projects, each focusing on a woman in Shakespeare's work, collectively known as *Reach for It*. The first, *Macbeth in Stride*, examined Black female power through Lady Macbeth, played by White, and was staged as a rock concert. The next projects in the

series will focus on Cleopatra from *Antony and Cleopatra*, Juliet from *Romeo and Juliet*, and Iago's wife Emilia from *Othello*. Whitney wanted to explore how ambitious women are punished in Shakespeare's world, and often don't make it to the end of the play. "All the ladies I love in these Shakespeare plays, they don't live to see Act Five. And I was like, "How come all my ladies die by the end of the play?" I started analyzing several texts: *Romeo and Juliet*, *Antony and Cleopatra*, *Macbeth*,

Ophelia in *Hamlet*. In my opinion, if you are too ambitious in Shakespeare's world...if you're ambitious for power or ambitious for love, you might not live to see Act Five. I started analyzing these texts with different musical genres: *Macbeth* sounds like Tina Turner and The Doors to me, *Romeo and Juliet* kind of sounds like Blondie and disco, and *Cleopatra* feels like Prince, like "Purple and Gold," you know?"

As a director, Whitney won an Obie Award for directing *What to Send Up When It Goes Down* at A.R.T. In the spring, she will direct the U.K. premiere of *The Secret Life of Bees*, and this fall she'll make her Broadway debut as the director of the world premiere of *Jaja's African Hair Braiding*, penned by Jocelyn Bioh. Other recent directing credits include the world premiere of *The Most Spectacularly Lamentable Trial of Miz Martha Washington* by Pulitzer Prize-winner James Ijames at Steppenwolf Theater and Off-Broadway productions of *On Sugarland, for all the women who thought they were Mad*, and *Our Dear Dead Drug Lord*.

Whitney is a believer in collaborative processes and new forms. Her musical discipline is rooted in indie-soul, and rock. She is passionate about black stories, reconstructing classics, stories for and about women, genre-defying multimedia work and film.



WHITNEY WHITE, BY THE QUEEN PLAYWRIGHT



ABOUT WILLIAM SHAKESPEARE

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WILLIAM SHAKESPEARE (1564 – 1616)

Shakespeare wrote thirty-seven plays, two narrative poems and hundred and fifty-four sonnets during his lifetime. How did he do it? That question gets debated constantly, but part of the answer lies within the circumstances that led to his writing career. William Shakespeare was born in 1564 in a little village about sixty miles north of London called Stratford-upon-Avon. Very little is known about his life for certain, besides what is recorded in various documents such as billings and receipts. We can assume that Shakespeare went to the local grammar school in Stratford-upon-Avon when he was child, however he did not study at a university. In 1582 he married Anne Hathaway, a woman eight years older than he, and would have three children with her: Susanna, and twins Hamnet and Judith. While still married to Anne, he would move away to London where he would work as an actor and playwright. He would eventually become a shareholder of the Lord Chamberlain's Men, who would perform at The Globe and the Blackfriars Theatre. It is said that Shakespeare passed away on his birthday in 1616. In his will, he left his wife Anne his "second best bed," which in actuality was the bed they shared together, since one's 'best bed' was always saved for one's guests. Seven years after his death, two of Shakespeare's dearest friends (and two of his best actors) John Heminge and Henry Condell had his complete works published in the First Folio. It is on the cover page of this collection that the famous playwright and Shakespeare's contemporary Ben Jonson wrote, "He was not of an age, but for all time".



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A COMPLETE LIST OF SHAKESPEARE'S PLAYS

TRAGEDIES

Antony and Cleopatra
Coriolanus
Hamlet
Julius Caesar
King Lear
Macbeth
Othello
Romeo and Juliet
Timon of Athens
Titus Andronicus

COMEDIES

All's Well That Ends Well
As You Like It
The Comedy of Errors
Cymbeline
Love's Labours Lost
Measure for Measure
The Merry Wives of Windsor
The Merchant of Venice
A Midsummer Night's Dream
Much Ado About Nothing
Pericles, Prince of Tyre
The Taming of the Shrew
The Tempest
Troilus and Cressida
Twelfth Night
Two Gentlemen of Verona
The Winter's Tale

HISTORIES

Henry IV, Part I
Henry IV, Part II
Henry V
Henry VI, Part I
Henry VI, Part II
Henry VI, Part III
Henry VIII
King John
Richard II
Richard III

PICTURED BELOW: JULIA ATWOOD AS LADY MACBETH (RIGHT) WITH MAURO HANTMAN AS MACBETH (LEFT), AND TIMOTHY CROWE AS DUNCAN, IN 2019'S *MACBETH*. PHOTO BY MARK TUREK.



