

- The Theatre School at DePaul University Presents -

HENRY IV

by William Shakespeare
adapted by the ensemble

Director - Chris Anthony
Fight Director - Nick Sandys
Voice and Text Coach - Phil Timberlake
Scenic Designer - Olivia Volk
Costume Designer - Madeleine Shows
Lighting Designer - Chase Barron
Composer/Sound Designer - Ethan Korvne
Projection Designer - Parker Molacek
Technical Director - Sara Johnson
Dramaturgs - Camille Pugliese & Ember Skye Anne Sappington
Stage Manager - Leiny Vega

October 21-30, 2022

The Theatre School at DePaul University
The Sondra A. and Denis Healy Theatre
2350 N. Racine Ave. Chicago, IL 60614



theatre.depaul.edu

CAST

Matthaus/Scenic Designer/Walter Blunt/Sheriff/Traveler	Mehmet Bakir
Xavier/AD/Hal	Jarrin Comer
Nile/Falstaff	Nathan Hile
Dominique/Worcester/Hostess	Dyamnone C. Hopkins
Annika/King/Traveler	Asha Houston
Kyle/Dramaturg/Northumberland/Mortimer/Gadshill	Korey Joseph
Sean/Fight Captain/Glendower/Poins	Ruairidh Kerr
Gordon/Hal	Gabriel Matthews
Margaret/Director.....	Madeline Meyer
Peter/Douglas/Peto/Servant	Beck Nolan
Aaron/Sound Designer/Westmoreland/Traveler	Keith "Rich" Oliver
Esa/Costume Designer/Vernon/Bardolph	Esho Rasho
Kallie/SM/Lady P/Messenger	Hallie Snowday
Nate/Hotspur/Traveler	Nicholas Tell

PRODUCTION STAFF

Assistant Costume Designer	Ollie Voirin
Assistant Costume Shop Manager	Naomi Arroyo
Assistant Director	Emma Burkey
Assistant Lighting Designer	Aidan McLeod
Assistant Stage Manager	Alix MacDonald, Alondra Vela
Assistant Technical Director	Joey Herman
Associate Projection Designer	Grant Palmer
Associate Sound Designer	Oliver Scotten
Carpenter	Avery Spellmeyer, Faith Stevens
First Hand	Mackenzie Lutz
Lead Carpenter	Kirsten Krieman
Production Electrician/Programmer	Amelia Osborn
Props Artisan	Devin Meseke
Props Designer	Jamie Auer
Rigger	Ashley Hutchison
Stitcher	Grace Koehler
Wardrobe Supervisor	Jenna Wilson
Wig and Makeup Coordinator	Hannah Andruss

HPR Crew	Li Angarola, Ollie Grishaber, Jade Magno McGovern, Christopher Sullivan
Lighting Crew	Sam Eads, Maddy McKinney, Rocco Meo
Projection Programmer	Averie Ledger
Set/Props Crew	Elizabeth Hoffhines, Sam Smith, Darby Thurston
Sound Crew	Anna Jackson, John Sample
Wardrobe Crew	Adam Cox, Chaz Haines, Sophie Uno
Wig & Makeup Crew	Sally Cho, Gael Rojas

ADVISORS

Lighting Design Advisor	Chris Binder
Sound Design Advisor	Toy Deiorio
Costume Design Advisor	Sally Dolembro
Stage Management Advisor	Chris Freeburg
Scenic Design Advisor	Regina Garcia
Costume Technology Advisor	Maggie Hofmann
Dramaturgy Advisor	Kristin Idaszak
Theatre Technology Advisor	Shane Kelly
Wig & Makeup Advisor	Erin Kennedy Lunsford
Projection Design Advisor	Liviu Pasare

DIRECTOR'S NOTE

We demand a transformation of our theatrical ecosystem.
-We See You White American Theatre

This is a play about artists making art.

Traditionally, theatre artists are led by principles like perfectionism, which drives us towards excellence and making the best shows we possibly can. We sacrifice bodies, minds, and spirits on the altar of perfection. And all too often that sacrifice becomes a badge of honor (Oh my GOD. I haven't slept for a WEEK!).

Tema Okun of [Dismantling Racism Works](#) also identifies perfectionism as a value of white supremacy. In fact, theatre culture is also led by values like paternalism, primacy of the written word, and power hoarding. So if we want to dismantle white supremacy in the theatre, we need to examine more than colorblind casting. The Principles for Building Anti-Racist Theatre Systems contained in the [We See You White American Theatre](#) call for fundamental reconsideration of American Theatre culture.

