

THE PUBLIC THEATER: OSKAR EUSTIS, Artistic Director; **PATRICK WILLINGHAM**, Executive Director
presents
NAATCO (NATIONAL ASIAN AMERICAN THEATRE COMPANY):
MIA KATIGBAK, Co-Founder & Actor-Manager; **MONA MORIYA**, Managing Producer
in their production of

HENRY VI

A TRILOGY IN
TWO PARTS

By **WILLIAM SHAKESPEARE**
Adapted and Directed by **STEPHEN BROWN-FRIED**

With **TOMMY BO, RAJESH BOSE, KIMIYE CORWIN, MYKA CUE, JOHN D. HAGGERTY, DAVID LEE HUYNH, ANNA ISHIDA, PAUL JUHN, MIA KATIGBAK, TERESA AVIA LIM, ORVILLE MENDOZA, JON NORMAN SCHNEIDER, DAVID SHIH, JULYANA SOELISTYO, SUE JIN SONG, JAMES YAEGASHI**

Scenic Design **dots**
Costume Design **threeASFOUR**
Lighting Design **MEXTLY COUZIN**
Sound Design **KATE MARVIN**
Properties Supervisor **THOMAS JENKELEIT**
Fight Choreography **ORLANDO PABOTOY AND KIMIYE CORWIN**
Movement Directors **KIMIYE CORWIN AND ORLANDO PABOTOY**
Intimacy Coordinator **KIMIYE CORWIN**
Production Stage Manager **VICTORIA WHOOPER**
Assistant Stage Manager **GENEVIEVE ORTIZ**
Interim Stage Manager **SARA SAHIN**
Associate Director **RAKESH PALISETTY**
Associate Scenic Designer **JOYCE HE**
Assistant Lighting Designer **RENATA TAYLOR-SMITH**
Associate Sound Designer **RYAN MARSH**
Production Manager **LAY HOON TAN**
Technical Director **STEVEN BRENNAN**
Production Electrician **EMILY POOLE**
Production Audio **BRENDAN AANES**
Casting **tbd casting co. STEPHANIE YANKWITT, CSA, MARGARET DUNN**
Production Photography **HANJIE CHOW**

Associate Artistic Director /
Resident Director
SAHEEM ALI

Associate Artistic Director /
Director of Cultural Transformation
ALEXA SMITH

Director of Producing
JEREMY ADAMS

General Manager
ERIK SCHROEDER

Directors of Casting
**HEIDI GRIFFITHS,
JORDAN THALER**

Interim Director of Production
FRANK BUTLER

COMPANY

(in order of appearance; followed by subsequent roles)

PART I – FOREIGN WARS

ACT I

Duke of Bedford; 2nd Servingman; Sir William Lucy	SUE JIN SONG
Humphrey of Lancaster (Duke of Gloucester).....	MIA KATIGBAK
Henry of Beaufort (Bishop of Winchester)	JAMES YAEGASHI
Messenger 1; Duke of Burgundy	DAVID SHIH
Messenger 2; Margaret of Anjou (Later Queen)	TERESA AVIA LIM
Duke of Somerset.....	KIMIYE CORWIN
Messenger 3; Vernon; John Talbot (Lord Talbot's son)	TOMMY BO
Charles (Dauphin of France); 1st Servingman; Bassett	DAVID LEE HUYNH
Reignier (Duke of Anjou); Mortimer	ORVILLE MENDOZA
Bastard of Orleans; Mayor; Soldier	JULYANA SOELISTYO
Joan la Pucelle (Joan of Arc); Prison Nurse.....	MYKA CUE
Lord Talbot.....	JOHN D. HAGGERTY
Richard Plantagenet (later Duke of York); Soldier	RAJESH BOSE
William de la Pole (later Duke of Suffolk); French Soldier.....	PAUL JUHN
Earl of Warwick; Soldier.....	ANNA ISHIDA
Henry VI	JON NORMAN SCHNEIDER

ACT II

Duke of Suffolk.....	PAUL JUHN
Henry VI	JON NORMAN SCHNEIDER
Queen Margaret.....	TERESA AVIA LIM
Duke of Gloucester	MIA KATIGBAK
Cardinal Beaufort.....	JAMES YAEGASHI
Earl of Warwick	ANNA ISHIDA
Duke of York	RAJESH BOSE
Duke of Buckingham	MYKA CUE
Duke of Somerset.....	KIMIYE CORWIN
Eleanor (Duchess of Gloucester)	SUE JIN SONG
Messenger; Soldier; Servant	TOMMY BO
John Hum; Post.....	ORVILLE MENDOZA
Horner; Sir John Stanley	DAVID SHIH
Petitioner; Murderer.....	JULYANA SOELISTYO
Petitioner; Soldier; Guard	JOHN D. HAGGERTY
Petitioner; Sheriff.....	DAVID LEE HUYNH

*PERFORMANCE TIME IS APPROXIMATELY 2 HOURS AND 40 MINUTES.
THERE WILL BE ONE 15-MINUTE INTERMISSION.*



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones during the performance is prohibited by New York City law.