QUEEN MARGARET OF ANJOU

Queen Margaret was known as the warrior queen of England, so called she-wolf of France, and wife of Henry the VI. She was Queen of England and nominally Queen of France by marriage to King Henry VI from 1445 to 1461 and from 1470 to 1471. Suggested by her uncle Charles VII, Margaret's marriage to Henry VI came with a two year truce with France and a call for peace. In April of 1445, Margaret married King Henry VI. She was fifteen, and he was twenty-three. Opinions on the marriage were mixed, but Margaret knew her duty to protect the interests of the crown and the future return of French territory.

In response to her husband King Henry VI's fits of insanity, Margaret mainly ruled the kingdom in his place. Margaret was used as a mediator of territory between France and England. Shortly after Margaret's coronation, René of Anjou entered

negotiations with England for the cession of the English's territory of Maine. Rumors in England spread that the concession of Maine was part of Margaret's marriage settlement. The loss of Maine was an unpopular decision with the people of England and further amplified the mistrust in Queen Margaret.

Margaret was one of the prominent figures in the series of dynastic civil wars known as the Wars of the Roses. Margaret sometimes led the Lancastrian faction and she was praised for her courage and unfaltering spirit. Queen Margaret led a Lancastrian army to attack the Duke of York at his castle at Wakefield. York was killed while leading a charge against the Lancastrian forces. The Queen had the son of York and Salisbury's heads impaled on spikes on the city walls of York. The Lancastrian army then proceeded towards London while



Warwick marched west to join forces with the approaching Yorkist army, leaving London defenseless. London citizens refused to open the gates to the Lancastrians, forcing them to withdraw to Yorkshire. Edward the leader of the Yorkist cause then defeated the Lancastrians at Mortimers Cross. The Yorks continued to pummel the Lancastrians at the Battle of Towton in Yorkshire. Margaret and her son fled to Scotland where they found refuge and the new Duke of York was crowned as King Edward IV. Henry VI was taken prisoner in Lancashire. Margaret lived in exile in France for seven years as a poor relation of the king. She died, impoverished, near Anjou at the age of 52.

Margaret of Anjou appears in four of Shakespeare's history plays known as the first tetralogy (1-3 Henry VI and Richard III). Margaret is a unique Shakespeare character as most of her life is played out on stage, an uncommon track for Shakespeare's female characters. We get to see her engagement to King Henry VI to her banishment to France. Shakespeare creates a strong female counterpoint to the calamitous male characters of the Henry VI plays. Margaret fulfills the roles of daughter, bride, wife, mother, lover, queen, warrior, and widow. She is determined and unfaltering in both her words and actions. Queen Margaret even faces grave consequences for her actions (that are equal to the punishments men received) as she loses the war, her crown, husband, and only child. From her roots as a provincial princess of France, to her ascension to the throne of England and her eventual downfall, Queen Margaret is one of the most complicated, fascinating, and thrilling characters in Shakespeare's works.



LORD CHAMBERLAIN'S MEN (AND NOT WOMEN)



The Lord Chamberlain's Men was the acting troupe that Shakespeare belonged to during Queen Elizabeth's reign. Actors were highly skilled: not only were they often tumblers, jugglers and dancers, but because the actors rarely had embellished sets or costumes, they were forced to set the scene for the audience: Was it raining? Snowing? Was it night or day? Where was the play located? All of these factors were heaped on the actors' shoulders. If you wanted to be an actor (or "player") in a theater, you had to work for a nobleman who could give a company a license to act. If you were caught acting without a license, you were thrown in jail. Women were not allowed to perform at this time, so young boys with higher voices played the female roles. Shakespeare himself had wanted to be an actor as a young boy. Once he entered puberty, and his voice deepened, his career for acting in women's roles was over, though he continued to play men's

parts throughout his life.

