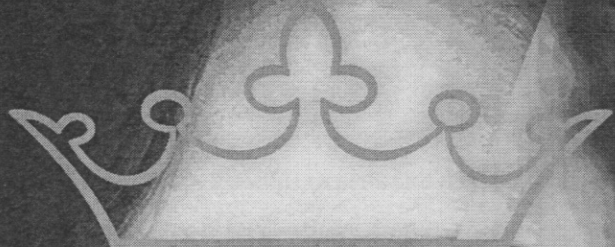


THE FEWER MEN, THE GREATER SHARE OF HONOR



# WITCHCRAFT

IN THEIR LIPS

*a NEW PLAY from*  
**SHAKESPEARE'S HISTORIES**  
*performed by an ALL-FEMALE ensemble*

the sinclair suite  
in the TEXAS STUDENT UNION

SATURDAY apr 30 8p  
SUNDAY may 1 2p

THURSDAY may 5 8p  
FRIDAY may 6 8p  
SATURDAY may 7 8p

THURSDAY may 12 8p  
FRIDAY may 13 8p  
SATURDAY may 14 2p & 8p

UNTAMED  
shakespeare

produced by  
Foot in the Door &  
The Broccoli Project

# WITCHCRAFT IN THEIR LIPS

A NEW PLAY FROM SHAKESPEARE'S HISTORIES

script by / co-directed by  
STEPHANIE DONOWHO & NELL MCKEOWN

cast

RACHEL ABBOTT  
JENNIFER DAVIS *music captain*  
KENDALL DEBOER  
KRISTIN HALL  
LEANNA HOLMQUIST  
EHIGBOR IDONOR  
RENAE JACKSON  
LUCY JUNKER  
MARIA LATIOLAS  
GEORGIA MCLELAND  
BECKY MUSSER *fight captain*  
KENZIE STEWART

production assistants  
ELIZABETH HAMM, KATE MCLAUGHLIN, LILY PIPKIN, MANDY WHITED

*with special thanks to*

workshop leaders  
CALEB BRITTON, DEB STREUSAND

talkback participants  
JAMES LOEHLIN, DOUGLAS S. BRUSTER, DEB STREUSAND

and

J. K. BARRET, LIZ FISHER, SHAKESPEARE AT WINEDALE, JOE STEPHENSON, THE BARON'S MEN,  
CHRISTINE LEE AND THE HARRY RANSOM CENTER, SARAH ENLOE AND THE AMERICAN  
SHAKESPEARE CENTER, BETH BURNS, DEBRA MCKEOWN, SPIRIT OF SHAKESPEARE, TEXAS  
PARENTS ASSOCIATION, MATTHEW REILLY, JOHN AIELLI AND KUT/KUTX, UNIVERSITY UNIONS,  
JASON MATTHEWS, JESSICA STARICH

produced by  
FOOT IN THE DOOR, THE BROCCOLI PROJECT

an

**UNTAMED**  
shakespeare  
production

## ACT 1

Prologue (*Richard II, Henry VI Parts 1-2, Henry V, Henry VI Parts 1-3, Richard III*)

1] Joan of Arc's Introduction (*Henry VI Part 1*)

JOAN OF ARC introduces herself to the court of CHARLES, the French Dauphin (crown prince), and declares that she was sent on a holy mission by God to free France from English rule. Also appearing: REIGNIER, ALENCON

2] Talbot and the Countess (*Henry VI Part 1*)

A MESSENGER tells the English warrior TALBOT (accompanied by his CAPTAIN and soldiers) that a French noblewoman, the COUNTESS OF AUVERGNE, has invited him to her home. Talbot meets her there, where the Countess and her PORTER have laid a trap.

3] Women and Power (*Richard II, Henry VI Parts 1-3*)

King HENRY VI'S aunt ELEANOR plots against him and his wife Queen MARGARET, resorting to the aid of the witch MARGERIE JOURDAIN when all else fails. (*Henry VI Part 2*) JOAN defeats TALBOT and experiences ups and downs on the battlefield as she aids CHARLES, but rumors persist that she is a witch—rumors that might prove true in her hour of need. (*Henry VI Part 1*) Margaret declares that she will defend her son PRINCE EDWARD'S claim to the throne even if her husband won't. (*Henry VI Part 3*) The DUCHESS OF YORK decides that she will defend the life of her treasonous son AUMERLE, even if her husband the DUKE OF YORK won't. (*Richard II*)

4] The Duchess of York Begg for Her Son's Life (*Richard II*)

The DUCHESS OF YORK entreats HENRY IV to spare the life of her son AUMERLE, but her husband the DUKE OF YORK argues the opposite: that the king should enforce the law, even if it means executing their only son.