Conservatories like The Theatre School are a critical piece of the theatre ecosystem because this is where our future leaders hone their craft. Transformation begins here. This production has been an opportunity to explore practices that serve as antidotes to supremacy: collaborative decision-making, starting without a full script, and power sharing. We leaned into modalities practiced by millions but often eschewed in the mainstream.

For several months, students from all across the school have spoken about their experiences of conservatory training. This piece of art reflects what we see and what we wish we would see more often. What are the stories that we tell on our stages, and why? What are the stories we need to share with audiences and what are the stories that will help us transform ourselves? How do we need to transform to do that? We take our place in the line of storytellers that began long before Shakespeare and will continue long after.

And we strive to do so with honor.

A NOTE FROM THE COMPOSER/SOUND DESIGNER

As a composer/sound designer, I base the success of my work primarily on one question: is it making the audience feel the way they're supposed to? If the visuals and dialogue are showing the audience where they are in the narrative, the music and sound should be bringing them on the same emotional journey as the characters. In thinking about how to do that with *Henry IV*, I kept returning to the idea of voices as instruments. A production at The Theatre School starts with many voices expressing their ideas about the play (designers, director, assistant directors, etc). By the time the production opens, many perspectives have been merged into one collective voice through collaboration.

With this in mind, it felt wrong to use any instruments in the score other than the human voice. I knew this idea would be even more effective if I could bring together a group of Theatre School students from different years and programs to lend their singing to the music. Many months after that idea was born, you are about to watch it come to fruition. After all, if we are going to present a narrative about doing theatre, who better to score it than the theatremakers themselves?

Below is a list of the 14 talented artists that helped me create the musical language we used to tell this story:

Basses/Baritones:

Brady Magruder, Acting
Sam Mullaney, Acting
Oliver Scotten, Sound Design

Tenors:

John Duncan, Acting
Casey Fort, Stage Management
DeVaughn Loman, Acting
Dillon Ruzich, Theatre Management

Sopranos:

Gina Montalvo, Theatre Arts
Camille Pugliese, Dramaturgy
Jenna Wilson, Costume Technology

Altos:

Josie Moore, Theatre Arts
Rowen Nowlan, Theatre Arts
Amelia Osborn, Theatre Management
Nico Roy, Theatre Arts

CONTENT WARNING:

Please note, *Henry IV* includes physical violence, racist micro and macro aggressions, and fatphobic language. For those in the first rows of the audience, please keep your belongings and self in/ under your chair as fights take place in close proximity. There will be swords and running/entrances and exits through the entire space so please keep hands and feet and belongings out of the aisle and remain in your seats.

DRAMATURGY NOTE

“What is Honor? A word. What is in that word ‘honor’”? Falstaff V.ii.135

Two stories collide in this original adaptation of William Shakespeare’s *Henry IV Pt. I*: Shakespeare’s play telling the story of King Henry IV and the people working hard to make this production possible. The production has deemed the rehearsal room scenes— the scenes where actors are doing the complicated work in putting on a play— the metaverse, in homage to the popular film trope, where characters play across different dimensions.

In Shakespeare’s play, after an aggressive rise to power, King Henry is fighting wars on all sides to stay in power. There is a proxy war with the French to the east, a war to colonize Scotland in the north, and a war to fight back Owain Glyndŵr, claimant to the independent Welsh throne in the west. When we meet King Henry, he is trying to quell a growing rebellion led by Hotspur, a young noble and military leader. Henry’s son the future Henry V, now known simply as Hal is off in Eastcheap, London’s cesspool of sin and frivolity. England’s fate lies in father and son’s hands: can the elder regain the respect of his subjects after a less than honorable rise to power? Can the younger choose to put his duty to the country before his own desires?

Our production uses the metaverse to mirror the questions of honesty and loyalty in Shakespeare’s play: how can we be the most honorable versions of ourselves as artists? Where do our loyalties lie in the midst of a complicated, messy rehearsal process? Can we put our individual pleasure above the community? Our team of designers, actors, dramaturgs and director took part in lengthy conversations to answer some of these questions. Coming together as a creative community to discuss, generate, and debate; we devised the new text that serves as a catalog of our thoughts, responses, and observations. What resulted is what plays on stage today. There are echoes of conversations heard in The Theatre School’s production process woven throughout the entire play, but these characters are meant to be symbols of the next generation of theater artists rather than specific people. We’ve tried to create what our ideal process would look like, working through turmoils and trials.

