



BAM 2018 Winter/Spring Season

BROOKLYN ACADEMY OF MUSIC PETER JAY SHARP BUILDING 30 LAFAYETTE AVENUE BROOKLYN, NY 11217—1486

BAM presents the US premiere of Royal Shakespeare Company's acclaimed new production of *King Lear*, Apr 7—29

Final Shakespearean role for the iconic Sir Antony Sher

Bloomberg Philanthropies is the Season Sponsor

The RSC Acting Companies are generously supported by THE GATSBY CHARITABLE FOUNDATION and THE KOVNER FOUNDATION

J.P. Morgan is the Lead Sponsor of *King Lear* USA

★★★★ “Sher is magnificent...” — *Independent* (UK)

★★★★ “Antony Sher is unbearably moving as the volatile king, in Gregory Doran’s stellar production full of standout performances...” — *Guardian* (UK)

King Lear

Royal Shakespeare Company
By William Shakespeare

Directed by Gregory Doran
Set design by Niki Turner
Lighting design by Tim Mitchell
Music by Ilona Sekacz
Sound design by Jonathan Ruddick
Movement by Michael Ashcroft
Fights by Bret Yount

BAM Harvey Theater (651 Fulton St.)

Apr 7, 10—14, 17—21, 24—28 at 7:30pm; Apr 21 & 28 at 1:30pm;
Apr 8, 15, 22 & 29 at 3pm

Tickets start at \$35

Press previews, Apr 11 & 12 at 7:30pm

Master Classes

With RSC Assistant Director Anna Girvan and members of the company
Co-presented by BAM and Mark Morris Dance Group
Mark Morris Dance Center (3 Lafayette Ave)
Visit BAM.org/master-classes for more information and to register

Inside the Storm: An open workshop with the RSC

Apr 26 at 12pm

For inquisitive theater goers of all abilities

Tickets: \$20

Royal Shakespeare Company master class

Apr 24 at 1pm

For emerging professional actors

Tickets: \$25

March 9, 2018/Brooklyn, NY—The incomparable **Sir Antony Sher** and the legendary Royal Shakespeare Company return to BAM with their acclaimed new production of *King Lear*. Directed by Artistic Director **Gregory Doran** and presented at BAM in its US premiere, it is the last Shakespearean role for Sher. In this magnum opus within Shakespeare's canon of kings, he tackles the colossal role of Lear with his signature ferocity and power, personifying one of drama's most tragic falls from grace. After ruling for many years and reaching the age of 80, the widowed King Lear announces his intention to divide his kingdom and the monarchy evenly among his three daughters. However, with hubris he misjudges their loyalty, soon finding himself stripped of all the trappings of state and power that had defined him—and descending into madness. Doran stages the production amid stark, modern sets, allowing Shakespeare's language and Jacobean brutality to take center stage.

The exceptional cast features superlative performances including the Zimbabwean-British actress **Mimi Ndiweni** as Cordelia and the US stage debut of British actor **Paapa Essiedu** as Edmund. (Washington, D.C. audiences will have the chance to see the enthralling Essiedu as he tackles the title role of RSC's *Hamlet* at the Kennedy Center in May 2018.) The production features a community component with 12 local volunteers in supporting, non-speaking roles such as "Vagrant", "Knight", and "Hunter." The volunteers will also learn the intricacies and choreography for a key battle scene that employs shadow and complex lighting.

The cast also includes: **Romayne Andrews** (Regan's Servant), **James Clyde** (Cornwall), **James Cooney** (Regan's Servant), **Patrick Elue** (Burgundy), **Kevin N. Golding** (Curan), **Tracy-Anne Green** (Regan's Servant), **Nia Gwynne** (Goneril), **Oliver Johnstone** (Edgar), **Whitney Kehinde** (Regan's Messenger), **Byron Mondahl** (Oswald), **Esther Niles** (Regan's Messenger), **John Omole** (Lear's Gentleman), **Clarence Smith** (Albany), **Buom Tihngang** (France), **Graham Turner** (Fool), **Ewart James Walters** (Old Man), and **Kelly Williams** (Regan).