5] Women Wooed by Kings (*Henry V, Henry VI Part 2, Richard III*)

King EDWARD IV, flanked by his brothers CLARENCE and RICHARD, gets ideas about the widow ELIZABETH who has come to ask him to return her family's lands that were seized in war. (*Henry VI Part 2*) RICHARD Duke of Gloucester, not yet Richard III, woos Lady ANNE, a woman whose connections will help him ascend the throne—over the dead body of her father-in-law, who Richard himself murdered shortly after he killed her husband. (*Richard III*) King HENRY V, having just conquered France, attempts to win the heart of the French PRINCESS KATHARINE, who he has already won through treaty. When the French court reassembles, HENRY V and her cousin BURGUNDY trade jests at her expense. (*Henry V*) Also appearing: CLARENCE (*Henry VI Part 2*), ALICE, KING OF FRANCE, QUEEN OF FRANCE (*Henry V*)

6] Margaret and Suffolk Meet (*Henry VI Part 1*)

The English Earl of SUFFOLK captures a French Princess, MARGARET of Anjou, on the battlefield. They become infatuated with one another, and SUFFOLK secures her father REIGNIER'S permission to marry her to the English King, Henry VI.

7] Women in Marriage (*Richard II, Henry IV Part 1, Henry V*)

PRINCESS KATHARINE and ALICE practice their English. (*Henry V*) LADY PERCY suspects her husband HOTSPUR is plotting rebellion. (*Henry IV Part 1*) Richard II's QUEEN asks her ladies-in-waiting for distractions from her worries, but her fears are confirmed when she learns her husband has been deposed and they must part. (*Richard II*) Also appearing: RICHARD II, BUSHY, GREEN, NORTHUMBERLAND (*Richard II*)

8] Margaret and Suffolk Part (*Henry VI Part 2*)

HENRY VI banishes his wife MARGARET'S lover, the Earl of SUFFOLK, on suspicion of murdering another nobleman. Margaret and Suffolk bid farewell.

9] Parting in Wales (*Henry IV Part 1*)

HOTSPUR and LADY PERCY spend an evening with MORTIMER and his wife LADY MORTIMER, the daughter of the Welsh lord GLENDOWER, and the couples prepare to say their goodbyes before the men head into battle.

## ACT 2

10] Tavern Scene (*Henry IV Part 2*)

MISTRESS QUICKLY and her friend DOLL TEARSHEET carouse in their tavern with BARDOLPH and the fat knight FALSTAFF, until the raucous PISTOL arrives to stir up trouble.

11] Quickly and Doll's Arrest (*Henry IV Part 2*)

QUICKLY and DOLL are arrested by two BEADLES on suspicion of beating a man to death.

12] Women in Mourning (*Richard II, Henry IV Part 2, Henry V, Henry VI Part 2*)

MARGARET grieves over the decapitated head of her lover, Suffolk. (*Henry VI Part 2*) The DUCHESS OF GLOUCESTER grieves for her murdered husband and urges his brother, JOHN OF GAUNT, to avenge his death. (*Richard II*) LADY PERCY remembers her deceased husband and urges her father-in-law not to go to war now after abandoning him before. (*Henry IV Part 2*) MISTRESS QUICKLY, PISTOL, and BARDOLPH grieve for the death of their friend Falstaff, and the men depart for war in France. (*Henry V*)

13] Women at War (*Henry V, Henry VI Parts 1 & 3*)

HENRY V, MARGARET, and JOAN deliver orations to their troops and lead them into battle.

14] Joan of Arc Captured (*Henry VI Part 1*)

JOAN is captured by English soldiers, led by WARWICK and the DUKE OF YORK. She denies a SHEPHERD who identifies himself as her father, and then she declares that she is pregnant. The English condemn her to the pyre despite her pleas and curses.

