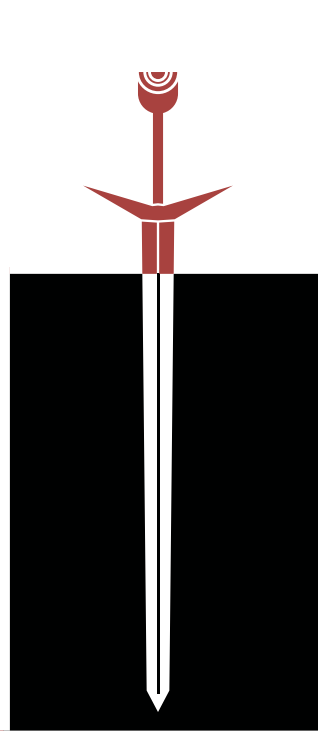
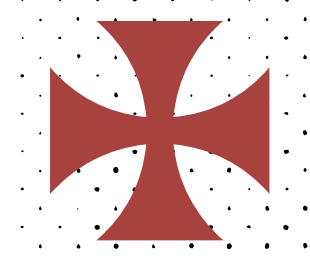
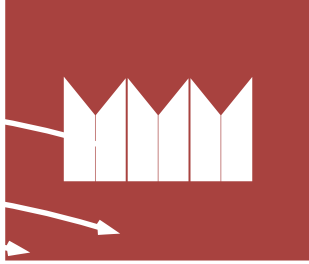
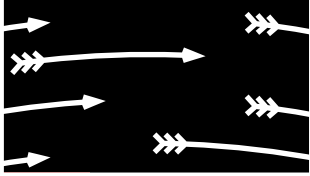


King Henry  
This battle fares like to the  
When during clouds contend



# HENRY VI

## PART 3

FEARLESS MINDS CLIMB SOONEST UNTO CROWNS.

### PLOT SYNOPSIS

Following the Lancastrian defeat at the first Battle of St. Albans (at the end of *Henry VI, Part 2*), the Yorkists pursue the Lancastrians (King Henry and Queen Margaret) back to London. York claims the throne, and the ensuing argument is resolved with the agreement that Henry will remain king but that York and his sons will inherit upon Henry's death. Upon the disinheritance of their prince, Margaret and the other Lancastrians abandon Henry and declare war on the Yorkists.

In the next battle, Margaret and Clifford capture York and taunt him before killing him. Margaret then forces Henry, once again king, to rescind his agreement with the Yorkists, which compels York's son George Plantagenet to join his brothers Richard and Edward in fighting her. The Yorkists win the Battle of Towton and Clifford dies. Edward (York's eldest son) is proclaimed king, and each of his brothers is given a dukedom, though Richard is dissatisfied.

Warwick and Margaret each seek French aid, which Louis gives to Warwick and the Yorkists in exchange for his sister-in-law marrying Edward. However, Edward has fallen in love with the Lady Grey. In retaliation, Warwick swears loyalty to the Lancastrians and defeats the Yorkists with French troops. Edward is captured and Henry is again king.

With the aid of his brothers, Edward escapes, and in the next battle, Warwick is betrayed by George, leading to his death. Margaret arrives with another force from France, and the battle rages. Meanwhile, Henry laments the horrors of war and pressures of a crown. He is captured, and the Lancastrians are defeated in the Battle of Tewkesbury. Margaret's son Edward is stabbed by the Plantagenet brothers, then Richard goes to London and kills Henry as well. Edward celebrates his new reign as king and the end of England's civil war, unaware of Richard's discontent.

