



**BRAVE SPIRITS THEATRE
ARCHIVE**

PROGRAM
Richard III
2012

Director: Charlene V. Smith

Artistic Director: Charlene V. Smith
Resident Dramaturg: Claire Kimball

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Brave Spirits Theatre
presents
William Shakespeare's

RICHARD III

directed by Charlene V. Smith



**BLOODY THOU ART,
BLOODY WILL BE THY END.**

Atlas Performing Arts Center -- Lab Theatre I

June 21 - July 7, 2012

Thursdays at 8pm

Fridays at 8pm

Saturdays at 2pm

Saturdays at 8pm

www.bravespiritstheatre.com

www.atlasarts.org

Cast (in order of appearance)

Richard, Duke of Gloucester, later Richard III	Travis Blumer
George, Duke of Clarence	Jenna Berk
Sir Robert Brakenbury, Keeper of the Tower	Jack Powers
Pursuivant	Rachel Hynes
Lord William Hastings	Jim Gagne
Lady Anne	Victoria Reinsel
Henry VI	Ian Blackwell Rogers
Lord Rivers	Victoria Reinsel
Lord Grey	Rachel Hynes
Queen Elizabeth	Bess Kaye
Marquess of Dorset	Jenna Berk
Duke of Buckingham	George Grant
Lord Stanley, Earl of Derby	Ian Blackwell Rogers
Queen Margaret	Jessica Lefkow
Sir William Catesby	Jack Powers
First Murderer	Rachel Hynes
Second Murderer	Bess Kaye
Ghost of Prince Edward	Bess Kaye
King Edward IV	Jessica Lefkow
Duchess of York	Rachel Hynes
Citizen 1	Jack Powers
Citizen 2	Jim Gagne
Citizen 3	Ian Blackwell Rogers
Archbishop of York	Jessica Lefkow
Young Richard, Duke of York	Victoria Reinsel
Young Prince Edward	Jack Powers
Lord Mayor of London	Ian Blackwell Rogers
Cardinal Bouchier	Jenna Berk
John, a priest	Victoria Reinsel
Sir Richard Ratcliffe	Jenna Berk
Sir Francis Lovell	Bess Kaye
Bishop of Ely	Jack Powers
Scrivener	Jim Gagne
Page	Jenna Berk
Sir James Tyrrel	Ian Blackwell Rogers
Sir Christopher Urswick	Jim Gagne
Henry, Earl of Richmond	Jessica Lefkow
Earl of Oxford	Rachel Hynes
Sir Walter Herbert	Bess Kaye
Sir James Blunt	Victoria Reinsel
Thomas, Earl of Surrey	George Grant
Duke of Norfolk	Jim Gagne

Production Staff

Director.....Charlene V. Smith
Fight Director..... Casey Kaleba
Voice and Movement Coach..... Melissa Hurt

There will be one 10-minute intermission.

Biographies

Jenna Berk (Clarence, Dorset, Ratcliffe, Cardinal Bouchier, Page):
THEATRE: *Happy and Gay* (1st Woman) at NuSass Productions; *New Play Festival* (various) at Young Playwrights Theater; select London credits include: *Henry V* (Nell Quickly, Alice) at the Merely Players; *The Trojan Women* (Woman of Troy) at Saviour Theatre Company; *The Laramie Project* (Rebecca, Reggie, Sherry) at Wild Oats Productions; *Robin Hood* (Queen, Little Bassett) at Pyramid Panto; *Nothing Lasts* (Ida) at Canal Café Theatre; *If I Were You* (Maggie) at Old Red Lion Theatre; *The Last Thing to Go* (Catering Staff) at Theatre 503; *Two Little Dickie Birds* (Lisa, Boy Aged 5) at RADA; staged reading of *Baal* (Emilie) at Love&Madness; TRAINING: BA in English and Drama, University of Virginia; BA Honors in Professional Acting, LAMDA;
<http://web.me.com/jennaberk/>

Travis Blumer (Richard III): THEATRE: *An Ideal Husband* (Ensemble), *The Merchant of Venice* (Ensemble), *Julius Caesar* (Ensemble) at Shakespeare Theatre Company; select New York credits include: *Dance Dance Revolution* (Officer McKnife) at Les Freres Corbusier; *Beyond Therapy* (Ensemble) at Williamstown Theatre Festival; TRAINING: BFA in Drama, NYU's Tisch School of the Arts; Stella Adler Studio.