15] The Molehill Scene (*Henry VI Part 3*)

MARGARET, flanked by NORTHUMBERLAND and CLIFFORD, captures the DUKE OF YORK in battle and taunts him with the death of his son Rutland before killing him too.

16] Prince Edward's Death (*Henry VI Part 3*)

MARGARET laments the death of her son Prince Edward and curses his killers: York's sons EDWARD IV, CLARENCE, and RICHARD.

17] The Princes in the Tower (*Richard III*)

Queen ELIZABETH, her daughter PRINCESS ELIZABETH, and her mother-in-law The DUCHESS OF YORK grieve the deaths of Edward IV and Clarence, then meet ANNE on their way to visit Elizabeth's sons, the two young princes, in the Tower. But they are not allowed to visit, and Anne is whisked away to be crowned as Richard's queen. The women discover that the princes have been murdered, and they are visited by an old enemy who knows something of their sorrow: MARGARET. Also appearing: STANLEY

18] Richard and Elizabeth (*Richard III*)

With Anne dead, RICHARD III asks ELIZABETH to help him secure the love of a new bride: her daughter—his niece—the young Princess Elizabeth. Elizabeth agrees, but quickly hatches a plot of her own. Sending a message with DORSET, her son from her first marriage, Elizabeth gives the Princess' hand in marriage to the lord RICHMOND, who aims to defeat Richard and take the crown for himself.

19] Resisting Richard (*Richard III*)

ELIZABETH, ANNE, MARGARET, and the DUCHESS OF YORK curse RICHARD III and bless his adversary RICHMOND. When Richard III is defeated, Elizabeth leads PRINCESS ELIZABETH to her new husband, the victorious Richmond.

Epilogue (*Henry V*)

## WHAT HAPPENS IN THE HISTORIES?

### HARD II

the mysterious death of his uncle, Richard II banishes his cousin Bolingbroke for accusing another nobleman of murder. But Bolingbroke soon returns from banishment, starting a civil war to reclaim his inheritance... In the end, the throne itself. Richard II is deposed and murdered, and Bolingbroke begins his uneasy reign as Henry IV.

**women:** The Duchess of Gloucester, widow of the murdered uncle. Richard II's Queen, heartbroken with Henry for her husband. The Duchess of York, who begs Bolingbroke to pardon her son Aumerle when he is caught plotting to reinstall Richard II.

### HENRY IV, PART 1

Henry IV's reign is interrupted by a new rebellion, led by Harry "Hotspur" Percy with the aid of the Welsh lord Owain Glou, to place the king's cousin Mortimer on the throne. Meanwhile, Henry IV's son Prince Hal shirks his duties, preferring the company of the infamous fat knight Falstaff. But Prince Hal rises to the occasion when he kills Hotspur in single combat at the rebellion's climax.

**women:** Lady Percy, Hotspur's wife, who suspects his rebellious plots. Lady Mortimer, Mortimer's Welsh wife, longs to follow him into battle.

### HENRY IV, PART 2

In the land cleared of rebellion, Henry IV dies and passes the crown to Prince Hal, who becomes King Henry V. He turns away from Falstaff and the other unruly companions of his youth.

**women:** Mistress Quickly, hostess of a tavern, and friend to Falstaff. Doll Tearsheet, a woman of ill reputation, Falstaff's lover. Lady Percy, now in mourning for her deceased husband, Hotspur.

### HENRY V

Henry V conquers France and wins the French Princess Katharine as his bride.

**women:** Princess Katharine and her companion, Alice, and her mother, the Queen of France. Mistress Quickly, mourning the death of Falstaff.

### HENRY VI, PART 1

After Henry V's death, his young son becomes Henry VI, and England falls into mismanagement. War erupts in France as the French resist English rule, under the leadership of the Dauphin Charles and the peasant warrior Joan of Arc.

**women:** Joan of Arc. The Countess of Auvergne, a French noblewoman engaging in her own plots of resistance. Margaret of Anjou, a French princess captured in battle.

