

We are happy to report that our 36th season just past and was an extremely successful one. It was successful from both the standpoint of critical acclaim and artistic expression and diversity. We were able to mount a full, artistically rich season in spite of devastating government cutbacks. La MaMa did this by stretching our resources to new lengths. For La MaMa to survive as the home for emerging theater art in this country, we depend on the enormous generosity and commitment of loyal supporters of the arts such as yourselves. We hope that you will join us in a partnership that will lead us into our fourth decade of artistic achievement.

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Celebrate 37 Years of Creative Exploration

La MaMa etc.

Received Oct. 18, 1967
Miss Stearns a member of La MaMa
\$55 dollars for Benjamin Franklin
P. J. Adams

About La MaMa Experimental Theater Club

Under the guidance of Ellen Stewart, founder and artistic director, La MaMa's vision of nurturing and encouraging the creative endeavors of new generations of artists remains as strong as it was when we first opened our doors 37 years ago. That is the belief that art, in order to flourish, needs the comfort of continuation, a public forum in which to be evaluated, and fiscal support. Creative risk taking, experimentation and challenging artistic boundaries have always been the focus of the work created and performed in our theaters. La MaMa works have been honored with over fifty OBIE Awards, dozens of Drama Desk Awards, Bessie Awards and Villager Awards. Through its 37 year history, La MaMa's "dedication to the playwright and all aspects of the theater" has remained a strong constant. Here, artists have found the supportive environment which nurtures and applauds such efforts, and audiences interested not just in an individual production, but the development of an artist's work over time.

La MaMa, the home in America for theatrical experimentation, is an Internationally recognized vehicle for the creation of new work. We envision art as a universal language. Cultural pluralism and ethnic diversity are inherent in the work created at our stages. In order to promote our global vision, La MaMa has become one of this country's premiere presenters of international events. We are proud to call artists from over seventy nations as part of the La MaMa family.

Still located on the lower east side where it has become a vital and stabilizing component of its neighborhood, La MaMa has grown from its early basement theater with nine tables and chairs to a multi-purpose art complex encompassing four buildings, housing two theaters; a cabaret; seven floors of free rehearsal space; non-profit office spaces; an art gallery; a performance workshop space; an educational workshop space, and an archive extensively documenting the beginnings of Off-Off Broadway theater. We offer an internship program at both the high school and college level which allows students to gain invaluable experience. Our educational workshops, developed in collaboration with the Career/Education Center (program of NYC's board of Education) bring large groups of students and artists together at La MaMa in a teaching and performing situation. Our Plays-in-Progress series gives voice to the next generations of the stage. Our free workshop/rehearsal space enables groups to develop new projects unhampered by financial pressures or critical scrutiny.

La MaMa E.T.C.

presents

in association with **The Eleventh Hour Theatre Co.**

The Life of **KING HENRY V**

By **William Shakespeare**

Directed by

Alexander Harrington

lighting & set design by Tom Sturge

original music by John Allman

fight direction by J. David Brimmer

movement direction by Jodi Klosner

stage manager Michal V. Mendelson*

music director Lisa Karrer

associate lighting designer Ben Carlson

assistant fight directors Angela Buonacasa, David Dean

Hastings, Ray Rodriguez

production assistant Maureen Shannon

graphic designer Mark Lang

production photographer Sandy Zane

French dialect consultant Jens Martin Krummel

MAY 27 TO JUNE 13, 1999

CAST

The Chorus

NOVELLA NELSON*

ENGLISH LORDS

King Henry V
The Duke of Gloucester (Henry's Brother)
The Duke of Exeter (Henry's Uncle)
The Duke of York (Henry's Cousin)
The Earl of Westmorland (Henry's Cousin)
The Arch-Bishop of Canterbury
The Bishop of Ely
Richard, Earl of Cambridge
Henry, Lord Scroop of Masham
Sir Thomas Grey, Knight of Northumberland

CALLUM KEITH-KING*
TOM STAGGS
WALTON WILSON*
DAVID B. MARSH
WILBUR HENRY
ERIC BROOKS*
JOHN SCHMERLING*
CHRISTOPHER GABRIEL*
DAVID B. MARSH
THESEUS ROCHE

ENGLISH CAPTAINS

Sir Thomas Erpingham
Captain Fluellen
Captain Gower
Captain Jamy
Captain Macmorris