Jim Gagne (Hastings, Citizen 2, Scrivener, Norfolk, Urswick): THEATRE: *Jack the Ticket Ripper* (Jack), *Gianni Schicchi* (Gherado) at Georgetown Theatre Company; *A Thing for Redheads* (Stanley) at Calliope Arts; *We Won't Pay, We Won't Pay* (Luigi) at Hub Theatre; *Heart of a Dog* (Sharikov), *Fool for Love* (Martin) at Spooky Action Theater; *Box and Cox* (Cox) at New Old Theatre; *Cymbeline* (Ensemble) at dog & pony dc; *Uncle Vanya* (Laborer) at Everyman Theatre; *A Midsummer Night's Dream* (Demetrius), *Our Town* (Howie Newsome) at National Players, Tour 55. TRAINING: BFA, Hartt School at the University of Hartford. Jim also serves as the Resident Teaching Artist at the Shakespeare Theatre Company.

George Grant (Buckingham, Surrey) REPRESENTATIVE THEATRE: *The Tempest*, *Othello*, *Peer Gynt*, *The Merry Wives of Windsor*, *All's Well That Ends Well* at Shakespeare Theatre Company; *The Night Thoreau Spent in Jail*, *Cloud Nine*

at Catalyst Theatre Company; *The Revenger's Tragedy*, *Measure for Measure* at Washington Shakespeare Company; *Anansi the Spider*, *Anansi the Spider Returns* at Imagination Stage; *Night of the Iguana* at Milwaukee Chamber Theatre; *Enemy of the People* at Goodman Theatre. DIRECTING: *Am I Black Enough Yet?* at Catalyst Theatre Company; *Bulletins from Fatland* at Horizons Theatre Company and many more in academia; TEACHING: Teaching Artist at the Shakespeare Theatre Company and TheatreLab; Visiting Professor of Theatre at Howard University and Lawrence University; TRAINING: BA in Theatre, Lawrence University; MFA in Classical Acting, Shakespeare Theatre Company's Academy for Classical Acting at GW.

Melissa Hurt (Voice and Movement Coach) has worked as an actor, director, dramaturg, producer, college professor, voice and speech trainer, and makeup artist in Washington DC; Baltimore, MD; Richmond, VA; Dodge City, Kansas; Eugene, Oregon; and Sydney, Australia. Melissa freelances as a voice, speech, and movement trainer, yoga teacher, and public speaking coach. She is a certified trainer in the Lessac voice, speech, and movement work. She is pleased to have worked with Brave Spirits Theatre.

Rachel Hynes (Duchess, First Murderer, Grey, Oxford, Pursuivant): THEATRE: *Home Alone*, *The Importance of Being Earnest*, *My Body Lies Over the Ocean*, *True North*, *Jotta Olla*, *Main Event* at Helsinki Syndrome; *Computer*, *Spade Cooley's Nightmare* at HKPG; *Tale of a Tiger*, *You Have Made a Story on My Skin* (Solo Shows), *Fall Off Night* (Heidi Parker) at Macha Monkey; *Meathook: A Melodrama* (Debbie), *DOB* (Shivvonne, Nurses) at Open Circle Theater; *The Tempest* (Ariel) at Seattle Shakespeare Company; *Hamlet* (Hamlet) at Open Circle Theatre. TRAINING: MFA Lecoq-Based Actor Created Theater, Naropa University in conjunction with LISPA (London International School of Performing Arts), Classical Actors Training Program (Shakespeare Theatre), Co-Artistic Director (Helsinki Syndrome), Founding Member (HKPG), Curator (*Physical: A Night of Innovative Physical Theatre*).

Casey Kaleba (Fight Director) is a Certified Teacher with the Society of American Fight Directors. He has staged violence for nearly three hundred productions: recent work includes *Double Indemnity* at Round House Theatre, *The Taming of the Shrew* at Folger Theatre, *Sleuth* at Olney Theatre Center, *Really Really* at Signature Theatre, and *The Merry Wives of Windsor* at Shakespeare Theatre Company. He teaches at the Shakespeare Theatre Company and Round House Theatre; is a company member with Rorschach Theatre; and has been a guest artist in Sweden, Canada, and throughout the United States.

www.toothandclawcombat.com

Bess Kaye (Queen Elizabeth, Second Murderer, Lovell, Herbert, Ghost of Prince Edward): THEATRE: *Romeo and Juliet* (Lady Capulet) at Vpstart Crow; *Macbeth*

(Fight Choreographer), *Twelfth Night* (Olivia), *The Winter's Tale* (Hermione, Clown), *The Comedy of Errors* (Luciana) at Baltimore Shakespeare Factory; *The Smell of the Kill* (Debra), *Antigone* (Antigone) at Montgomery Playhouse; *The Winter's Tale* (Emilia), *Much Ado About Nothing* (Ursula) at Virginia Shakespeare Festival. TRAINING: BA in Theatre, College of William and Mary.