When King James I inherited the crown, he adopted Shakespeare's company and it became known as The King's Men. By then, they were among the most popular theater companies in all of London. Shakespeare made a decent living, though not an especially lucrative one, working for the company as an actor and playwright. It was for this specific troupe of actors that he wrote his plays. When Shakespeare wrote a new play, he never gave the entire script out to his players. They received their "sides" with their lines only, and they were given only a few days to memorize them. Then they usually rehearsed for only

a few days and performed the piece once, before moving on to another script. A company's repertoire might include 30 plays at a time. Most actors had to keep at least 15 plays memorized at all times because they would change the play every day to keep people coming back for more.



THE GLOBE THEATER

As one of the senior company members, Shakespeare was also a part-time owner of the theater space called the Globe, which opened in 1598 and burned down in 1613 during a battle sequence in one of his plays (most believe it to be Henry VIII). It was rebuilt immediately and reopened to the public. In 1576, James Burbage built the first theatre in London on rented land, appropriately naming it "The Theatre." Later, when Richard and Cuthbert Burbage (who had inherited the theatre and the land it was leased on from their father) were unable to renegotiate the rent of the land, the landlord reclaimed his land and claimed that since "The Theatre" was on his property, it was therefore legally his. Unwilling to hand over their theatre

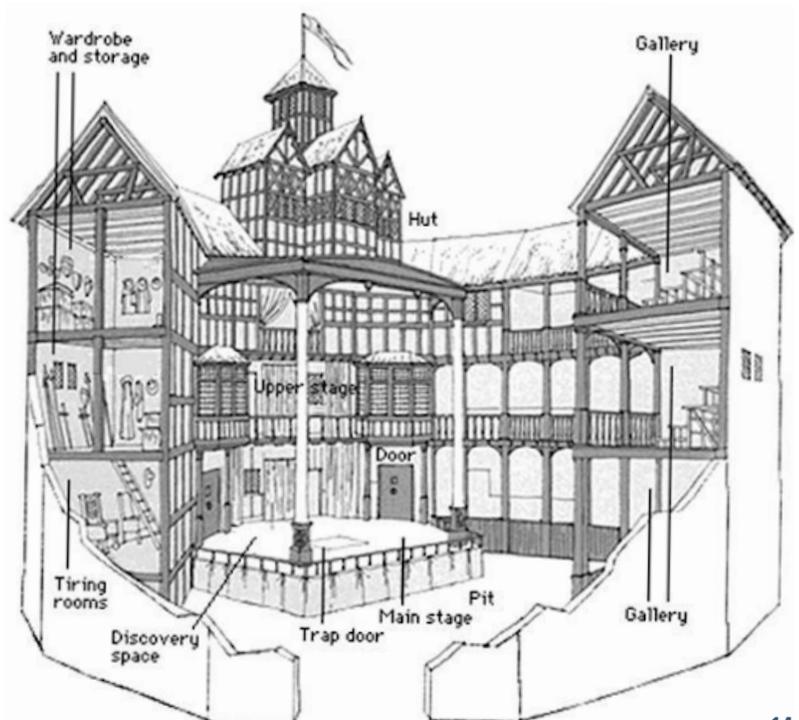
without a fight, the actors proceeded one evening to take the theatre apart piece by piece, float it over the Thames, and rebuild it; they named the theatre "The Globe." We are not sure what the Globe actually looked like, because no building or construction records survived. What we do know is brought to us by written descriptions in surviving journals, the de Witt drawing, and various sketches of all of London. We do know that the Globe had a circular shape, because in Henry V the chorus states, "And shall this cockpit hold within this vasty fields of France Or may we cram within this wooden 'O'..." It is believed that the Globe was a twenty-sided building, similar to that of the Rose Theatre which was excavated in 1989.

INTERIOR

The sketch on the right is what is commonly referred to as the "de Witt Drawing." In 1596 a student by the name of Johannes de Witt visited the Swan Theatre, a theatre similar to that of the Globe. While at the Swan he drew a sketch of the interior which his friend Arend van Buchell copied; it is his friend's sketch of de Witt's drawing that actually remains. It is the only remaining drawing of the interior of a public theatre from Shakespeare's time, helping us to imagine what it was like inside.

DAYLIGHT

Plays were performed during the daylight hours, because they didn't have any lighting system to speak of! The Globe Theatre had no roof so the light of the day could illuminate the stage. That meant that the players could always see the audience and vice versa. The players would often speak right to the people in the audience — who would often speak right back!



SCENERY

Shakespeare's troupe didn't really use scenery. They had basic chairs, a throne for the king, and any important props the play called for (swords, scrolls, etc.) The focus of the play was on the wording – scenery and props were simply a second thought.