BIOGRAPHIES

Mehmet Bakir [he/him] (*Ensemble*) BFA3/ Acting. Mehmet is originally from Izmir, Turkey. His Theatre School credits include *Untitled*, *She Kills Monsters* (Orcus/Ronnie) and *Hedda Gabler* (Eilert Loveborg).

Jarrin Comer [he/him] (*Ensemble*) BFA3/ Acting. Jarrin is from Matteson, Illinois. His Theatre School credits include *By the Way*, *Meet Vera Stark* and *Passage*.

Nathan Hile [he/him] (*Ensemble*) BFA4/ Acting. Nathan is from Parker, Colorado. His Theatre School credits include *The Serpent: a Ceremony* (Abel/Ensemble), *How to Clean Your Room* (AI), *The Seagull* (Medvedenko), *Rumors* (Ernie), and *Mudlarks* (Wayne).

Dyamone C. Hopkins [she/her] (*Ensemble*) MFA3/ Acting. Dyamone is originally from the south side of Chicago. Her recent Theatre School credits include *Sweat* (Cynthia), *Detroit ’67* (Chelle), and *Our Lady of 121st Street* (Inez). Outside of theatre, Dyamone loves to spend time with her family, watch tv, and enjoys taking long walks down the chip aisle. Hope you all enjoy the show.

Asha Houston [she/her] (*Ensemble*) BFA4/ Acting. Asha is from Philadelphia, Pennsylvania. Her Theatre School credits include *Barbecue* (Marie), *Machinal* (Young Woman/Girl), *Everybody* (Somebody 2), and *Tall Enough* (Ife). Asha is an alum of the British American Drama Academy (MIO ’22) and is a 2022 Lucille G.

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Strauss & Alan Peters Scholar.

Korey Joseph [he/him] (*Ensemble*) MFA2/ Acting. Korey originally hails from Massachusetts where he was an artistic director of Glass Horse Project (now Reverie Theatre Group). Theatre School credits include *The Nina Variations* (Trepnev), and *Sweat* (Stan). Upcoming: *Home* and *The Boys in the Band*. Infinite amounts of love to mom, Anne, and Brian. For dad, always.

Ruairidh Kerr [he/him] (*Ensemble*) BFA4/ Acting. Ruairidh is from Glasgow, Scotland. This is his mainstage debut at The Theatre School. Past credits include *Falling and Loving* (*Ensemble*) and *Pink Milk* (Mr. Turing). Ruairidh is also vice president of ST*RS and fight captain for this show.

Gabriel Matthews [he/him] (*Ensemble*) BFA3/ Acting. Gabriel is an actor from Plano, Texas. This is his mainstage debut performance at The Theatre School.

Madeline Meyer [she/her] (*Ensemble*) BFA4/ Acting. Madeline is originally from Chicago and most recently St. Petersburg, Florida. Her previous Theatre School credits include *No//Body* and *Survived By* (*Ensemble*), *Stupid F***ing Bird* (Emma), *Book of Magdalene* (Elder), *Squirrel Girl Goes to College* (Squirrel Girl), and *Clearing* (Carly). Madeline is grateful to be a part of this production, and for the wonderful cast and crew of *Henry IV!*

Beck Nolan [he/him] (*Ensemble*) BFA3/ Acting. Beck is a Chicago-raised actor. His Theatre School credits include *After Juliet* (Lorenzo Capulet), *All Exits + Entrances* (*Ensemble*), and *Straight White Men* (Drew Norton).

Keith "Rich" Oliver [he/him] (*Ensemble*) MFA2/ Acting. Keith is from Miami, Florida and is a graduate of Florida A&M University with a degree in theatre performance. His Theatre School credits include *The Nina Variations* (Trepnev), and *Sweat* (Bruce). His New York theatre credits include *Noble Lofton*; *Buffalo Solider*, *Much Ado About Nothing* (Friar Francis), and *A Mid-Summer Night's Dream* (Snug) with the Classical Theatre of Harlem. Thanks to his wife Jazmin for her unwavering support.

Esho Rasho [he/him] (*Ensemble*) BFA4/ Acting. Esho is a first-generation Middle Eastern American artist from Skokie, Illinois. Previous Theatre School credits include *Meeting Points* (Jay), *Everybody* (Love), *Stupid F***ing Bird* (Con), and *No//Body* (Self).