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PART II – CIVIL STRIFE
(in order of speaking; followed by subsequent roles)

ACT I

Duke of York	RAJESH BOSE
Bevis; Richard (later Duke of Gloucester).....	JULYANA SOELISTYO
Holland; Soldier; Northumberland.....	JOHN D. HAGGERTY
Jack Cade	ORVILLE MENDOZA
Dick; Young Clifford.....	DAVID LEE HUYNH
Smith; George (later Duke of Clarence)	PAUL JUHN
Clerk; Lord Clifford	JAMES YAEGASHI
Michael; Marquess of Montague	MIA KATIGBAK
Sir Humphrey Stafford.....	SUE JIN SONG
Duke of Buckingham; Edmund (Earl of Rutland)	MYKA CUE
Queen Margaret.....	TERESA AVIA LIM
Henry VI	JON NORMAN SCHNEIDER
Lord Saye; Edward (Earl of March, later Edward IV)	DAVID SHIH
Duke of Somerset; Messenger; Elizabeth	KIMIYE CORWIN
John; Prince Edward	TOMMY BO
Warwick	ANNA ISHIDA

ACT II

Edward (Earl of March), later King Edward IV.....	DAVID SHIH
Richard (Duke of Gloucester).....	JULYANA SOELISTYO
George (Duke of Clarence)	PAUL JUHN
Messenger; Elizabeth (Lady Grey)	KIMIYE CORWIN
Earl of Warwick	ANNA ISHIDA
Marquis of Montague.....	MIA KATIGBAK
Queen Margaret.....	TERESA AVIA LIM
Henry VI; Post	JON NORMAN SCHNEIDER
Young Clifford; Lord Hastings.....	DAVID LEE HUYNH
Prince Edward.....	TOMMY BO
Messenger; Hunter; Lady Bona	MYKA CUE
Earl of Northumberland	JOHN D. HAGGERTY
Hunter; Messenger	RAJESH BOSE
Messenger; Duke of Somerset	JAMES YAEGASHI
King Lewis XI; Messenger; Lieutenant	ORVILLE MENDOZA
Earl of Oxford; Tutor	SUE JIN SONG
Fight Captain.....	DAVID LEE HUYNH

*PERFORMANCE TIME IS APPROXIMATELY 2 HOURS AND 15 MINUTES.
THERE WILL BE ONE 15-MINUTE INTERMISSION.*

WHO'S WHO IN THE CAST

NAATCO (National Asian American Theatre Company) was founded in 1989 by Mia Katigbak and Richard Eng to assert the presence and significance of Asian American theatre in the United States, demonstrating its vital contributions to the fabric of American culture. NAATCO puts into service its total commitment to Asian American theatre practitioners to more accurately represent onstage the multi and intercultural dynamics of our society. By doing so, they demonstrate a rich tapestry of cultural difference bound by the

American experience. The enrichment accrues to each different culture as well as to America as a whole. NAATCO produces European and American classics with all-Asian American casts; adaptations of these classics by Asian American playwrights; new plays by Asian Americans that incorporate other performance media or arts; and new plays by non-Asian Americans, not for or about Asian Americans, realized by all-Asian American casts. In addition, the NAATCO National Partnership Project establishes rigorous relationships

WHO'S WHO IN THE CAST

with theatres around the country to ingrain strategies for the inclusion of Asian American theatre artists, technicians and administrators in the partners' practices. Current partners are Soho Rep (NY), Long Wharf (CT), People's Light (PA), TheatreSquared (AR) and Portland Center Stage (OR). NAATCO was nominated for a Drama Desk Award for Outstanding Revival of a Play, as well as Outstanding Costume Design for a Play for their acclaimed production of *Henry VI: Shakespeare's Trilogies in Two Parts* in 2018. They were nominated for a Lucille Lortel Award for Outstanding Revival of a play for their production of *Bus Stop* in partnership with Classic Stage Company and Transport Group. Their production of *Awake and Sing!* at The Public was nominated for a Drama League Award for Outstanding Revival of a Broadway or Off-Broadway Play. NAATCO was the recipient of the Obie's Ross Wetzsteon Award and the Rosetta LeNoire Award from Actors' Equity Association in recognition of its contribution toward increasing diversity in American theatre.

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park,

the Mobile Unit touring throughout New York City's five boroughs, Public Works and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 197 Obie Awards, 62 Drama Desk Awards, 64 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 70 AUDELCO Awards, 6 Antony Awards and 6 Pulitzer Prizes. publictheater.org

TOMMY BO he/him (*John Talbot, Prince Edward, Others*). NAATCO debut. Off-Broadway: *Snow in Midsummer* (Classic Stage Company). Regional: *House of India* (Old Globe), *The Far Country* (Berkeley Repertory Theatre), *The Brothers Paranormal* (Olney Theatre Center), *The Great Leap* (Portland Center Stage). Film/television: *Boogie, Master*, "Law & Order: Organized Crime," "FBI: Most Wanted" and more. IG: @prettydumbboys

RAJESH BOSE he/him (*York, Others*). NAATCO: *Henry VI* (2018), *Bus Stop* (NAATCO/Transport Group/Classic Stage Company), *Twelfth Night* (NAATCO/TheatreSquared), *The Seagull*. He has performed on and off Broadway and throughout the country. Favorites include *Life Of Pi* on Broadway and A.R.T., four productions at Bedlam Theatre (*Julius Caesar, Persuasion, The Crucible and Pygmalion*), *This Much I Know* (Aurora Theatre), *Oslo* (St. Louis Rep), *Mary Stuart* (Folger Theatre), *Guards at the Taj* (Capital Stage) and multiple productions of Ayad Akhtar's *Disgraced, The*



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WHO'S WHO IN THE CAST

Invisible Hand and *The Who and the What*. Television appearances include guest starring on "Bull," "Law & Order: Organized Crime," "Quantico" and "Blue Bloods."