Year of the Mad King: The Lear Diaries—Sher's account of researching, rehearsing and performing what is arguably Shakespeare's most challenging role—will be available in the US on March 15. His strikingly honest, illuminating and witty commentary provides an intimate, first-hand look at the development of his Lear and of the production as a whole. Also included is a selection of his paintings and sketches, many reproduced in full colour. Like his *Year of the King* and *Year of the Fat Knight: The Falstaff Diaries*, *Year of the Mad King* offers a fascinating perspective on the process of one of the greatest Shakespearean actors of his generation.

About the artists

Born in Cape Town, **Antony Sher** trained at the Webber Douglas Academy. He is regarded as one of Britain's leading actors, as well as a respected author and artist. Much of his career has been with the Royal Shakespeare Company, where he is an associate artist. He has played

Richard III, Macbeth, Leontes, Prospero, Shylock, Iago, and Falstaff, as well as the leading roles in *Cyrano de Bergerac*, *Tamburlaine the Great*, *The Roman Actor*, Tom Stoppard's *Travesties*, Peter Flannery's *Singer*, Athol Fugard's *Hello and Goodbye*, and Arthur Miller's *Death of a Salesman*. At the National Theatre Sher played the title roles in *Primo* (his adaptation of Primo Levi's *If This Is a Man*), Pam Gems' *Stanley*, Brecht's *Arturo Ui*, Shakespeare's *Titus Andronicus* (a co-production with the Market Theatre, Johannesburg), as well as Astrov in *Uncle Vanya* and Jacob in Nicholas Wright's *Travelling Light*. In the West End, his roles have included Arnold in Harvey Fierstein's *Torch Song Trilogy*, Muhammed in Mike Leigh's *Goose-pimples*, and Gellburg in Arthur Miller's *Broken Glass*. He played Freud in Terry Johnson's *Hysteria* at Bath's Theatre Royal and Hampstead Theatre.

Following his debut as a writer with *Year of the King* (1985), an account of playing Richard III, he has written four novels – *Middlepost*, *Indoor Boy*, *Cheap Lives* and *The Feast*—as well as other theater journals, *Woza Shakespeare!* (co-written with his partner, the director Greg Doran) and *Primo Time*. His autobiography, *Beside Myself*, was published in 2001. Sher's plays include *I.D.* (premiered at the Almeida Theatre, 2003) and *The Giant* (premiered at Hampstead Theatre, 2007). He has published a book of his paintings and drawings, *Characters* (1989), and held exhibitions of his work at the National Theatre, the London Jewish Cultural Centre, the Crucible Theatre in Sheffield, and the Herbert Gallery in Coventry.

Sir Antony has also appeared in a number of TV series, including *The History Man* (1981), *Look at the State We're In!* (1995), and *The Jury* (2002). His film work includes *Alive and Kicking* (1996), *Mrs. Brown* (1997), *Shakespeare in Love* (1998), *The Wolfman* (2010), and *War Book* (2014).

Among numerous awards, he has won the Olivier Best Actor Award on two occasions (*Richard III / Torch Song Trilogy* and *Stanley*), the *Evening Standard* Best Actor Award (*Richard III*), and the *Evening Standard* Peter Sellers Film Award (*Mrs. Brown*). On Broadway, he won Best Solo Performer in both the Outer Critics' Circle and Drama Desk Awards for *Primo*. He has honorary Doctorates of Letters from the universities of Liverpool, Exeter, Warwick, and Cape Town. In 2000 he was knighted for his services to acting and writing.