Jessica Lefkow (Margaret, King Edward IV, Richmond, Archbishop of York) has directed, performed, coached, and taught theater across the United States, Europe, and Asia. THEATRE: *A Streetcar Named Desire* (Eunice Hubbell) at Gulfshore Playhouse; *Beertown* (Lara Pickel-Cooper), *Courage* (Yvette, Ensemble) at dog & pony dc; *Much Ado About Nothing* (Leonato), *Julius Caesar* (Cassius), *King John* Bootleg (Queen Eleanor) at Taffety Punk Theatre Company; *Wit*, Asian Tour (Dr. Vivian Bearing) at American Community Theatre Hong Kong; *Borderline* (Susan) at Yatrik Theatre Company. TRAINING: BFA Acting, Catholic University of America; Improvisational Study with Gary Austin Workshops; Clown Intensive with Dody DiSanto. Jessica currently teaches for Young Playwright's Theater. She is a co-conspirator with dog & pony dc, and a proud member of SAG-AFTRA. www.jessicalefkow.com

Jack Powers (Brakenbury, Catesby, Citizen 1, Young Prince Edward, Bishop of Ely): THEATRE: *On the Waterfront* (Terry Malloy) at American Century Theatre; *A Midsummer Night's Dream* (Oberon, upcoming Fall 2012), *Hamlet* (Hamlet), *Don Quixote Book II* (Ensemble) at Maryland Renaissance Festival; *Carol's Christmas* (Wayne) at Pinky Swear Productions; *Hamlet: Reframed* (Guildenstern) at Grain of Sand Theatre. TRAINING: BA in Theatre, Muhlenberg College.

Victoria Reinsel (Lady Anne, Rivers, Young Richard Duke of York, John, Blunt): THEATRE: *Blood Wedding* (Bride) at Constellation Theatre Company; *Much Ado About Nothing* (Margaret) at Taffety Punk Theatre Company; *The Two Gentlemen of Verona* (Julia, Co-Director) at Brave Spirits Theatre; *Cymbeline* (Arviragus, Helen) at Chesapeake Shakespeare Company; *Much Ado About Nothing* (Hero), *Titus Andronicus* (Lavinia), *The Merry Wives of Windsor* (Anne Page, Rugby, William), *Henry IV, Part 1* (Lady Mortimer, Peto), *The Rehearsal* (Cloris, Pallas, Luna) at American Shakespeare Center; *Julius Caesar* (Soothsayer), *Twelfth Night* (Ensemble) at Orlando Shakespeare Theatre; *Pericles* (Marina) at Mary Baldwin College (MFA Production directed by Tina Packer); TRAINING: MFA and M.Litt in Shakespeare in Performance, MBC; BA in Theatre/Literature, Marboro College; Shakespeare & Company; British-American Drama Academy; www.victoriareinsel.com. Victoria is a co-founder of Brave Spirits Theatre.

Ian Blackwell Rogers (Stanley, Mayor, Tyrrel, Citizen 3): THEATRE: *The Two Gentlemen of Verona* (Launce, Duke, Antonio) at Brave Spirits Theatre; *Macbeth* (Macbeth), *Twelfth Night* (Malvolio), *As You Like It* (Touchstone), *The Winter's Tale*

(Leontes) at Baltimore Shakespeare Factory; *Public Enemy* (Robert), *The Plague* (Prefect), *The Chairs* (Orator, Old Man understudy), *The Insect Play* (Otakar, Parasite, Ant) at Scena Theatre; *A Thing for Redheads* (Peter), *Jack the Ticket Ripper* (Playwright) at Capital Fringe Festival; *The Three Musketeers* (Athos, Richelieu, Buckingham) independent production; *Tom Jones* (Tom Jones), *What Ho, Jeeves!* (Bertie Wooster), *The Canterbury Tales* (Reeve) at Lumina Studio Theatre; *The Lion, the Witch, and the Wardrobe* (Peter, Aslan, etc.) at Adventure Theatre; TRAINING: Summer Training Congress, American Conservatory Theater, San Francisco.

Charlene V. Smith (Director) THEATRE: *The Two Gentlemen of Verona* (Silvia, Lucetta, Co-Director), *What, Lamb! What, Ladybird!* (Solo Performance) at Brave Spirits Theatre; *Much Ado About Nothing* (Beatrice), *The Comedy of Errors* (Emilia, Assistant Director) at Baltimore Shakespeare Factory; *Macbeth* (Witch 1, Porter) at Push/Pull Theatre Company; *Measure for Measure* (Isabella), *Julius Caesar* (Portia), *The Spanish Tragedy* (Director) at Rude Mechanicals; *A Long Day's Journey Into Night* (Assistant Director) at Virginia Shakespeare Festival. TRAINING: London Dramatic Academy; BA in Theatre and English, College of William and Mary, Phi Beta Kappa; M.Litt candidate in Shakespeare in Performance, Mary Baldwin College. www.charlenevsmith.com. Charlene is a co-founder of Brave Spirits Theatre.