KIMIYE CORWIN she/her (*Somerset, Elizabeth; Fight and Movement Choreographer, Intimacy Coordinator*). NYC: NAATCO, Red Bull Theater, La MaMa, Ars Nova, Ripe Time, NYTW Next Door, Ma-Yi. Regional: Syracuse Stage, Actors Theater of Louisville, Studio Theatre, Hartford Stage, TheatreWorks Palo Alto, Shakespeare Festival St. Louis, Guthrie, McCarter, Two River Theater. Film/TV: "FBI," "New Amsterdam," "One Life to Live," "Blacklist," "The Family," "The Michael J. Fox Show," *Five Dances*. Movement/choreography: Dallas Theater Center, Guthrie, Oregon Shakes, Hudson Valley Shakes, Shakespeare Theatre of NJ. Training: The Actors Center NYC, Juilliard (BFA Dance), Brown/Trinity (MFA acting). kimiyecorwin.com

MYKA CUE she/her (*Joan, Buckingham, Others*) is an actor, theatremaker and fierce collaborator making her NAATCO debut! She most recently originated the role of Ginger Snap in Fiasco Theater's *Bartleby* at The Old Globe earlier this year. Select credits: *Export Quality* (HERE Arts), *Sweeney Todd* (Trinity Rep), *Valor* (Guthrie Theater), *Chasing the Butterflies* (Pan Asian Rep), *Wolf Play, Mr. Burns, Much Ado About Nothing* and *Angels in America* (Brown/Trinity). She has participated in workshops and readings at New York Theatre Workshop, Manhattan Theatre Club, New Dramatists, Pink Fang and Baryshnikov Arts Center, among others. Education: MFA in acting from Brown/Trinity. mykacue.com IG: [mykacue](https://www.instagram.com/mykacue)

JOHN D. HAGGERTY he/him (*Talbot, Northumberland, Holland*). NAATCO: *Henry*

VI (2018), online readings of *Romeo and Juliet* and *Our Town*. New York: Clubbed Thumb, The Directors Company, EST, *Les Misérables* (Broadway and national tour). Regional: Alliance Theatre (*Maybe Happy Ending* pre-Broadway run), La Jolla Playhouse, Portland Center Stage, North Carolina Shakespeare Festival. Education: Brown. johndhaggerty.com

DAVID LEE HUYNH he/him (*Charles, Clifford, Others; Fight Captain*) is a Ragin' Cajun Asian who went from working on his family's shrimp boat to making theatre all over the world. Theatres include NAATCO, the Royal Lyceum Theatre, Theatre for a New Audience, Classic Stage Company, Ma-Yi, Red Bull, Yale Repertory, Alley Theatre and many others. On camera: "FBI," "Blue Bloods," *Solitary*, "Encounter Party." His playwrighting has been supported by Ma-Yi, LIT Council, Yangtze Rep, HB Studios, Second Generation Productions and others. MFA: University of Houston. [@huyhnhsome](mailto:davidleehuyhnh.com). "không phải tôi. chúng ta"

ANNA ISHIDA she/her (*Warwick*). NAATCO: *Henry VI* (2018), *Cymbeline*. NYC: *The Antelope Party* (Dutch Kills), *Trigger* (Leviathan Lab). Regional: *The Three Sisters* (Two River Theater), *Moby-Dick: A Musical Reckoning* (A.R.T.), *Shipwreck* (Woolly Mammoth), *The Tempest* (Marin Shakespeare Company), *This Much I Know* (Aurora Theater world premiere). Film: *I Am a Ghost* (H.P. Mendoza). Web: annaishida.com

PAUL JUHN he/him (*Suffolk, Clarence, Others*). NAATCO: *Henry VI* (2018), *What If It Only, Fuenteovejuna*. Broadway: *Yellow Face*. Off-Broadway: *A Delicate Balance* (Transport Group), *Kyoto* (Lincoln Center), *Good Person of Szechwan* (Foundry/The Public Theater), *Snow in Midsummer* (Classic Stage Company). Regional: *Coleman '72*

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WHO'S WHO IN THE CAST

(South Coast Rep), *The Great Wave* (Berkeley Rep), *You Never Smile* (Oguma Playhouse), *The Winter's Tale* (Oregon Shakespeare Festival). Film and TV: *Salt, Works of ART*, "Law & Order," "The Night Agent," "Dr. Death." Founding member of Mr. Miyagi's Theatre Company. MFA, UCSD.

MIA KATIGBAK she/her (*Gloucester, Michael, Montague*; NAATCO Co-Founder and Actor-Manager). NAATCO: *Out of Time*, Caryl Churchill's *What If/Only* (U.S. premiere), *Awake and Sing!* (Obie Award), among others. Selected NY: *Uncle Vanya* (Lincoln Center), *Infinite Life* (Atlantic; National in London), *Deep Blue Sound* (Clubbed Thumb), *A Delicate Balance* (Transport Group). Other NY: The Public Theater, LCT3, Soho Rep, New Georges, Ma-Yi, Play Company, Target Margin. Regional: Berkeley Rep, Two River Theater, Yale Rep, Long Wharf, The Guthrie. Founding director of CAATA (Consortium of Asian American Theaters & Artists). Awards: Lucille Lortel Lifetime Achievement Award, USA Fellowship, TCG's Fox Foundation Resident Actor Fellow for Distinguished Achievement, Special Drama Desk Award. BA, Barnard College; MA Columbia University.

TERESA AVIA LIM she/her (*Margaret, Others*). NAATCO's *Awake and Sing!* Broadway: *Eureka Day* at MTC and *JUNK* at Lincoln Center. Other: Shakespeare in the Park's all-female production of *Taming of the Shrew, Macbeth*, and *Call and Response* at The Public Theater. Lim originated her roles in *Galilee 34, Peerless, Water by the Spoonful, Edith Can Shoot Things and Hit Them*, and *Concerning Strange Devices from the Distant West*. TV: "Bupkis" (Peacock), "Monsterland" (Hulu), "The Code" (CBS), "Ray Donovan" (Showtime), "Group," "Blue Bloods" (CBS), "Limitless" (CBS), "Unforgettable" (CBS), "Law & Order: Criminal Intent" (NBC). Film: *All Rise*. Training: Yale School of Drama.