COSTUMES

Actors' costumes were hand-me-downs from the nobility of the time; therefore the actors always looked current and fashionable!

SPECIAL EFFECTS

The Elizabethan audience was more interested in hearing about the action rather than seeing a bunch of special effects. The focus was on listening; often an event in the play would take place offstage and a character would come onstage to inform the audience of what had happened. [For example: In Hamlet, the death of Ophelia is not seen on stage but rather the story of her death is told to the audience By the Queen in Act IV: Scene vii]. Of course there were some special effects used in his productions such as canons, fireworks, trapdoors and a rigging system from above.

THE LAYOUT OF THE GLOBE

WHERE IS MY SEAT?

If you were poor then you didn't get a seat, instead you had to stand in the yard down in front of the stage; these spectators were called groundlings, due to the nature of their 'seats.' Here the audience members often yelled, talked directly to the actors, pushed, shoved, ate and drank all during the performance. If you were moderately well-off, you could sit in the Gallery. Lining the walls of the theater, they provided benches and some shelter from the elements. If you were wealthy you could sit in the Lord's Room. These were box seats with private entrances (so you wouldn't have to run into the groundlings), and were located right near the stage on the walls so that you could better hear the actors. Also, these seats allowed you to be seen by all of the spectators, making your seat a representation of your class.



FROM HEAVEN TO HELL

While the players didn't have much in the way of sets, they did have their own vertical layout of the stage, which was divided into four levels:

HELL

This was on the ground level below the stage (near the groundlings) and was accessible from trapdoors. Characters of low status or living in Hell would appear from below.

THE STAGE

This was the platform on which most of the action took place. There were usually two doors for character entrances, one on either side, as well as a little alcove at the back of the stage where a curtain was drawn. This little alcove was used to reveal action going on inside a house (a private scene), or to provide a hiding place for eavesdroppers.

THE UPPER GALLERY

Directly above the stage was a little balcony to provide a different level for playing. This was often where a beautiful woman would appear (like Juliet on her balcony), because these women were considered slightly higher in status than the male-driven world below. Often musicians were located in the top alcove to play accompanying music.

THE HEAVENS

This space literally represented Heaven, and was located at the top of the theater, directly above the stage. The roof, which would keep rain off the actors, was painted with stars. This vertical architecture is a representation of the class structure of the time; from the poor groundlings to the elevated rich. The poor people stood in the yard and had to look up to the players on the raised platform dressed as Kings (remember, the costumes came from the nobles, so even if they were playing a King from 300 years ago, they looked like the King of the time). Standing on the same level as "Hell," the groundlings could look up and see the Heavens high above them, behind the players. Their perspective showed human nature reaching for the divine. On the other hand, the wealthy would look down from their cushioned box seats and see poor players dressed in their hand-me-down clothing. They sat on a similar level to the Heavens where they could feel more superior. However, by being close to the action, they were also reminded of how close complex human experience and Hell were to their own lives. The theater was an extraordinarily popular and rather inexpensive form of entertainment. All kinds of people frequented the theater. To see a show, they would look across the Thames River to see if a flag was raised, which alerted everyone that a show was planned for that afternoon. There were three different colored flags: red, white, and black. A black flag stood for a tragedy, a red flag for a history, and a white flag for a comedy.

Today, the Globe Theatre sits on a different spot of the Thames River, just 200 meters away from the original site. However, it was reconstructed to look like the original prints of the famous theatre. The Globe produces Shakespeare, Greek tragedies, contemporary playwrights, and new work. They also offer tours and workshops for students and adults!

Did you know?

Shakespeare is given credit for introducing nearly 3,000 words into the English language? These words were created by using foreign words, making conjunctions of two or three new words, using nouns as verbs, or simply by invention

Here are some words attributed to Shakespeare:

- Alligator
- Auspicious
- Castigate
- Critical
- Dauntless
- Divest
- Eyeball
- Eyesore
- Frugal
- Gloomy
- Gnarled
- Hoodwinked
- Impede
- Jaded
- Laughingstock
- Leapfrog
- Lonely
- Luggage
- Majestic
- Manager
- Mimic
- Mountaineer
- Obscene
- Pedant
- Petition
- Puke
- Rancorous
- Reinforcement
- Rumination
- Torture
- Unmitigated
- Worthless
- Zany

Shakespeare also coined these famous phrases
that we still use today:

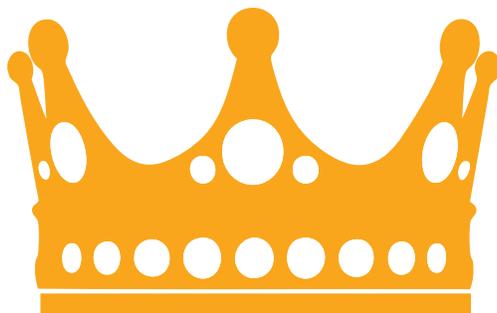
All that glitters is not gold
Dead as a doornail
Elbow room
Full circle

Too much of a good thing
Good riddance
Heart of gold
Sorry sight

SHAKESPEARE'S FAMOUS LINES

Some of Shakespeare's most famous lines of dialogue are often referenced or parodied.
Here's a few:

- "Friends, Romans, countrymen, lend me your ears." (*Julius Caesar*)
- "To be, or not to be, that is the question..." (*Hamlet*)
- "All the world's a stage, and all the men and women are merely players." (*As You Like It*)
- "A horse! A horse! My kingdom for a horse!" (*Richard III*)
- "What's in a name? that which we call a rose by any other name would smell as sweet;" (*Romeo and Juliet*)
- "Double double, toil and trouble; fire burn and cauldron bubble." (*Macbeth*)
- "Be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon them." (*Twelfth Night*)
- "We are such stuff as dreams are made on..." (*The Tempest*)



UNIT TWO: ABOUT THE PRODUCTION

AN INTERVIEW WITH THE DIRECTOR: BRIAN MCELENEY

JB (Jenna Benzinger): What do you believe the core of this play is about? What are the pertinent questions this story asks?

BM (Brian McElenny): What is our relationship to Shakespeare in the 21st century? Why do we still read them? Why do we perform to them and respond to them? This play's goal is to bring Shakespeare into the modern era and to present it through the lens of a woman, a perspective that is often silenced in history. How can we engage with this text in a way that makes sense to us? The playwright Whitney has divided the character of Queen Margaret into three [Young, middle aged, and wise old sage Margaret]. This allows Margaret to be in conversation with herself and discuss what it means to be alive. How do our past selves communicate to themselves?

JB: What excites you about working on a brand new/world premiere play?

BM: It is thrilling because we are really building it as we go. We get rewrites from our playwright, Whitney White, every day. It is exciting to be a part of a production team that gets to bring the writing to life for the first time. When you are dealing with a previously produced play you know that the play works, and if something is wrong with your production, you know it is not the play's fault. But with this production, there is a constant collaborative effort to problem solve issues with the show. In the room we ask; is it an acting, directing, playwriting problem? Why is it not coming together? It is a thrilling challenge to work through those moments as a team.

JB: What are some of the challenges in working on this production?

BM: Challenges are opportunities. One challenge is the context of this production. We cover a lot of material from lengthy historical plays. Audience members are not going to know all of the plays in their entirety. We are trying to figure out how to tell the stories of these plays without confusing

the audience. How do we let them into the history without being onstage for nine hours?

JB: What is some advice you would give to students who have never seen or read any of Shakespeare's work?

BM: Do not be scared. It is hard to read, but Shakespeare never meant for these plays to be read/published. It is the job of the production team and the actors to make the story accessible and understandable. If you don't understand the story it is our fault as a production! *By the Queen* also examines *Henry VI*, a cycle of historical plays. Why do we write plays about history? Why do we study history? It is only interesting because we get to see the reflection of how history repeats itself. These plays are all about power. And in the examination of powerful figures in these plays, it is never about who would be the most just and fair ruler. It is all about who thinks they have the best claim to dispute why they deserve the power. *By the Queen* asks, what does it cost to be a part of history and a political figure in this world? Nothing is ever truly free. There is always a cost.

JB: Are there any sneak peeks you can let us in on?

BM: The environment we have created for this show is wonderfully lively. We are setting the show in a restaurant/cabaret space where the audience is in/among the action. I hope that it will feel really alive instead of a passive theater experience sitting in the dark. Also, in true Shakespearean tradition, there will be a lot of murders!

PICTURED: BRIAN MCELENEY AS RICHARD II IN *RICHARD II*, 2004.
PHOTO BY T. CHARLES ERICKSON.