### HENRY VI, PART 2

Henry VI is still an ineffective leader, and control of the country rests in his uncle Gloucester, the Lord Protector. Henry's new wife, Margaret of Anjou, allies with her lover Suffolk and the Duke of York to murder the Lord Protector. Henry VI suspects and banishes Suffolk for the deed. But the Duke of York is the real threat: convinced he has a claim to the throne, he brings in his own army to challenge the king. The War of the Roses begins.

**women:** Margaret of Anjou, Queen of England. Eleanor, the Lord Protector's wife, eager to claim more power for herself and her husband. Margery Jourdain, a witch she employs to these ends.

### HENRY VI, PART 3

Henry VI agrees to officially name the Duke of York his heir, but Margaret refuses to sign away their son Prince Edward's birthright. She leads the battle against the forces of York, where she captures the Duke of York and taunts him with the death of his son Rutland before killing him herself. But York's three remaining sons continue the fight, eventually killing Margaret's son in front of her. York's eldest son Edward secures the throne, becoming Edward IV, and his younger brother Richard murders Henry VI.

**women:** Margaret. Elizabeth, a widow who Edward IV claims for his queen.

### HARD III

Edward IV dies of illness, his younger brother Richard murders their middle brother, Clarence. After Edward IV's death, Richard kills the king's two young sons, claiming the throne for himself as Richard III. But Richmond, the last member of the House of Lancaster, emerges to challenge Richard III and ultimately defeats him in battle. Richmond is crowned Henry VII and marries Princess Elizabeth, uniting the warring houses into the new Tudor dynasty.

**women:** Margaret, formerly the queen. Elizabeth, Edward IV's queen. Princess Elizabeth, her daughter. Anne, widow to Margaret's son Prince Edward, and then Richard's reluctant wife. The Duchess of York, Richard's rueful mother.

## CAST



**Rachel Abbott** (*Lady Percy, Alencon, Duke of York (in Richard II), Henry VI, Duke of York (in Henry VI), King of France*) is a senior English and Creative Writing student at UT. Though she's been dancing and acting since she was a wee youth, she became interested in Shakespeare's works through Foot in the Door Theatre and the Shakespeare at Winedale program. She hopes to one day write works even a fraction as influential as Shakespeare's.



**Jennifer Davis** (*Duchess of York (in Richard III), Henry V, Northumberland (in Richard II), Captain*) is an actress, singer, musician, costumer, mask maker, artist and graphic designer. Her theatrical credits with the Hidden Room include Music Director for *The Taming of the Shrew* and for *Rose Rage* for which she was nominated for Best Music Direction by both the B-Iden Payne and Austin Critic's Table awards, Music Director, Costumer, and Set Designer for *Der Bestrafte Brudermord*. She was also Associate Costumer and Baroque Gesture Coach for *The History of King Lear* by Nahum Tate. Outside of the Hidden Room, Jennifer designed costumes and danced Butoh for *Still Now* from Shrewd Productions. She was also recently nominated for both B-Iden Payne and Austin Critic's Table awards for her costume and mask design for *Changelings* at the Vortex Repertory Company.



**Kendall DeBoer** (*Princess Katharine, Mortimer, Pistol, Porter, Aumerle, Stanley*) is a senior studying English, Art History, and French at UT. A native Austinite, she has been performing since fifth grade. Though initially musical theater captured her interest, she learned she could bring her enthusiasm and expressiveness to Shakespearean roles as well while in college. Her favorite roles to date have been Mrs. Peacock in *Clue* and Olivia in *Twelfth Night*. Her other interests include florigraphy, color theory, folklore, Sappho, contemporary art, and fruit.



**Kristin Hall** (*Duchess of York (in Richard II), Lady Mortimer, Lady-in-Waiting, Edward IV, John of Gaunt, Shepherd, Beadle*) is thrilled to share the stage with so many talented ladies in this new Shakespeare production. She holds an M.A. in Shakespeare Studies from the Shakespeare Institute in Stratford-upon-Avon, England, and spent five years on staff at the Atlanta Shakespeare Company. Favorite recent roles around town include Penny in *Hairspray* (Zilker Theatre), Janet in *Perfect Profile* (Penfold Theatre), and Feste in *Twelfth Night* (City Theatre).