ORVILLE MENDOZA he/him (*Mortimer, Jack Cade, Others*). NAATCO: *Ivanov, Antigone, The Seagull, Blind Mouth Singing, A Play on War, Charles Francis Chan... Murder Mystery*. Broadway: *Swept Away, The Heart of Rock and Roll, Pacific Overtures, Peter and the Starcatcher*. Off-Broadway/regional: *Plays for the Plague Year, Road Show, Romeo and Juliet, Timon of Athens* (The Public Theater/NYSF); *Passion* (CSC), *Found* (Atlantic), *Adrift in Macao* (Primary Stages; Philadelphia Theater Co. Barrymore Award winner, Drama

Desk nomination); *Noises Off!, Crime & Punishment – A Comedy, The Taming of the Shrew* (The Old Globe). National tours: *Small Mouth Sounds, Miss Saigon*. TV: "Billions," "The Blacklist," "Dead Ringers," "Law & Order: Criminal Intent." Frequent performer with Suzan-Lori Parks and The Joyful Noise. orvillemendoza.com

JOHN NORMAN SCHNEIDER he/him (*Henry VI*). NAATCO: *Henry VI* (2018), *What If/Only, Awake and Sing!, A Play on War, Blind Mouth Singing*. Most recently appeared in Jay Stull's *my utopias* as part of the Exponential Festival. NY: *Laowang* (Primary Stages), *Eurydice* (Signature), *Usus* (Clubbed Thumb), among others. Regional: Actors Theatre of Louisville, Alley, Alliance, Goodman, Huntington, Long Wharf, Magic, McCarter, Milwaukee Rep, Mosaic, Northern Stage, The Old Globe and South Coast Rep. Film/TV: *Bitter Melon, Manila Is Full of Men Named Boy, The Normals*, "Goose Bumps," "Evil," "Jessica Jones," "Veep," "Law & Order: Criminal Intent." IG: @yesjns

DAVID SHIH he/him (*Edward of York, Burgundy, Others*). NAATCO: *Bus Stop* (in partnership with Classic Stage Company/Transport Group), *[Veil Widow Conspiracy], Henry VI* (2018), *Awake and Sing!* (2013 and 2015 at The Public), *A Dream Play*. The Public: *Sumō* (Ma-Yi Theater Company/La Jolla Playhouse), *The Tempest* (Shakespeare Lab), *365 Days/365 Plays*. Other notable credits: *Life of Pi* (Broadway, national tour, A.R.T.), *The Far Country* (Yale Repertory Theatre; CT Critics Circle Award), *Kim's Convenience* (Westport Country Playhouse; CT Critics Circle nomination), Will Eno's *Gnit* (TFANA), *KPOP* (Ars Nova). He is the voice of Eddie Toh in the hit video game *Grand Theft Auto V*.

JULYANA SOELISTYO she/they (*Richard, Bevis, Others*). NAATCO: *Cymbeline*. Broadway: *Golden Child* (Tony nominee, Drama League and Clarence Derwent Awards), *The Skin of our Teeth* (LCT). Other: *Orphan of Zhao, On the Town, Glorious Ones* (LCT); *Pericles* (BAM); *Iphigenia, Caucasian Chalk Circle* (Yale Rep); *My Utopias, WYATM* (National Queer Theater); *Stranger Love* (LA Philharmonic). International: *The Tempest* (Stratford), *Wild Swans* (Young Vic - London), *Children of Heracles* (Bottrop, Rome, Paris). Film: *Bringing Out the Dead, Earthly Possessions*. TV: "Law & Order," "Blue Bloods." She is a member of The Actors' Center.

WHO'S WHO IN THE CAST

SUE JIN SONG she/her (*Bedford, Eleanor, Others*) is pleased to be making her NAATCO debut. Theatre: Manhattan Theatre Club, Pearl Theater, McCarter Theatre, PA Shakespeare Festival, Woolly Mammoth, Arena Stage, Theater J, Constellation Theatre, George Street Playhouse, Syracuse Stage, Crescent City Stage. Film: *Steel Town, Pipe Dream, Someone Like You*. TV: "Genera+ions," "New Amsterdam," "24," "ER," "Law & Order." Education: MFA acting, NYU's Tisch School of the Arts. She is a Usual Suspect at NYTW. **JAMES YAEGASHI** he/him (*Winchester, Old Clifford, Others*). Broadway: *Breakfast at Tiffany's, A Naked Girl on the Appian Way, Take Me Out* (2003 original cast). Off-Broadway: *Durango, Richard III, Take Me Out* (The Public); *Whisper House* (The Civilians); *The Oldest Boy* (LCT); *House Rules, I_NY* (Ma-Yi); *A Few Stout Individuals* (Signature); *Macbeth* (TFANA). Film: *Civil War, Man on a Ledge, Thomas Crown Affair*. TV: "Marvel's Runaways," "Mech Cadets," "Zero Day," "Fallout," "The Missing," "Poker Face," "The Blacklist," "New Amsterdam." In 2025, Yaegashi received a Drama Desk

nomination for his work on the fight-choreography of Ma-Yi's *Sumō* at The Public. **STEPHEN BROWN-FRIED** (*Adapter & Director*) is a theatre director based in New York City whose work has been seen at The Public Theater, NAATCO, Ensemble Studio Theatre, New York Theatre Workshop's 4th Street Theater, Northern Stage, Sundance Theatre Lab, Shakespeare Theatre of NJ, Trinity Shakespeare, Milwaukee Shakespeare, Illinois Shakespeare and at The Shakespeare Theatre Company, as well as at training programs throughout the country. He currently serves as executive dean of The New School's College of Performing Arts, which includes Mannes School of Music, the School of Jazz and Contemporary Music, and the School of Drama. IG: @stephenbrownfried. Web: stephenbrownfried.com

dots (*Scenic Design*) is a design collective founded by Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. Hailing from Colombia, South Africa and Japan, their recent designs include the Broadway productions of *Oh, Mary!*; *The Rocky Horror Show*; *An Enemy of the People* (Tony nomination); *Appropriate* (Tony and