THE PLOT SYNOPSIS

The show opens on the three versions of Queen Margaret sitting around a last supper style table. They pop open a bottle of wine and begin to discuss what it takes to survive as a woman. We hear the clapping of horse hooves and the show's ensemble takes the stage. The ensemble, populated of only masculine figures, acts as a slew of characters to help tell the story of Queen Margaret's survival. The handsome Duke of Suffolk appears to woo Margaret. He chases after her and captures her and lets Margaret know he is only here to woo her for King Henry VI of England. Margaret begrudgingly succumbs to the woo'ing on the stipulation of her father's approval of Henry VI. Suffolk plants an underwhelming kiss on Margaret as he leaves. This sends the three Margarets into a spiral of rehashing the awkward and sticky nature of first kisses along with detailing the stink of teenage boys.

The stage then transforms into a courtroom and we see all the men of England deciding if Henry VI should, in fact, marry Margaret. The men agree to the proposition in attempts to bring peace between France and England. In a flurry of excitement we transition to Henry VI and Margaret's wedding. However, The Margarets point out there is no actual wedding scene in any of Shakespeare's plays, instead Margaret arrives to court for the union. Suffolk introduces her, and Henry accepts her. Margaret is underwhelmed by the proceedings to say the least. Directly following the "wedding", Suffolk brings out the peace treaties between France and England. The marriage has caused friction in the English court. The Duke of Gloucester, the king's Lord Protector, is angry about the match as it means losing more territories in France. The other English nobles, Winchester and Suffolk, plot together to get rid of the Duke of Gloucester. We then transition to a family reunion, meeting the Lancasters. End of part one.

We open part two on Queen Margaret reciting a letter to her younger self. She urges herself to take a break and make sure she can accept the power hungry queen she is turning into. We then enter the courtroom where Margaret is

dead set on taking down Gloucester and his wife. His wife Eleanor wants to be queen and consults a conjuror about her ambitions. However, it was a trap and Eleanor was arrested. Gloucester's wife is banished while he has to resign from his position. The Duke of York uses this opportunity to arrest Gloucester for treason. The English people band together in support of Margaret and her decisions.

In part three, Queen Margaret starts gushing about her illicit love affair with Suffolk. Then we see Suffolk, Margaret, York and the Bishop of Winchester plotting. They agree that Gloucester should be murdered to cut off his connection to the King. After the deed is done, Warwick goes to Henry VI and accuses him of murdering Gloucester. Warwick and Suffolk then begin to duel. Unfortunately, Suffolk is beheaded and his head is served to Margaret on a silver platter. This sends Queen Margaret into a revenge spiral and she says, "it is easier to kill when what you love is taken from you." Then we skip ahead to the War of Roses and the birth of Margaret's son, Edward. As the Hundred Year War commences and there is ample bloodshed and torment to be had. We end the war with her husband Henry VI slain, her son in chains, and her crown removed.

Part four begins with Margaret explaining how her son, Edward, was slain in front of her and how she was banished to France. At this point in the play we are stripping away "Shakespeare's world", it is time for Margaret to rest. In solidarity with the beginning of the play, Margaret pours herself a glass of wine. One final glass. This time of rest turns into the trio of Margarets partying together with tunes and a discoball. The Margarets begin to dance a "triumphant and defiant" dance and rope the ensemble in with them.

After this dance/rest period is over. We are back into the world of Shakespeare. We enter the world of Richard III. Richard takes the stage and tells the audience of his evil plotting to kill anyone he needs to in order to take the crown. We then enter the court with The Yorks: Queen Elizabeth,



Rivers, Grey, Dorset, Buckingham, and Richard III. Margaret accuses Elizabeth of stealing the throne that belongs to her, and Richard of killing her husband and son. Richard asks why Margaret is in England since she was banished. Margaret says she prefers death to banishment and that they owe her all the happiness they took away from her (e.i. a husband, a son, a kingdom, and happiness). Richard reminds her that she has been forever cursed by his father for killing his baby brother Rutland and that her misery is "God's will". Everyone teams up against Margaret to call her crazy and criticize her.