Hallie Snowday [she/her] (*Ensemble*) BFA4/ Acting. Hallie's previous Theatre School credits include *Peerless* (Dirty Girl) and *Desdemona's Child* (Kamryn). The past two summers she has worked with Parallel 45 Theatre as a choreographer for their YouthQuake program and appeared in *The Sound of Music* (Leisl) in their 2021 season.

Nicholas Tell [he/him] (*Ensemble*) BFA4/ Acting. Nicholas is from Manhattan Beach, California and is super excited to making his mainstage debut in *Henry IV*. His past Theatre School credits include *Tartuffe* (Cléante) and *The Seagull* (Shamrayev). Nicholas has founded his own film production company and co-founded a film festival in 2020. He has also starred in multiple short and feature films such as *The Sitter* (Charlie) and *In Truth's Grasp* (Marty). He would like to thank his family for all they've done, the cast for an amazing experience, and you for coming to the show.

Nick Sandys [he/him] (*Fight Director*) Nick has taught stage combat at The Theatre School since 1995, having choreographed some 60 shows and he was awarded the 2019 Adjunct Excellence in Teaching Award. He is a Certified Teacher and Fight Director with The Society of American Fight Directors, and his fight choreography has been seen all over Chicagoland, including at Steppenwolf, Northlight, Lookingglass, Shattered Globe, Remy Bumppo, First Folio, Music Theatre Works, and over 30 productions at Goodman. He is a resident fight director at Lyric Opera of Chicago and he has staged fights for The Metropolitan Opera, as well at numerous Shakespeare festivals and colleges. He has received 21 Jeff Nominations as a fight director, actor, director, and producer, and he was nominated for 2018 Audie for his audiobook narration of *Dracula*.

Olivia Volk [she/her] (*Scenic Designer*) BFA3/ Scene Design. Olivia is from Hermosa Beach, California and this is her first solo mainstage design. Her recent Theatre School design credits include *Mess Fest Comedy Festival* and *Tartuffe*. She has worked on a number of other projects as a scenic painter and props builder. Olivia would like to give a shoutout to the *Fear City Mafia* docuseries on Netflix for keeping her company during the design process of this show.

Ethan Korvne [he/him] (*Composer/Sound Designer*) BFA3/Sound Design. Ethan recently served as the composer and sound designer for the Theatre School production of *Meeting Points*, for which he received a certificate of merit from the Kennedy Center American College Theatre Festival. He has worked as a designer and composed original music for the Ohio Shakespeare Festival and About Face Theatre, as well as virtual events such as the SMA's Del Hughes Awards and the National Collaborators Conference. Listen to his work and more at www.ethankorvne.com.

Parker Molacek [he/him] (*Projection Designer*) BFA4/Projection Design. Previous Theatre School credits include *Squirrel Girl Goes to College*, *Mess Fest Comedy Festival*, *The Gap*, and *Blood Wedding*. Other design credits include *The Locusts*, *At the Vanishing Point* (The Gift Theatre), and *Carnival of the Animals* (A&A Ballet). Recent assistant/programming credits include *The Garbologists* (Northlight Theatre), *It Came From Outer Space* (TheatreSquared and Chicago Shakespeare Theater), *The Wizard of Oz* (Music

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Theatre Wichita), and *Die Kathrin* (Folks Operetta).

Sara Johnson [she/her] (*Technical Director*) BFA4/Theatre Technology. Sara is a technician from Camden, New Jersey. Her Theatre School credits include *Squirrel Girl Goes to College* (Technical Director), *Sunset Baby* (Technical Director), and *Mess Fest Comedy Festival* (Asst. Technical Director). During the summer, Sara works as a stage crew lead at the Santa Fe Opera.

Camille Pugliese [she/her] (*Dramaturg*) BFA3/Dramaturgy & Criticism. Camille is a Garden State-grown dramaturg who is so incredibly grateful to be part of this truly unique production. Her previous work at The Theatre School includes *Much Ado About Nothing* (Dramaturg). She is excited to begin working on *unaccompanied* in the spring.

Ember Skye Anne Sappington [she/her] (*Dramaturg*) BFA3/Dramaturgy & Criticism. Ember is from West Branch, Michigan. Her Theatre School credits include *Peerless* (Lead Dramaturg) and *Sweat* (Lead Dramaturg). Ember is a staff writer at The Grappler and spent time over the summer at The Burden College for the Arts in Ballyvaughan, Ireland studying Philosophy of the Land and the Environment as well as Studio Art. She is also pursuing a double major in History.