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Drama Desk nominations); *Floyd Collins*; and *Romeo + Juliet*. Select honors include an Obie Award (2024), USA Fellowship Award and two Henry Hewes Awards (2023 and 2024). designbydots.com

threeASFOUR (Gabriel Asfour, Adi Gil, Angela Donhauser) (*Costume Design*). The spirit of community inspires threeASFOUR's commitment to constant collaboration. Partnerships with visionary artists and performers foster mutually inspiring projects, and have included Björk, Yoko Ono, Lady Gaga, Rihanna, Mariah Carey, Billy Porter, Meredith Monk, Iman and Solange. Collecting textiles from vintage denim and retro scarves, shuttlecocks, re-used canvas paintings and dead-stocked kimonos, a commitment to sustainability is integral to threeASFOUR's vision of, and for, the world. threeASFOUR were recipients of the Cooper-Hewitt/Smithsonian Museum's National design award in 2015. Their designs are permanently housed in London's V&A Museum and the Met Costume Institute in New York.

MEXTLY COUZIN she/her (*Lighting Design*). Broadway: *JOB*. Off-Broadway: *Bigfoot! Mexodus*, *Rheology*, *N/A*, *Fiasco Theatre's Pericles*, *A Good Day to Me Not to You*, *Here We Are* (ALD), *Straight Line Crazy*, *peerless*, *Tambo & Bones*. Regional: Arena Stage, Alley Theatre, Berkeley Rep, Baltimore Center Stage, La Jolla Playhouse, The Old Globe, Seattle Opera, Woolly Mammoth, Centro de Bellas Artes Puerto Rico. International: Théâtre des Champs-Élysées, Nuits de Fourvière. MXD Lighting co-founder. 2023 recipient of The 1/52 Project grant. MFA University of California, San Diego '20. mextlycouzin.com

KATE MARVIN she/her (*Sound Design*). Recent work: *A Woman Among Women* (LCT3), *The Reservoir* (Atlantic Theater Company), *The Movement You Need* (Steppenwolf), *Yellow Face* co-composed and designed with Caroline Eng (Roundabout Theatre Company), *Danny and the Deep Blue Sea* (Lucille Lortel), *Wolf Play* (MCC/Soho Rep/Ma-Yi; Lucille Lortel Award for Outstanding Sound Design), *Merry Me* (New York Theatre Workshop with Caroline Eng), *Jonah* (Roundabout), *the best we could [a family tragedy]* (MTC), Krymov's *Eugene Onegin* (La MaMa). Upcoming: *Lincoln in the Bardo* (Metropolitan Opera). Marvin is an associate artist with Target Margin Theater. katemarvinsound.com. IG: @katemarvinsound

ORLANDO PABOTOY (*Fight and Movement Choreographer*). Movement work includes

The Half God of Rainfall (Joe Callaway Award, 2023), *The Cherry Orchard* (Classic Stage Company), *The Meeting: The Interpreter and Marisol* (Trinity Rep). He wrote/performed in *Sesar* (Ma-Yi commission) and wrote/directed *That Beautiful Laugh* (La MaMa). He adapted/directed Goldoni's *The World in the Moon* and Aristophanes' *The Frogs* for Juilliard, and collaborated on *The Object Lesson*, *Home* and *Holoscenes*. Stages: Met Opera, The Public, Salzburg Festival. Obie (2003). He co-founded The Clown School and heads physical acting at Juilliard. Web: orlandopabotoy.com

THOMAS JENKELEIT they/he (*Properties Supervisor*) is a prop and scenic designer from Queens, New York, devoted to creating new, reimagined and thought-provoking work. Off-Broadway: *Sumō*, *Jesa* (The Public/Ma-Yi); *Bus Stop* (NAATCO/Classic Stage Company/Transport Group); *The Fires*, *Give Me Carmelita Tropicana!*, *Watch Me Walk* (Soho Rep); *Galas* (Little Island); *Bull* (JACK, scenic design); *Touch* (East Village Basement, scenic design); *Quince* (Domino Park, scenic design); *Laowang* (Primary Stages/59E59); *The Wind & the Rain* (Vineyard Theater/En Garde); *Franklinland*, *Have You Met Jane Goodall...?*, *Bodega Princess* (EST); *A Mother* (Baryshnikov Arts); *All the World's a Stage* (Keen Company). jenkeleit.com. IG: @thomasjenkeleit

tbd casting co. (*CASTING*, Stephanie Yankwitz, Margaret Dunn & Tanis Parenteau). With NAATCO: *Bus Stop* (in partnership with Classic Stage Company and Transport Group; 2026 Lucille Lortel nomination), *Cymbeline*, *Isabel*, *Queen* and *Public Obscenities* (in partnership with Soho Rep, 2023 Drama Desk winner, 2024 Pulitzer Prize finalist). Other recent/current in NYC: *Jesa* (Ma-Yi/The Public), *The Emporium* (CSC) and *Disruption* (Signature). TV/film includes *In the Summers* (2024 Sundance Grand Jury winner), *ReEntry* (PlotNaut/Apple TV) and "Growing Up" (CultureHouse/Disney+). @tbdcastingco