**Leanna Holmquist** (*Eleanor, Lady-in-Waiting, Richard III, Beadle*) is focusing her theatrical energies on Shakespeare and other classical works. She has appeared in *Richard II*, *The Merchant of Venice*, *Much Ado About Nothing*, *Cymbeline*, *Romeo and Juliet*, *Hamlet*, *All's Well That Ends Well*, *A Midsummer Night's Dream* and Thomas Kyd's *The Spanish Tragedie*. Leanna also directed *Measure for Measure* in April of 2015.



**Ehibor Idonor** (*Anne, Talbot, Prince Edward, Clifford*) was a Plan II Honors, Linguistics, English, Chemistry and Pre-Med student at UT who currently serves as a tutor and mentor to kids. She has been on stage since she was nine years old, and is always excited to play non-humans and devious male characters. Shakespeare has been one of the many loves of her life since she was seven years old, and she loves finding new ways to read and explore his works. She is excited to share in the experience of this play!

## Letter from the Directors

Two years ago this summer, the two of us began a non-stop conversation about female characters in Shakespeare's plays with the question, "How many of Shakespeare's plays do you think pass the Bechdel Test?" (For the uninitiated, the Bechdel Test is an imperfect but oft-cited metric that basically asks: does this work include two female characters who talk to each other about something other than a man?) 13 comedies, 4 romances, 10 tragedies, and 10 histories later, we had an answer. Nearly all of the plays pass—with one genre standing out as an exception.

Female presence, let alone female solidarity, seems few and far between in Shakespeare's history cycles. Wildly popular in his own day, the histories tracked the high-stakes, morally grey drama of real life military and political figures. But women's stories simply didn't receive focus in these overwhelmingly masculine worlds. There were exceptions: a domestic scene with a pleading wife or grieving widow, a wench or two filling in a raucous tavern scene, or the brief but glorious military adventures of Joan of Arc and Margaret of Anjou. What would these plays look like from the female perspective, we wondered? That is: what would you experience if you only watched the scenes that women appeared in? Would the themes of power and honor still be intact? Would the stories still resonate? Would you even be able to follow the plot?

To find out, we embarked on the journey of creating this play. It began with last year's two-woman show, *Tiger's Heart, Woman's Hide*, centered on the politically powerful but oft-maligned women of the Henry VI plays: Joan of Arc and Queen Margaret. We were lucky enough to present on the project at the 2015 Blackfriars Conference at the American Shakespeare Center in Staunton, Virginia, and returned inspired to expand the show's scope to the women of all eight plays in Shakespeare's history cycles.

The show you are about to see is a collection of scenes from those eight plays. Every word is Shakespeare's, but the structure is something no one has ever seen before. We've followed several early-modern performance practices: our playing space is a "thrust" configuration with audience on three sides, we employ universal lighting, and we've assembled a single-gender cast—of women, instead of men. (When representing men, the actors wear pants; for women, skirts.)

This show is also a testament to the generosity of everyone who offered their support to this production, stretching back to when it was no more than a tenuous possibility. Thank you so much to Caleb Britton, for believing that this idea could be something big; Liz Fisher, for listening and offering advice when we needed a sounding board; Lily Pipkin and Mandy Whited, for immediately jumping on board to lend a hand; James Lochlin, for your never-depleting supply of support, wisdom, and loaned Winedale props; Deb Streusand, for being so generous with your time and expertise; Joe Stephenson, for encouraging us to participate in Blackfriars by Southwest; Foot in the Door and The Broccoli Project, for taking a chance on an unconventional project; our friends and family who have helped-slash-put-up-with us every step of the way; and all our mentors and collaborators in theatre and academics who inspire us to do the good work. This show would be absolutely impossible without our incredible cast who jumped into this workshop-style adventure with us, bringing so much talent and enthusiasm and truly elevating this show to a place we could never have envisioned for it.

We have just passed the 400th anniversary of Shakespeare's death, but these stories are as relevant today as they have ever been. Modern discourse around womanhood has changed drastically from Shakespeare's time, as vital discussions of race, class, and non-binary and trans experiences impact our understanding of gender identity. Yet the world of these plays, with all their simplistic constructions of gender, can feel strikingly familiar. As women continue to fight for equal treatment, especially in the political sphere, they are targeted with gender-based critiques similar to the centuries-old ones represented in this play, and they continue to overcome these biases to make great impacts, as Shakespeare's women do. We hope you'll agree that this production not only showcases the themes and stories of these eight incredible plays, but unearths another shared narrative between them: one of the challenges and triumphs of the women's experiences, and their struggle to make their voices heard.