JOHN SCHMERLING*
ERIC BROOKS*
WILBUR HENRY
WALTON WILSON*
NED COULTER*

ENGLISH SOLDIERS

Michael Williams
John Bates
Alexander Court

NED COULTER*
THESEUS ROCHE
DAVID B. MARSH

FALSTAFF'S GANG

Pistol
Nym
Bardolph
Nell Quickly (Hostess of the Boar's Head Tavern)
Boy

JENS MARTIN KRUMMEL*
GARY COWLING*
GARY ANDREWS*
LYNNE MCCOLLOUGH*
JIM HUNTER

THE FRENCH

King Charles VI
Louis, The Dauphin
The Constable of France
The Duke of Orleans
The Duke of Bourbon
Montjoy, The Herald
Princess Katherine
Alice (Katherine's Lady-in-Waiting)
The Governor of Harfleur
Monsieur Le Fer, a French Soldier

JOHN SCHMERLING*
ALEX KILGORE*
JIM SCHOLFIELD*
CHRISTOPHER GABRIEL*
NED COULTER*
GARY COWLING*
LISA JOHNSON
LYNNE MCCOLLOUGH*
TOM STAGGS
GARY ANDREWS*

THE BURGUNDIANS

The Duke of Burgundy

GARY ANDREWS*

*members of actor's equity association

MUSICIANS

Viola Stephanie Griffin Percussion David Simons

Director's Notes

Henry V's great-great-grandfather, Edward II married Isabel, daughter of the King of France. When Isabel's father died, each of her three brothers succeeded to the throne, and each died without a legitimate heir. At this point, the crown should have passed to Isabel or to her son, King Edward III of England (Henry V's great-grandfather). But, the French nobility invoked the Salic Law (the law code of one the Barbarian tribes from whom the French were descended) which barred women and their heirs from inheritance. The French nobility gave the crown to a cousin of Isabel's.

Edward III pursued his claim to the throne of France, which led to the Hundred Years War between France and England. In the early phases of the war, Edward III and his son, Edward, Black Prince of Wales, inflicted humiliating defeats on the French at Crecy and Poitiers. After a lull in the War, Henry V decides to renew his grandfather's claim.

Henry V's father, Henry IV, usurped the English crown from Richard II and had Richard imprisoned. While Henry IV did not actually order Richard's death, he made it known that he wished to be rid of him. One of Henry IV's knights took the king at his word and murdered Richard. Throughout Henry IV's reign, he had to put down attempts to put the Earl of March (who claimed to be Richard's legitimate heir) on the throne. At the start of Henry V, Richard, Earl of Cambridge is plotting to kill Henry V and put the Earl of March on the throne.

According to Shakespeare, Henry V spent his youth (when he was known as Prince Hal) carousing with the debauched knight, Sir John Falstaff and his gang -Pistol, Nym, Bardolph, and Mistress Quickly. At the beginning of Shakespeare's Henry IV, Part I, Hal reveals his plan to continue carousing with Falstaff and his crew until Hal's father dies. Upon his ascension to the throne, Hal will publicly reject Falstaff there by creating the myth of his own miraculous redemption. At the end of Henry IV, Part II, Hal carries out his plan and the heart-broken Falstaff falls ill.

GARY ANDREWS (Bardolph/ French Soldier/ Burgundy): is delighted to be working with Alexander Harrington again after having appeared as Tommy Payne in his production of *Billy Budd*. Other Select roles include Tom Joad in *The Grapes of Wrath*, Tom in *The Glass Menagerie* and Azolan in *Les Liasons Dangereuse*.

ERIC BROOKS (Canterbury/ Fluellen): Regional credits include: *Comedy of Errors*, *She Loves Me*, *Guys and Dolls* (Meadow Brook, Detroit); *The Iceman Cometh*, *Macbeth*, *A View From the Bridge* (Repertory Theatre of St. Louis). New York: *King John* (EST), *Her First Roman* (York Theatre Company), *Wonderful Town* (Equity Library Theatre), and *April Fooling* (Writers Theatre).

NED COULTER (Bourbon/ MacMorris/ Williams): has appeared on Broadway in *My Fair Lady* and *Camelot*. Regionally, Ned has performed with the Missouri Repertory, Portland Stage, New Jersey Shakespeare Festival, Caldwell Theatre, and the Public Theatre in Maine. He has been featured on *Law and Order*, *Loving, As the World Turns* and many TV commercials over the years.