Lastly, we transition into act four scene four. Three male ensemble members transform into Lady Anne, Queen Elizabeth, the Duchess of York, and the mother of Richard III. We are in the ladies room and Queen Elizabeth and the

Duchess are raving with grief at the murder of Edward Prince of Wales and the Duke of York. Margaret lashes back saying that her grief is stronger and older than theirs. The Duchess and Margaret fight, blaming one another for their losses. Margaret reminds Elizabeth of her curse on her, now fulfilled, which launches Elizabeth to beg Margaret to teach her how to curse. Margaret tells Elizabeth to focus on her losses and the pain of every woman to learn to curse. The Richard III ends and the ensemble members then exit the stage. We are now left alone with the three Margarets. They reminisce together on their "fortune of surviving" as a woman in Shakespeare. The Margarets take one final sip of wine and cheers. End of play.

THE CHARACTERS

MARGARET 1

Our youngest Margaret.
Contemporary, fresh and defiant.

MARGARET 2

In her thirties. And a little salty.

MARGARET 3

An elder and resplendent.
Always sees the bright side.

ENSEMBLE 1

A Lover. Suffolk, Edward, Grey,
and others.

ENSEMBLE 2

A Husband. Henry VI, Rivers,
Dorset and others

ENSEMBLE 3

An Enemy. Richard III, Warwick,
and others

ENSEMBLE 4

An accomplice

ENSEMBLE 5

An accomplice and keeper of
what is "true"

UNIT THREE – ENTERING THE TEXT

EXERCISE 1: I'M NOT BAD, I'M JUST DRAWN THIS WAY

How does knowing your fate or destiny affect your choices? Macbeth faces many obstacles and decisions on his journey towards the crown and he believes that his choices are all tied back to the prophecy. However, the witches only tell him that he will become king, not when or how. Does knowing your destiny change the way you get there?

- Assign each student (or depending on the class, a group of students) one character from the play. They must take an in-depth look at that character.
- Have them come up with things that the character says about themselves and lines that other characters say to describe them.
- Each student or group of students must then make a presentation as to why their character is not so bad after all. Whether or not they actually believe it, encourage students to think about their character's motivations for their actions in the play.
- Discuss with your students how actors, writers and directors must always ask why people behave the way they do.

EXERCISE 2: TABLEAUX

Creating a tableau is a simple yet active way to approach a lesson. Below are a few tableau-centric activities.

1. Have the students split up into groups of 3 or 4 to create tableaux based on *Richard III* or *Henry VI*. You can assign each of them one word (power, war) or themes: ambition, loyalty, love of country, etc...

2. You could also tell them to pick the scene they find the most important and have their classmates guess which scene they are portraying.
3. Finally, you could have the students do a series of tableaux to follow the arc of a character (like Henry VI, Gloucester or Queen Margaret). Feel free to add lines of text or series of movements to these tableaux!

EXERCISE 3: MAKE IT MODERN

1. Shakespeare died hundreds of years ago, yet his work is still being performed and modernized for today's audiences. How do you think this is possible? Give the students a Queen Margaret scene from *Henry IV* or *Richard the III*! Have them write line by line "translations" into modern English. You can have them perform both scenes, just the modern scene, or have the team split up and do both. Encourage the students to be creative with settings, to connect to their own lives, or to use modern-day conveniences. Explain that Shakespeare's plays include many outdated traditions and thus had many inside jokes with his audiences. Be bold!



PICTURED: BRIAN MCELENEY (RIGHT) AS RICHARD III WITH KELBY AKIN AND SCOTT RAKER IN *RICHARD III*, 2007. PHOTO BY T. CHARLES ERICKSON

EXERCISE 4: 101 WAYS TO READ A MONOLOGUE

A monologue, or soliloquy, is a long speech made by one person. Sometimes it can be a challenge for a young actor to take on a piece of text and perform it on his or her own, so this activity is a way to get your students to forget their inhibitions and have fun with it.

- Pick one or more of the monologues below, and hand them out to your students. You can assign or let them choose which monologue they want to do and give them a few minutes to read it over a few times and familiarize themselves with it.
- In partners, let them read it out loud to one another a few times in whichever way they want to.
- After this, using your own suggestions and those of your students, throw out different ways to read the monologue. Feel free to be as wacky as you want -- this is supposed to be fun. You can filter the suggestions and pick one that you think would work and let them do it that way. Some examples of different ways to read it include (but are definitely not limited to): an aerobics instructor, an army general, someone who desperately has to go to the bathroom, a squirrel, the laziest person in the world, singing it, whispering it, telling it like it's a scary story, like an interpretive dancer, like they are in a musical, like a President, or a King...you can even use celebrity names and have them imitate them using the monologue.
- This can be done with all the students working in partners or on their own at the same time. If this is a particularly brave group, you can challenge them to take your suggestions and perform individually in front of the class.
- After every willing student has performed, take some time to talk about what they got from it. Did it help them understand the monologue better? If so, how? Did they find that any of the interpretations, as silly as they may have been, worked and made some sense? Which ones, and why? How does this help them as actors?