Leiny Vega (*Stage Manager*) BFA4/Stage Management. Leiny is a Chicagostage manager and event coordinator. Her recent credits include *Exit the King* (Stage Manager), *Peerless* (Stage Manager), *Fefu and Her Friends* (Asst. Stage Manager), and *Meeting Points* (Stage Manager). She is very excited to finally work in the Healy space and lead her first devised show. Leiny, in addition to working on this show, also coordinated a wedding.

Ollie Voirin [he/him] (*Asst. Costume Designer*) BFA3/Costume Design. Ollie is from Sindelfingen, Germany. His recent Theatre School Credits include *Everybody* (Wardrobe Supervisor) and *Detroit '67* (Asst. Costume Designer). Ollie is a developing costume and cosplay blogger under the alias "Scout Cosplay," where he documents his side projects and adventures.

Emma Burkey [she/her] (*Asst. Director*) BFA2/Theatre Arts. Emma is from Dallas, Texas and is so excited to have assistant directed for the first time with *Henry IV!* Emma stage managed the studio *Pink Milk* last year and will be co-directing a lab next quarter. She is excited to continue growing as a director, writer, actor and deviser, and she would like to thank Chris Anthony for this amazing opportunity.

Aidan McLeod [he/him] (*Asst. Lighting Designer*) BFA3/Lighting Design. Aidan is from Middleton, Wisconsin. Recent Theatre School productions include *Peerless* (Lighting Designer), *Tall Enough* (Production Electrician), and *Pink Milk* (Lighting Designer). Aidan also enjoys

working in the electrics shop at The Theatre School, and as a lighting technician at the Holtschneider Performance Center. He looks forward to being the lighting designer for this spring's *unaccompanied* in the Healy Theatre.

Alix MacDonald [she/they] (*Asst. Stage Manager*) BFA2/Stage Management. Alix is from Chicago, Illinois. They recently worked as an assistant stage manager for *Meeting Points*. They are excited to work on *Do You feel Anger?* in the winter and *A Wrinkle in Time* in the spring.

Alondra Vela [she/her] (*Asst. Stage Manager*) BFA1/Stage Management. Alondra is from Zapata, Texas. *Henry IV* is her Theatre School debut.

Joey Herman [he/him] (*Asst. Technical Director*) BFA4/Theatre Technology. Joey is from Glenview, Illinois. His Theatre School credits include *Blood Wedding* (Lead Carpenter), *Peerless* (Asst. Technical Director), *Detroit '67* (Technical Director), and *Meeting Points* (Technical Director). Outside of The Theatre School, he works in construction project management.

Oliver Scotten (*Assoc. Sound Designer*) BFA4/Sound Design. Oliver is from Indianapolis, Indiana majoring in sound design with a minor in network technologies. Previous credits include The Theatre School: *Meeting Points* (Assoc. Sound Designer), *Past, Wrapped* (Sound Designer), *Tartuffe* (Sound Designer), *Peerless* (Sound Technician), and *Bachelorette* (Sound Designer). Irish Theatre of Chicago: *Molly Sweeney* (Sound Technician). Indianapolis Shakespeare Company: *Hamlet* (A2).

Kirsten Krieman [she/her] (*Lead Carpenter*) BFA3/Theatre Technology. Kirsten is from Wilmette, Illinois. She is very excited to show you the set she and her team built for this production! Previous Theatre School credits include *Mess Fest Comedy Festival* (Carpenter), *Fefu and Her Friends* (Carpenter), and *Meeting Points* (Asst. Technical Director). Upcoming: *Vinegar Tom* (Asst. Technical Director) and *A Wrinkle in Time* (Asst. Technical Director).

Amelia Osborn [she/her] (*Production Electrician/Programmer*) BFA2/Theatre Management. Amelia is from Lawrence, Kansas. Her recent credits at The Theatre School include *Falling and Loving* (Stage Manager), *The Movie: The College Musical: The Play* (Lighting Designer), and *Dragemmon* (Lighting Designer). Amelia is also a committee member of Prototypes and currently serves as the technical director. Amelia is so grateful to be a part of team lighting for this show.

Hannah Andruss (*Wig and Makeup Coordinator*) BFA3/Wig and Makeup Design & Technology. Hannah is originally from Minneapolis, Minnesota. She has worked extensively in theatre and film and on other passion projects outside of The Theatre School. Her recent credits include *Squirrel Girl Goes To College* and *Much Ado About Nothing*. Upcoming: *A Wrinkle in Time*.