GARY COWLING (Montjoy/Nym): Shakespeare includes: Banquo, Porter, Aguecheek (twice), Dull, Pinch, Clown (*Winter's Tale & Othello*). NY: *Billy Budd*/ Circle-in-the-Square Downtown; *As Is* and *Burn This*/ Circle Rep; *The Kiss*/ Lincoln Center Director's Lab; *Spin City*; most NY soaps and a stuntman/ *Analyze This*. Training: BA/ William & Mary, MFA/WVU, Michael Howard.

CHRISTOPHER GABRIEL (Cambridge/Orleans): *Seascape* (British premiere, Edinburgh Festival); *Death Wears White* (premiere, Stratford Theater Festival, CT.) Regional and New York credits include Atlantic Theater Company, The Ensemble Studio Theater, Westside Theater, Shakespeare on the Square (PA), The Shakespeare Project (IL), *Stop Gap Theater* (CA). Concert readings: Whitechapel opposite Julie Harris, *Monsters* opposite James Earl Jones (Stratford Festival Theater, CT.)

WILBUR EDWIN HENRY (Gower/Westmoreland): Last seen as the King in Jim Farmer's spoof *Yonder Window Breaks* at Synchronicity. Played Worcester and Henry in Gorilla Rep's *Henry IV, Part I*. Next July as Peter in *Prelude to a Kiss* for Leather stocking Theater in Cooperstown, NY.

JIM HUNTER (Boy) is pleased to make his Off-Broadway debut with *Henry V*. He has been trained at the National Shakespeare Conservatory, the New Actors Workshop, and through numerous regional theater experiences. Mr. Hunter is looking forward to whatever next production may rear its head in the coming months.

LISA JOHNSON (Katherine) is thrilled to be back at La MaMa where she recently played the Nurse in *Bloodletting* directed by George Ferencz. Off-Broadway: understudy at The Pearl Theater (Nancy/Angel Street, Elise/The Miser). She recently did a film short with Elaine Stritch and finished a national tour playing Anne Frank. Thanks to Shep Sobel, Alexandra Borrie, Mom, and Dad.

ALEX KILGORE (Dauphin) NY Off-Broadway: *the Pitchfork Disney* (Blue Light Theater Co), *Gin & Bitters*, *My Crummy Job* (Ensemble Studio Theater), *Night Music* (the Actors Studio), *Cowboy Mouth* (NYU Graduate Acting Directing Program), *The Bar Play*, the Lab/USATC, Circle Rep. Lab. Regional: Stages Rep., Festival d'Avignon, France. T.V: *The City*, *The Cosby Mysteries*. Film: *Nightgame*, *Fever*.

CALLUM KEITH-KING (Henry) Broadway/National Tour: *Fiddler on the Roof* with Theodore Bikel. New York : 13 *Hallucinations* (Lark Theater). Regional: The Walnut, Old Globe, San Diego Rep, Stage West, Three Rivers Shakespeare, The Arden and Illinois Shakespeare. TV & film: *Sudden Death* with Jean Claude Van Dame, *Another World* and currently Kevin on *As The World Turns*. MFA from Temple University.

JENS MARTIN KRUMMEL (Pistol) Title roles in *Hamlet*, *Macbeth* and *Tartuffe*, *Romeo and Juliet* (Mercutio), *Oleanna* (John), *Murder in the Cathedral* (Becket), *The Country Wife* (Horner), *Shadow of the Vampire* (Bela Lugosi), *Hedda Gabler* (Tesman); Engagements with Clarence Brown Theater, Pittsburgh Public Theater, McCarter Theater, Virginia Stage Company... and a tour with some Mutant Turtles.

DAVID B. MARSH (Scroop/York/Court) is delighted to join the cast. He has performed regionally in *Hamlet* three times (twice as Laertes) as well as in *Macbeth*, *The Tempest*, and as Benedick in *Much Ado About Nothing*. His last Shakespearean role in Manhattan was as Betrman in *All's Well That End's Well*.

LYNNE MCCOLLOUGH (Hostess Quickly/Alice) favorite roles include Valerie Solanas in *Valerie Shoots Andy* (American Place Theater); Clytaemestra in Alex Harrington's production of *Agamemnon* (La MaMa); and Venus in her own play *Venus' Diary* (currently being rewritten to include music by composer Joe Reiser), which enjoyed its workshop production at La MaMa's Annex Theater under the direction of Tom O'Horgan.

NOVELLA NELSON (chorus) continues to work... to learn... to grow... agent... D.B.A.

THESEUS ROCHE (Grey/Bates) is the really tall, really blond guy. He is a graduate of SUNY Purchase's acting conservatory. He has appeared in several plays, been on television, and featured in independent films. He presently lives

in Brooklyn and writes screenplays. If you want to know any more, you'll have to take him out for a pint.