—Hadley Kamminga-Peck, Dramaturg

### ARTISTIC TEAM

**Director** ..... Kelsey Didion  
**Scenic Designer** ..... Inspired by Caitlin Ayer  
**Lighting Designer** ..... not yet invented  
**Sound Designer** ..... not yet invented  
**Fight Director** ..... Benaiah Anderson  
**Dramaturg and Prompter** ..... Hadley Kamminga-Peck  
**Stage Manager** ..... Stacy R. Norwood\*  
**Assistant Stage Manager** ..... Miranda Baxter\*

### CAST IN ORDER OF APPEARANCE

**Richard Plantagenet, Duke of York** ..... Robert Sicular\*  
**Edward, Earl of March,**  
*later King Edward IV, son of York* ..... Rodney Lizcano\*  
**George, later Duke of Clarence, son of York** ..... Benaiah Anderson  
**Richard, later Duke of Gloucester, son of York** ..... Jihad Milhem  
**Earl of Warwick** ..... Shelly Gaza\*  
**King Henry VI** ..... Christopher Joel Onken\*  
**Lord Clifford** ..... Austin Terrell  
**Earl of Northumberland** ..... Michael Bouchard  
**Duke of Exeter** ..... Blake Williams  
**Queen Margaret, wife of King Henry** ..... Emelie O'Hara  
**Prince Edward, son of King Henry** ..... Ayla Sullivan  
**Earl of Rutland, youngest son of York** ..... Ayla Sullivan  
**Tutor, of Rutland** ..... Blake Williams  
**Marquess of Montague, brother of Warwick** ..... Sam Sandoe  
**Son, killed his father while fighting for York** ..... Blake Williams  
**Father, killed his son while fighting for Lancaster** ..... Sam Sandoe  
**Two Keepers** ..... Kristofer Buxton, Blake Williams  
**Lady Grey, later Queen Elizabeth** ..... Kelsey Didion\*  
**Nobleman** ..... Sam Sandoe  
**King Louis XI, of France** ..... Robert Sicular\*  
**Lady Bona, sister-in-law of King Louis** ..... Austin Terrell  
**Earl of Oxford** ..... Michael Bouchard  
**Post** ..... Kristofer Buxton  
**Fourth Duke of Somerset** ..... Blake Williams  
**Two Watchmen** ..... Ayla Sullivan, Austin Terrell  
**Lord Rivers, brother of Lady Grey** ..... Kristofer Buxton  
**Huntsman** ..... Austin Terrell  
**Henry Tudor, Earl of Richmond** ..... Ayla Sullivan  
**Mayor of York** ..... Robert Sicular\*  
**Sir John Montgomery** ..... Austin Terrell  
**Messengers** ..... Kristofer Buxton, Ayla Sullivan,  
 Austin Terrell, Blake Williams



## ORIGINAL PRACTICES AT THE COLORADO SHAKESPEARE FESTIVAL

Now in its fourth year, our “Original Practices” experiment, in which we stage a play with Elizabethan rehearsal conventions, is growing more familiar to Colorado Shakespeare Festival audiences. Many of the hallmark features have proved quite popular: universal lighting (since the plays were performed in daylight), live onstage music and a more immediate connection with an audience who is engaged with the action.

Actors learn their lines from cue scripts, which contain only one character’s lines along with the line preceding it (the cue)—just like Shakespeare’s company did. The company has had the opportunity to learn their lines on their own, and the show is staged through collaboration, often using pieces of other shows in the season to aid in the process. While Shakespeare’s company comprised all male actors, our cast does not. We utilize the CSF company of actors, male and female, using the working relationships we have developed over the course of the summer to bring a full Shakespearean play to life in a mere 20 hours of rehearsal.

The fights are built from the fights used in other plays: Can you spot reused fight choreography from the other

productions? All props and costumes were requested by the company members; where possible, we have tried to identify families and “teams” to help tell the story. And of course, we have a live onstage musician to help create atmosphere, punctuate the dialogue and help tell the story. We also have an onstage prompter, who makes sure things keep moving right along!

There is much we cannot recreate perfectly in our attempt to recreate Shakespeare’s theatrical practices. Most importantly, we do not have an Elizabethan audience—though CSF’s audiences are probably as close as it comes!

**Every performance brings a unique relationship between performers and audience.**

Moving the show outdoors and identifying key points for audience interaction have helped us to explore this relationship more. We continue to learn through the Original Practices process and hope you enjoy this year’s foray more than ever.

—Hadley Kamminga-Peck, Dramaturg