Gregory Doran was officially appointed as the RSC's artistic director in September 2012, and took up the reins properly in January, 2013. He programmed his first season beginning in September 2013. He was awarded an honorary degree from the University of Birmingham in recognition of his outstanding contribution to classical theater in the region, nationally, and internationally in July 2015. He was last at BAM in 2016 when he directed the monumental *King and Country: Shakespeare's Great Cycle of Kings*. As associate artistic director and artistic director of the RSC, he directed *Death of a Salesman*, *The Witch of Edmonton*, *Henry IV Part I* and *Part II*, *Richard II*, *The Orphan of Zhao*, *Julius Caesar*, *Written on the Heart*, *Cardenio*, *Le Morte D'Arthur*, *Twelfth Night*, *Love's Labour's Lost*, *Hamlet*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, *The Rape of Lucrece*, *Venus and Adonis*, *Merry Wives the Musical*, *Coriolanus*, the Gunpowder Season 2005, *Sejanus: His Fall*, *The Canterbury Tales*, *Othello*, *All's Well that Ends Well*, *The Taming of the Shrew*, *The Tamer Tamed*, *The Winter's Tale*, *The Island Princess*, *Much Ado About Nothing*, *Timon of Athens*, *Jubilee*, *King John*, *All Is True (Henry VIII)*, *As You Like It*, *The Merchant of Venice*, *Oroonoko*, and *The Odyssey*. He directed the Jacobean Season 2002 (receiving the Olivier Award for Outstanding Achievement of the Year in 2003). Other theater credits include: *Anjin: The Shogun and English Samurai* (Tokyo/Sadlers Wells); *The Giant* (Hampstead); *The Merchant of Venice* (Japan); *The Real Inspector Hound/Black Comedy* (Donmar/West End); *Mahler's Conversion* (Aldwych); *Titus Andronicus* (Market Theatre Johannesburg/National Theatre Studio); *The Joker of Seville*

(Boston/Trinidad); *Someone to Watch Over Me* (Theatr Clwyd); *The Importance of Being Earnest*, *Bedroom Farce*, *An Inspector Calls*, *Private Lives* (Century Theatre); *Long Day's Journey into Night*, *Waiting for Godot*, and *The Norman Conquests* (Nottingham Playhouse).

For television he directed Michael Wood's *In Search of Shakespeare*, *Midsummer Night's Dreaming*, and also directed the films *Julius Caesar* (BBC4) *Hamlet* (BBC2 / PBS), and *Macbeth* (Channel 4).

Gregory Doran is an Honorary Fellow of the Shakespeare Birthplace Trust, and Honorary Senior Research Fellow of the Shakespeare Institute. He has honorary doctorates from University of Huddersfield, University of Nottingham, University of Bristol, and University of Warwick. He won the Sam Wanamaker Award (2012), and was the 2012—13 Humanitas Visiting Professor in Drama at Oxford University.

His writing credits include *Shakespeare's Lost Play: In Search of Cardenio*, *The Shakespeare Almanac*, and co-wrote *Woza Shakespeare!* with Antony Sher.

The Royal Shakespeare Company creates theater at its best, made in Stratford-upon-Avon and shared around the world. Everyone at the RSC—from actors to armorers, musicians to technicians—plays a part in creating the world seen on stage. All productions begin at the Company's Stratford workshops and theaters, and are brought to the widest possible audience through touring, residencies, live broadcasts and online activity.

Wherever people experience the RSC, they experience work made in Shakespeare's home town and the Company encourages everyone to enjoy a lifelong relationship with Shakespeare and live theater. Each year the RSC produces an inspirational artistic program, setting Shakespeare in context, alongside the work of his contemporaries and today's writers. It has trained generations of the very best theater makers and continues to nurture the talent of the future.

The RSC reaches many thousands of children and young people annually through its educational work, transforming their experiences in the classroom, in performance, and online. It has always had a special relationship with America, welcoming more than 20,000 US visitors to Stratford each year and bringing productions and education programs to the US regularly.

Since 2013, the RSC has screened its Shakespeare productions "Live From Stratford-upon-Avon," in collaboration with Trafalgar Releasing. *Richard II* was the first RSC production to play live in cinemas around the world and screenings now take place in 29 countries, including the US and China. All productions are also available on DVD.

For press information, contact Sarah Garvey at sgarvey@bam.org or 718.724.8025.

Credits

Bloomberg Philanthropies is the Season Sponsor

J.P. Morgan is the Lead Sponsor of *King Lear* USA

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General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers varied light fare and bar service prior to BAM Howard Gilman Opera House evening performances.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater) D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train: Long Island Railroad to Atlantic Terminal – Barclays Center
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

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