JOHN SCHMERLING (Ely/Erpingham/French King) *King Lear, Three Sisters, Of Mice and Men, Billy Budd, the Dybbuk, The Brothers Karamazov* are just a few of the plays John has performed in New York. His rendition of Steinbeck's Lenny was taped by The Library of the Performing Arts for its archive, and he was in the original cast of *Something Cloudy, Something Clear*, one of Tennessee Williams' last plays. He is in the film *Spanking The Monkey*.

JIM SCHOLFIELD (Constable of France) Theater: *Sand Dancing, Smaller Heartaches* (Playwrights Horizons) *Winter's Tale, The Inspector General, Inspector Bridegroom, Coming Attractions* (Williamstown Theater Festival) *Brewsie & Willie* (SoHo Rep), Eric Bogosian's *The New World* (Dance Theater workshop). Film: *The Assignment* (Vision 35 Production). Television: *As The World Turns*.

TOM STAGGS (Gloucester/Governor) New York: *Pelleas and Melisande, Woyzeck, Brigadoon, Henry IV, part 2, Dynamo, Thirty-Two, Hedda Gabler*. In other parts of the country: *Oklahoma, Kiss Me Kate, Personals, Private Lives, Evita*. In Edinburgh: The UK premiere of *Blue Window*. In London: *Lady Windermere's Fan*. Tom trained at the University of Illinois and at Drama Studio London.

WALTON WILSON (Exeter/Jamy) New York: BAM Next Wave, HERE, Holderness, La MaMa, Lincoln Center Lab, Public Theater, Vineyard Theater. Regional: Actors Theater of Louisville, Alley Theater, A.R.T., Dallas Theater Center, Shakespeare & Company, Williamstown Theater Festival. Additional Credits: Designated Linklater Voice Teacher, Associate Theater of Fitzmaurice Voicework. Faculty: NYU's Experimental Theater Wing, The National Theater Institute, Shakespeare & Company.

PRODUCTION STAFF

ALEXANDER HARRINGTON (Director) La MaMa *Agamemnon*. He has adapted and directed Dostoevsky's *The Brother's Karamazov*, Chechov's *The Kiss*, and Sherwood Anderson's *The Philosopher*. Other NY productions include *Billy Budd* (Westbeth and Circle-in-the-Square, Downtown), *The Family Hour* (the Actors Studio) *Linguist* (NY Fringe Festival), *Antigone* (The Salon), *Twelfth Night* (The Eclectic Co.) Thanks to Ellen Stewart.

Violist STEPHANIE GRIFFIN is a graduate of the Julliard School, where she studied with Samuel Rhodes and performed Alfred Schnittke's Viola Concerto at Lincoln Center as a winner of the Julliard concerto Competition. She premiered Tony Prabowo's music for solo viola at the Ford Foundation, later performing the work with the New Jakarta Ensemble in Indonesia for the prestigious International Art Summit. Ms. Griffin has also performed with the ensemble at the

Asia Society and on recent CD, available through Siam Records. Her other recordings include the music of Man Yee Lam, Alejandro Caturla, and Ornette Coleman. An active chamber musician, she has performed in Alice Tully Hall, New York's MOMA, and Rutgers Summerfest. In addition, Ms. Griffin is also the founder and artistic director of New Music on North Sixth, a cutting-edge recital series in Williamsburg, Brooklyn.

JOHN ALLMAN (composer) studied composition with David Diamond. New York premiers include *Of Helen* by The Choir Cerddorion (1996); choral poems for Aeschylus' *Agamemnon* Access Theater; full production of *Agamemnon* at La MaMa E.T.C. (1997). He has received funding from ASCAP and Meet the Composer.

J. DAVID BRIMMER (fight staging) has been choreographing fights for over 20 years at Off-Broadway theaters, New York's Public Theater and regional theaters around the country. He has been nominated for a Douglas Fairbanks Award for Excellence in the Theater and his work is currently on file at the Lincoln Center for the Performing Arts. He is the creator and current instructor of stage combat at the Tish School of the Arts, and has taught at the Classical Studio, the Stella Adler Conservatory, the Lee Strasberg Institute, Playwrights Horizons Theater School, Atlantic Theater Company, and the Yale Schools of Music and Drama. He is former President of the New York Fight Ensemble and member of the Society of American Fight Directors. David would like to thank his wife Amy and his two daughters Caitlin and Rachel.