Thank you so much for joining us, and we hope you enjoy *Witchcraft in Their Lips*.

With gratitude,

Stephanie Donowho and Nell McKeown

## CAST



**Renae Jackson** (*Margaret, Henry IV, Falstaff*) is a Plan II and English Major at the University of Texas at Austin. She has been involved with theater since the sixth grade. Some of her favorite roles have been the Duchess of Malfi in Shakespeare at Winedale's The Duchess of Malfi, Bette in The Broccoli Project's The Marriage of Bette and Boo, Mistress Ford in Shakespeare at Winedale's The Merry Wives of Windsor, Mrs. White in Foot in the Door's Clue, and Lady Macbeth in Shakespeare at Winedale's Macbeth. She is thrilled to be part of such an amazing cast of women.



**Lucy Junker** (*Duchess of Gloucester, Elizabeth, Reignier, Glendower, Green*) is a full-time research associate for a consulting firm in Austin and a part-time Shakespeare enthusiast. She graduated with degrees in Plan II Honors and Russian Language and Culture from The University of Texas at Austin in Summer 2014 after participating in the Shakespeare at Winedale program. As a student at UT, Lucy spent her time studying international adaptations of Shakespeare's plays, particularly King Lear and its incarnations in London and Moscow. She hopes to continue her scholarship in contemporary and avant-garde productions of the canon in Western Europe and Russia.



**Maria Latiolas** (*Countess of Auvergne, Charles, Suffolk, Clarence, Bardolph, Richmond*) is excited to be back onstage in Austin for the first time in a while. Favorite Shakespeare roles include Viola (*Twelfth Night*); Anne (*Richard III*); Gregory (*Romeo and Juliet*), and Julia (*Two Gentlemen*). Thanks to Stephanie and Nell for providing such an amazing opportunity for a return to theatre and to Shakespeare, one of her great loves in life. Love and thanks also to her family, friends, and incredible partner who continue to love her and support her passion even when the going gets tough.



**Georgia McLeland** (*Doll Tearsheet, Margery Jourdain, Hotspur, Burgundy, Warwick, Dorset*) is an Austin native who has been enamored with Shakespeare since she was eleven years old. As an alumna of UT's Shakespeare at Winedale program she has been able to enjoy parts such as Prince Hal in *Henry IV Part 1*, Dionyza in *Pericles*, and Feste in *Twelfth Night*. She would like to thank Nell and Stephanie, as well as the rest of the cast for making this such an engaging and thought-provoking project.



**Becky Musser** (*Joan of Arc, Alice, Princess Elizabeth, Richard II*) is a self-proclaimed Shakespeare nerd and is insanely stoked to be playing her childhood hero, Joan of Arc, and other roles in this adaptation of Shakespeare's histories. She's also currently playing Hermia in Shit-Faced Shakespeare's production of *A Midsummer Night's Dream*. Working with numerous companies around Austin, some of her favorite roles have included Mrs. Phagan (*Parade*), Hodel (*Fiddler on the Roof*), Philia (*A Funny Thing Happened on the Way to the Forum*), Cassandra (*The Trojan Women*), Lady Percy/Lancaster/Gadshill (*1 Henry IV*), and Nerissa (*The Merchant of Venice*). Thanks forever and always to her loving and supportive Matthew.



**Kenzie Stewart** (*Richard II's Queen, Mistress Quickly, Queen of France, Northumberland (in Henry VI), Messenger*) is a Junior at UT Austin studying Plan II and Anthropology. She hails from a tiny town in the Texas Hill Country, and her theatrical debut was as a fork in an outdoor community theatre production of *Beauty and the Beast* when she was 12. Her favorite roles to date have been Puck in *A Midsummer Night's Dream* and Prudencia in *The Strange Undoing of Prudencia Hart*. Her special skills include: an encyclopedic knowledge of the venerable works of Gail Carson Levine, baking the best chocolate chip cookies, and cross stitching swear words next to flowers.