About the Play

The year is 1471(ish). King Edward IV has just been crowned after a long and grueling series of civil wars known as the Wars of the Roses. Since 1455, two houses of English royalty have been battling for the throne: the Lancasters, known by the emblem of the red rose, and the Yorks, known by the emblem of the white rose. The Yorks are triumphant after the murder of the Lancastrian king, Henry VI, and his son, Edward. Both of these murders were committed by Edward IV's younger brother, Richard, Duke of Gloucester. Edward IV's accession to the throne promises peace to the land. The line of succession is assured because Edward has already produced two sons, Edward and Richard, Duke of York.*

But the bonds of fealty and loyalty are weak. Factions exist within the ruling house of York. Edward IV's brothers, Richard and Clarence, are bitter towards his queen, Elizabeth. Elizabeth was a commoner and has used her new found status to bestow titles and lands on her relatives, including her brothers, Lord Rivers and Lord Grey**, and her son from a previous marriage, the Marquis Dorset. And still lurking within the palace is Margaret, wife to the murdered Henry VI and mother to the murdered Edward. She has not forgotten the crimes committed against her and her family. Margaret, however, is not

innocent. She murdered the Earl of Rutland, the young brother of Edward IV, Clarence, and Richard.

In this unstable landscape, Richard, Duke of Gloucester, vows to win the crown at any cost.

* Yes, there are three Edwards and two Richards in this play. No, we don't know why the monarchs of England couldn't have simply used a naming dictionary for some variety.

**Historically, Lord Grey was Elizabeth's eldest son. But throughout the text of *Richard III*, Shakespeare refers to Grey as Elizabeth's and River's brother. We've chosen to follow the text for audience clarity.

Director's Notes

When re-reading this play last fall, I was struck by Shakespeare's emphasis on the movement of bodies. Most obvious, of course, is the movement of the main character. Physically deformed and with a limp, Shakespeare's Richard moves differently than every other character in the play; his differences provoke negative comments throughout the text. Not only is Shakespeare the first author to portray the character with a limp, but Richard's deformities are also commented upon much less in the two other contemporary plays, *The True Tragedy of Richard III* and Legge's *Richardus Tertius*. Shakespeare alters the tradition of Richard's deformities and repeatedly draws attention to them.

Second, there is the aided movement of characters, both dead and alive. The corpse of Henry VI is conveyed across the stage and begins to bleed; blood flows through "cold and empty veins." The First Murderer has to drag Clarence's body offstage. King Edward requires Hastings's assistance to return to his chamber. Several characters move through the space on their way to execution, soon to become headless bodies. Hastings' head, notably sans his body, appears on the stage.

Third is the introduction of new bodies in the fifth act: Shakespeare presents brand new characters late in the text. From the outset this seems like bad writing, but I think Shakespeare decidedly chose this approach rather than creating larger roles for fewer characters. He creates a world in which people constantly enter and exit the story.

Finally, there is the movement of the actors' bodies. Depending on differences between the folio and quarto texts, there are up to 52 speaking roles. Shakespeare's company of actors would probably have been slightly larger than ours, but they would have doubled (and tripled) roles, as our cast is doing. In small companies like ours and Shakespeare's, the group is juggling a lot of roles between few people. Actors are constantly in motion, changing costumes, and entering and exiting the stage. I chose to do the play with as few actors as

possible: ten, which is the greatest number of characters that appear on stage at any given time. I also cut only three small speaking roles from the play; you'll see many characters in this production that are often removed by other directors. In keeping the cast small and thus bringing attention to the doubling, I am hoping that we will discover something about the magnitude of the world Shakespeare has created.

Heightening the doubling to this extreme also serves to support the inherent theatricality of the script. I would argue that *Richard III* is one of Shakespeare's most rhetorical plays, perhaps only outdone by *Richard II*. The language, and its use of repetition, parallelism, antithesis, and other rhetorical devices, is incredibly self-conscious. To meet this play on its own terms, we must embrace its rhetoric and theatricality.

Richard III's reliance on rhetoric and theatricality must be due in part to Shakespeare's youth. Antony Sher quoted his director Bill Alexander describing the play thusly, "It is a young writer's play. It is a young director's production. It is a young Shakespearian actor's performance. It has the crude vitality all of that implies." Alexander's observation is astute. After all, Richard III was only 32 when he died. Looking at the historical events, Richard is only 19 at the opening of the play. (Shakespeare conflates time a great deal in this play.) Thank you for joining me, the cast, and Travis Blumer, our young Richard, as we explore and enjoy the crude vitality of Shakespeare's *Richard III*.

Special Thanks

Casey Kaleba, Melissa Hurt, Rachel Hynes, Joshua Engel, Kevin Hollenbeck,
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