REBEL THEATRICALS (*Company Management Team*) is dedicated to redefining the boundaries of the theatrical experience through our initiatives in producing, consulting and investing. @rebeltheatricals

VICKI WHOOPER she/her (*Production Stage Manager*) is excited to return to NAATCO on this monumental production of *Henry VI*. Credits include *MJ* (Broadway), *A Strange Loop* (Broadway), *A Strange Loop* (D.C.), *Bard at the Gate Series*, *Lincoln Center Theater*, *The National Black Theater*,

WHO'S WHO IN THE CAST

Hangar Theatre, Chicago Shakespeare Theater and Yale Repertory Theater. Whooper is a multi-hyphenate artist and educator who is currently an assistant arts professor of stage management/head of management training at NYU Tisch Drama. IG: hotel_lizzo

GENEVIEVE ORTIZ (*Assistant Stage Manager*). Select Off-Broadway: *Practice, Catch As Catch Can, What to Send Up When It Goes Down* (Playwrights Horizons); *Chiaroscuro* (National Black Theatre); *The Blood Quilt, Six Characters, Daphne* (Lincoln Center Theatre/LCT3); *On the Evolutionary Function of Shame, Toros, Patience* (Second Stage); *Notes on Killing Seven Oversight, Management and Economic Stability Board Members, Is God Is* (Soho Rep). Regional: *A Thousand Maids, Living and Breathing* (Two River Theater); *The Christians* (Baltimore Center Stage).

SARA SAHIN (*Interim Stage Manager*) most recently worked on *English* at the Wallis in Beverly Hills after the Broadway and Off-Broadway productions. She spent two years as the PSM of *Little Shop of Horrors* Off-Broadway. She has worked on and off Broadway, and at various regional and international theatres. Sahin directed and co-produced five original plays by Greg Turner, and wrote and directed her short film, *Dockweiler*. Sahin is a graduate of NYU.

RAKESH PALISETTY (*Associate Director*) is a New York-based theatre and film director, originally from New Delhi, India. He has directed productions in India and the United States, with select credits including *Queen* (NYU), *Gruesome Playground Injuries* (East Village Basement), *Soirée at Walter Benjamin's* (Teatro Latea) and *Hedda Gabler* (Lenfest Center). As an associate director, he has worked on productions including *Not About Nightingales* (dir. Robert O'Hara, Williamstown Theatre Festival), *All That Fall* (dir. JoAnne Akalaitis, Mabou Mines), *Cymbeline* (dir. Stephen Brown-Fried, NAATCO) and *Misty* (dir. Omar Elerian, The Shed), and has collaborated with directors including Ivo van Hove and Thomas Ostermeier.

YZ JASA they/them (*Assistant to Choreographers*) is an actor, choreographer and arts fundraiser based in CT. They are honored to be returning to NAATCO's *Henry VI*. Select acting credits include *Rent* 25th anniversary farewell tour, *A Chorus Line* (China premiere), *Wig Out!* (Studio Theatre), *Cabaret* (Florida Rep). Choreography/movement credits include *Tiny Shakes: Romeo + Juliet* (Two River Theatre), *A Sacred*

Song of Thebes (Irondale), *Hadestown: Teen Edition* (McLaughlin Theatre Company), *The Addams Family Jr.* (Bank Street School). Jasa hopes to continue becoming the artist and advocate their younger self would be proud of. Thanks to their family, friends, Gabs + Noodles for supporting them in so many ways. @yzjasa

ZHOUSI "JOYCE" HE she/her (*Associate Scenic Designer*) is a Chinese scenic designer based in New York. Selected theatre credits: *The Heart Sellers, Mud Row* (Stages Houston); *Did You Eat?, The Heart Sellers* (Amphibian Stage); *Dear John* (HERE Arts); *Pericles, The Moors* (NYU grad acting); *Tongues* (JACK); *Loneliness Was a Pandemic* (TheaterLab). Her work has been selected for Emerging Set Design at World Stage Design 2025. MFA: NYU Tisch. More at: joycehedesign.com.

RENATA TAYLOR-SMITH (*Assistant Lighting Designer*) is a lighting designer and assistant lighting designer based in New York. Recent design credits include lighting designer for *The Sexiest Man Alive* (New York Fringe Festival) and W. Kamau Bell's *Who's With Me* (Berkeley Repertory Theatre). She has completed the electricians apprenticeship at The Juilliard School and the lighting fellowship at Berkeley Repertory Theatre. LightingbyRenata.com

RYAN MARSH (*Associate Sound Designer*) is a sound and lighting designer whose work spans across theatre, concerts and opera. Some favorite designs include *Sweet Charity* (Gulfshore Playhouse); *On the Right Track, Bettinger's Luggage* (AMT Theater, Off-Broadway); *Peter Pan* (McCoy Rigby Entertainment); *The Cher Show, Waitress, Grease, Tootsie, Escape to Margaritaville, 42nd Street, Cinderella, Into the Woods: In Concert* (Moonlight Stage Productions); *Queen, Flex, The African Company Presents Richard III, The Curious Incident of the Dog in the Night-Time* (NYU).

LAY HOON TAN she/her (*Production Manager*). Based in NYC, Tan hails from Singapore. Production management credits include *Scorched Earth* (St. Ann's Warehouse), *Hate Radio* (St. Ann's Warehouse), *Songs of the Living* (Soho Rep), *Much Ado About Nothing* (The Public Theater), *Spells of the Sea* (The Kennedy Center), *Flipzoids* (Ma-Yi Theatre), *Appropriate* (Signature Theatre Company), *A Case for the Existence of God* (Signature Theatre Company), *Three Houses* (Signature Theatre Company), Disney's Tim Burton's *The Nightmare Before Christmas*

WHO'S WHO IN THE CAST

Light Trail (New York Botanical Garden). *Henry VI* is Lay Hoon's first production with NAATCO. Thank you, Mia and Suzette, for the opportunity.