PICTURED (RIGHT): RICHARD KNEELAND AS KING LEAR IN 1977'S *KING LEAR*, DIRECTED BY ADRIAN HALL. PHOTO BY WILLIAM L. SMITH.

MONOLOGUES:

MARGARET 2

How about, a letter to my 16 year old self....*(She shares with Margaret 1 and the audience)* No one needs that many rhinestones and you are definitely wearing enough glitter. Deodorant is your friend. John, Paul, Brad or whoever's locker is right next to yours? —is NOT all that. Take a deeper sniff. No amount of axe can handle that BO. Just... keep reading. God. You'll need all the help you could get. Your mother is trying as hard as she can. One day, you'll be thankful that you didn't have everything they did. Let that Britney Spears — Fleetwood Mac— Donna Summer! album REST girl. Be happy you are safe. Some girls are meat before they can walk.

KING HENRY VI

Your wondrous rare description, noble earl, Of beauteous Margaret hath astonish'd me: Her virtues graced with external gifts Do breed love's settled passions in my heart: So am I driven by breath of her renown Either to suffer shipwreck or arrive Where I may have fruition of her love.

SUFFOLK

Thus is poor Suffolk ten times banished; Once by the king, and three times thrice by thee. For where thou art, there is the world itself, And where thou art not, desolation. If I depart from thee, I cannot live; And

in thy sight to die, what were it else But like a pleasant slumber in thy lap? O, let me stay, befall what may befall!

MARGARET

Who can be patient in such extremes? Ah, wretched man! would I had died a maid And never seen thee, never borne thee son, Seeing thou hast proved so unnatural a father Hath he deserved to lose his birthright thus? Hadst thou but loved him half so well as I, Or felt that pain which I did for him once, Or nourish'd him as I did with my blood, Thou wouldst have left thy dearest heart-blood there, Rather than have that savage duke thine heir And disinherited thine only son.

ENSEMBLE 5/YORK

But that thy face is, vizard-like, unchanging, Made impudent with use of evil deeds, 'Tis beauty that doth oft make women proud; But, God he knows, thy share thereof is small: 'Tis virtue that doth make them most admired; The contrary doth make thee wonder'd at: Thou art as opposite to every good O tiger's heart wrapt in a woman's hide! How couldst thou drain the life-blood of the child, To bid the father wipe his eyes withal, And yet be seen to bear a woman's face? Women are soft, mild, pitiful and flexible; Thou stern, obdurate, flinty, rough, remorseless. Wouldst have me weep? why, now thou hast thy will: See, ruthless queen, a hapless father's tears. Keep thou the napkin, and go boast of this: Hard-hearted woman, take me from the world: My soul to heaven, my blood upon your heads.

SCENE:

MARGARET 2

Here's for my tiger heart
(Stabbing him)
And my shamelessness
(Stabbing him)
And yes, it feels good to make a man cry every now and then.
(Stabbing him)
Off with his head, and set it on the gates!

MARGARET 1

No. Stop. You're a bad person. *I* am a bad person. I can't believe it. How can you justify the murder of a child?

MARGARET 2

We all have reasons for the bad things we do. Women just aren't supposed to. At least Shakespeare lets us have our rage.

MARGARET 1

But at what cost?

MARGARET 2

I don't care the cost.
War is war.
blah blah blah politics
blah blah blah their side
Why can't we find the way they fight?

ENSEMBLE 5

Can I just, can I say something?

MARGARET 2

No.

ENSEMBLE 5

Perhaps here Shakespeare is—

MARGARET 2

NO! WAR!

ENSEMBLE 2

—still?

MARGARET 3

Always.

ENSEMBLE 5

but you're losing.

MARGARET 2

I don't care! I will fight my way out.

MARGARET 3

My other self at least we agree there.

MARGARET 2

You would rather rock out than play grandmother?
Well, I would rather be on the battlefield.
What's wrong with being a better fighter than a
mother? Speaking up for yourself in a room better
than you can stay home and play wife?

ENSEMBLE 5

There's nothing wrong with it, but in these plays
there is a price. Perhaps in our world too. That's all I
was gonna say.

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