DAVID SIMMONS is a composer/performer specializing in percussion, Theremin, digital electronics, and World Music. He has recorded and toured internationally with his own ensembles, and Gamelan Son of Lion, Music for Homemade Instruments, the Korean percussion group Samul Nori, Estonian band Perception Unit, Shelley Hirsch, Samm Bennett, Denman Maroney, and quite a few others. Simons has composed many scores for dance, film, theater productions, installations, and concert ensembles. His opera with Lisa Karrer *The Birth of King George* had its workshop premier at La MaMa in '97.

TOM STURGE (production design) Broadway: *Those Were The Days, Gypsy Passion*. Off-Broadway: *Everybody's Ruby* (Public), *Agamemnon* (La MaMa Annex), *Amazing Grace, Three Postcards, Compulsion, Billy Budd, Sheba*. Regional: Huntington, Pittsburgh Public, Center Stage, Studio Arena, Syracuse Stage, George Street Playhouse. Dance: Alvin Ailey, Ballet Hispanico. Member design faculty Boston University.

JODI KLOSNER (Movement Director)

MICHAL MENDELSON (Stage Manager) NY The Seagull, the Country Wife, the Miser (Pearl Theatre Company). Regional *Sweet Talk, Taking Steps, Moon Over Buffalo*,

NightClub Confidential (Oldcastle Theater, VT), *Cloud Tectonics*, *The Last Lists of My Mad Mother* (TheaterWorks, Hartford CT). Thanks to Mom, Dad, Joanne Camp, Lisa Ledwich, Dale Smallwood, and Shepard Sobel.

LISA KARRER (Musical Director) tours internationally as a composer, vocalist and performance artist. She has collaborated with Tan Dun, Muna Tseng, David First, Thomas Buckner, David Simons, Margaret Leng Tan, Joshua Fried, Douglas Dunn and Jerome Kitzke; and with The Simons-Karrer Band, Music for Homemade Instruments and Gamelan Son of Lion, for whom she also composes.

MAUREEN SHANNON (Production Assistant) is happy helping Harry!

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Our ticket subsidy program enables students, senior citizens, the physically and mentally challenged and those undergoing rehabilitation to attend La MaMa performances free of cost. The La MaMa La Galleria gives exhibition space to a wide variety of visual artists. Our Poets and Writers series offers weekly exposure for new authors, and emerging composers present works in concerts at informal evenings.

La MaMa was one of the first "non-mainline" theaters to support full-time resident companies. Our alumni includes: The La MaMa Troupe directed by Tom O'Horgan; Mabou Mines; The E.T.C. Company directed by Wilford Leach; The Great Jones Repertory directed by Andrei Serban and Elizabeth Swados; the Open Theater directed by Joe Chaikin; Theatre of the Eye directed by Tom Eyan; The Play-House of the Ridiculous, directed by John Vaccaro; The American Indian Theatre Ensemble directed by Hanay Geigamah; La MaMa Chinatown out of which grew The Pan Asian Repertory directed by Tisa Chang; La MaMa Plexus directed by Joel Zwick; Ping Chong and Company; The Jabaro Troupe directed by Hugh Gittens; Creation Company directed by Matthew McGuire; Ubu Rep directed by Franciose Kourilski; Laughing Stone directed by Sin Cha Hong and the Trocadero Gloxinia Ballet directed by Larry Ree, The Yara Arts Group, Otrabanda, The Talking Band and Shaliko Company. These companies have served as American ambassadors of experimental culture in all corners of the world. The process continues as La MaMa opens its doors to a growing roster of new "resident companies". In order to better serve these companies we are creating low cost office spaces as "shared" fundraising, marketing and press facilities.

La MaMa E.T.C., long a laboratory for artists, dancers writers, musicians, actors and directors to gather, investigate and create, has come to symbolize the very nature of innovative risk taking. We are confident our 1998/99 season upholds this tradition. Our 37th season will include over 60 fully staged world and American premieres by new playwrights, directors, designers and performers; over 100 one night performances will be presented in our spaces on off evenings workshopping and previewing plays, poetry, performance and music. We will present a full season of commissioned cabaret performances in our club as well as weekly one night stands giving much needed voice to the emerging and stress free opportunity for the emerged. We continue to present weekly play readings and music concerts in our gallery space and our monthly sneak previews will allow authors to take their work one step further.

We are proud that La MaMa remains the home in this country for emerging theater art. Our passion for global exchange has enriched and improved the quality of life in New York, the country and the world. With your support we are moving into our 4th decade with the ability to continue as one of New York's and the world's most important and unique cultural centers.