STEVEN BRENNAN they/them (*Technical Director*) is happy to be back with NAATCO at The Public and on board for another iteration of *Henry VI* (all the parts!). Recent productions include technical direction for *Dear John*; *Bakers' Wives*; *Bodega Princess*; *Messy White Gays*; *Bus Stop*; *Wine in the Wilderness*; *Have You Met Jane Goodall and Her Mother?*; *Deep Blue Sound*; *Cymbeline*; *Grandiloquent*; *Franklinland*; *Sex Variants*; *Woof!*; *Isabelle*; *The Fires*; *It's That Time of the Month*; *Terce*; and *Oh, Mary!* (at the Lucille Lortel). Much gratitude to those who make it possible.

REBECCA WERNER she/her (*Associate Production Manager*) is thrilled to join the *Henry VI* journey. Select credits: *BroadwayCon* (tenth anniversary); *Songs of the Living* (Soho Rep); *Galas* (Little Island); *NY Sings Yiddish!* (NYTF/Summerstage); *King Lear* (Compagnia de' Colombari); *Women of Will*, *Arcadia* (Bedlam); *The Comeuppance*, *Letters From Max* (Signature Theatre Company); *Windfall*, *Ragtime* (Bay Street Theater). She's a teaching artist with Zara Aina in NYC, Alabama and Madagascar. Thank you Lay Hoon, NAATCO, fam and friends!

LULU KACHELE she/her (*Production Assistant & Dresser*) is an NYC-based artist and activist. Recent stage management credits include *Torera* (WP Theater), *She Loves Me* (Long Wharf Theatre) and *Henry VI* (The Old Globe). Wardrobe experience on the *Hamilton*, *Aladdin* and *The Lion King* national tours. Lots of love to Mom and Dad.

MONA MORIYA she/her (*Managing Producer*) is a producer, filmmaker and actor. She was the general management associate at The Playwrights Realm, administrative associate at Broadway Advocacy Coalition, finance manager at The Lark and marketing associate at Pipeline Theatre Company. With NAATCO, she has worked on *Isabel*, *Cymbeline* and *Bus Stop*. She wrote, directed and starred in her film, *Maki*, that won Best Short at the Brightside Film Festival. Performing credits include "Law & Order: SVU," national commercials and work with The Flea, New York Theatre Workshop and others. BFA, Emerson College. monamoriya.com

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

PRODUCTION STAFF FOR HENRY VI

Production Manager	Lay Hoon Tan
Associate Production Manager	Rebecca Werner
Technical Director	Steven Brennan
Associate Technical Director	Devan McCulloch
Production Electrician	Emily Poole
Production Audio	Brendan Aanes
Sub Production Audio	Ari Frankl
Deck Carpenter	Sarah Samonte
Deck Crew	Kristin Denny
Lighting Programmer	Haley Burdette
Lighting Operator	Elvin Veliz
A1	AJ Battle
Wardrobe Supervisor	Cait Simonton
Dressers	Krista Grevas, Lulu Kachele
Company Manager	Rebel Theatricals
Production Assistants	Mary Estrera, Lulu Kachele, Wasif Sami, Alec Silver, Ruihan Renee Yang
Production Manager PA	Nadia Ho
Carpenters	Jamil Al-Chokachi, JD Caesar, Cyd Cohn, Heather Curtis, Carissa Dahlia, Brittany Grove, Jefferson Reardon
Electricians	Riley Allsop, Nicole Blodig, Roy Chang, Han Coffman, Aiden English, Fiona Govin, Jackson Holsomback, Jackson Leuenberger, Andrea Nagua, Rodney Perez, Sean Procyk, Audrey Robinson, Sam Saliba, Joe Scardino, Persephone Squires, Stan Stanley, Elvan Veliz, Margaret York
Audio Crew	AJ Battle, Max Collura, Ari Frankl, Alison Nolan, Sky Sherer
Driver	Marshall York
Producing Intern	Anna Rui Dou

SPECIAL THANKS

Special thanks to Lisa Brenner, Gracie Carleton, Seth Glewen, Ma-Yi Theater, New School College of Performing Arts, Jaynie Saunders Tiller.

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SYNOPSIS

Part I, Act 1

No sooner has Henry V died and left his infant son king than the English learn their newly won French territories have been lost to forces led by Charles, the Dauphin of France. Aided by the young maid Joan la Pucelle (Joan of Arc), the French fight to overthrow the English, led by the noble Talbot. Meanwhile, in the London court of the child King Henry VI, his uncles Humphrey, Duke of Gloucester and the Bishop of Winchester wrangle for control of the government as a feud emerges between Richard Plantagenet, who takes the white rose as his symbol, and the Duke of Somerset, who wears a red rose. Having at last brokered an uneasy peace with France, Henry is convinced to marry the French Margaret of Anjou by the Earl of Suffolk, who captured Margaret and intends to make her his paramour.

Part I, Act 2

Bringing no dowry and costing England significant territories, Margaret's marriage to Henry enrages the Duke of Gloucester. Winchester seizes on Gloucester's rage and, aided by the Duke of Suffolk, entraps Gloucester's prideful wife to unite the other lords against him. Richard Plantagenet, now Duke of York, persuades the Earl of Warwick of his claim to the crown. The Duke of Suffolk, in service to the Queen his lover, arranges Gloucester's murder. When Henry learns of this, he banishes Suffolk, inciting Margaret's fury.

Part II, Act 1

The Duke of York, dispatched to Ireland to put down a rebellion there, hires the rabble-rouser

Jack Cade to stir up the citizens of London to rebellion and test how they support the House of York. York returns from Ireland and finding Henry allied with Somerset, declares war against Henry and the House of Lancaster. Aided by his sons Edward, Richard, and George, as well as by the Earl of Warwick, the Duke of York overpowers Henry's forces and takes over the Parliament House. Henry convinces Richard to agree to peace by vowing, upon his death, to turn the monarchy over to the House of York. Furious at the King's disinheriting of his own son, Margaret takes command of the army which she leads to York's castle, where her soldier Clifford murders York's youngest child, the Earl of Rutland, and she brutally kills Richard, Duke of York.

Part II, Act 2

Having learned of their father's death, the three sons of York, aided by the Earl of Warwick, meet the forces led by Henry and the Queen. Overthrowing these forces, the

Yorkists kill Clifford, force Henry into hiding in Scotland, and establish York's eldest son as King Edward IV. Desperate for aid, Margaret goes to the French King Lewis, where she finds Warwick, sent by Edward to woo Lewis' sister Bona as Queen. Edward's decision to instead marry Lady Elizabeth Grey humiliates Warwick in the French court, sending him into alliance with Margaret. The king, secretly back in England, is arrested and brought to the Tower of London. In London, tensions increase between the three York brothers, as multiple lords turn to support the usurped House of Lancaster. These forces eventually go to war, killing Warwick. Margaret returns, backed by forces from France, and meets King Edward's forces at Tewksbury, where the Yorks vanquish the Lancastrians, killing Prince Edward but refusing Margaret's pleas that they kill her too. Richard sneaks off to the Tower where he kills the imprisoned Henry, and then returns to his brother's court, vowing next to turn his violence on his own brothers.

HENRY VI: A TRILOGY IN TWO PARTS

A NOTE

FROM OSKAR EUSTIS

Dear Friends,

You are in for an extraordinary treat.

How often do you get to see a Shakespearean masterpiece that feels like a new play?

HENRY VI feels like a new play because you almost certainly haven't seen it before. HENRY VI feels like a new play because the National Asian American Theater Company (NAATCO) has done a marvelous job of condensing the three parts of Shakespeare's Henry 6 into two evenings, and in the process, adaptor and director Stephen Brown-Fried has improved on Shakespeare's structure. (These plays were written at the very start of his career, and while they are full of brilliant writing and scenes, he hadn't yet gained the mastery of form that would mark his mature work). HENRY VI feels like a new work because when you hear Jack Cade's populist uprising, you can't believe it was written over 400 years ago and isn't a transcript of the January 6 uprising.

But most of all, it feels like a new play because this production gloriously meets the challenge that productions of classics must always aspire to: it feels thrillingly alive.

To watch an all Asian American cast embody this English story is to be reminded once again that racial and ethnic identities are real but not limiting; they are expansive. We are all richer for our ability to share our common human cultural heritage. Watching the spectacular battle scenes in this production, one can feel a hint of Asian influence, but mostly we are just conscious of seeing beautifully spoken, powerfully acted Shakespeare by tremendous actors, actors who are proudly Asian American. And the cross-gender casting in this production feels spectacularly effective.

We are so proud of our relationship with NAATCO. Mia Katigbak is one of the heroes of the American Theater: she is a great actress, a visionary leader, and an indefatigable culture warrior. New York, and the entire American theater, would be poorer without her. It gives me great pleasure to present this powerful, brilliantly and unmistakably American Shakespeare on our stage.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

PLAYBILL.COM/VAULT

A NOTE

FROM **STEPHEN BROWN-FRIED**, ADAPTER AND DIRECTOR

Shakespeare's plays chronicling the doomed monarchy of Henry VI were likely first staged in 1591 or 1592.

Most scholars think Shakespeare first wrote Parts 2 and 3 as a two-part saga on the War of the Roses, and then added Part 1 (likely written collaboratively) as a prequel, dealing with England's wars in France against forces led by Joan of Arc.

In 1592, while Elizabeth had been in power for over 30 years, only five years had passed since Mary Stuart had been beheaded, so theatergoers likely had little trouble imagining the forces necessary to divide a country against itself. With England's naval victory over the Spanish Armada in 1588, the kingdom had also established its status as a global superpower, paving the way for global economic expansion (the British East India Company would be founded twelve years later).

In this setting, plays patriotically chronicling England's history, and allowing English theatergoers to contemplate their national identity, became hugely popular. Theater receipts suggest that close to twenty thousand spectators saw *Henry VI, Part 1* when it premiered, making it the most popular play the theater had produced up to that time. Other historical plays soon followed and became a potent tool in the newly dominant England's construction of its national identity.

Considering the very different time and place in which the *Henry VI* plays were written, it is striking how urgent and timely the plays remain today. Shakespeare's saga of a once-great nation crumbling under the pressures of foreign wars, which exacerbate domestic fractures until these divisions erupt into full-blown civil war, speaks to our contemporary world in chilling ways.

The characters Shakespeare presents us with—self-serving politicians, populist demagogues, a religious leader whose actions seem antithetical to his faith—seem to have been drawn from today's headlines.

By witnessing their machinations, we have an opportunity to examine not only Shakespeare's world but also our own.

It is live theater's awesome power that allows us to engage in this exploration not in front of a television screen or alone with a newspaper, but here in the Newman Theater at The Public, sitting side by side with so many others who share responsibility for our nation's future.

STEPHEN BROWN-FRIED
ADAPTER AND DIRECTOR

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