Long Day’s Journey Into Night

BAM Harvey Theater
May 8—12, 15—19, 22—26 at 7:30pm;
May 12, 19 & 26 at 2pm;
May 13, 20 & 27 at 3pm
Running time: approx. three hours & 20 mins, including intermission

By Eugene O’Neill
Bristol Old Vic

Directed by Sir Richard Eyre
Set and costume design by Rob Howell
Lighting design by Peter Mumford
Sound design by John Leonard

Major support for Long Day’s Journey Into Night provided by the Richenthal Foundation

Leadership Support for the Winter/Spring Season provided by the Howard Gilman Foundation

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The Achelis and Bodman Foundation
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Long Day’s Journey Into Night

JEREMY IRONS
LESLEY MANVILLE

MATTHEW BEARD
RORY KEENAN
JESSICA REGAN

PHILIP CHILDS
DEBORAH BLAKE
JACK HARDWICK
CAST

James Tyrone          Jeremy Irons
Mary Tyrone           Lesley Manville
Edmund Tyrone         Matthew Beard
James Tyrone Jr.      Rory Keenan
Cathleen              Jessica Regan

UNDERSTUDIES

James Tyrone          Philip Childs
Mary Tyrone & Cathleen Deborah Blake
Edmund Tyrone & James Tyrone Jr. Jack Hardwick

ADDITIONAL CREATIVE TEAM

Original Casting Director          Maggie Lunn CDG
West End Casting Director          Charlotte Sutton CDG
Associate Director                 Katie Henry
Associate Designer                 Ben Davies
Associate Costume Designer         Irene Bohan
Associate Lighting Designer         Charlotte Burton
Props Supervisor                   Lisa Buckley
Voice and Dialect Coach            Penny Dyer
Fight Director                     Kate Waters

General Management                Fiery Angel
Production Management             Jim Leaver
Associate Producer                Pádraig Cusack
Company Manager                   Laura Flowers
Deputy Stage Manager              Sarah Hellicar
Head of Wardrobe & Wigs            Megan Keegan

American Stage Manager            Sara Sahin

The Actors are appearing with the permission of Actors’ Equity Association.

The American Stage Manager is a member of Actors’ Equity Association.
Who’s Who

PRODUCTION TEAM

Producers Edward Snape, Jon Bath, Chloé Elwood
General Management Jon Bath, Hugh de la Bedoyere
Marketing & Sales Manager Bonnie Royal
Production Assistant Christabel Holmes
Production Accountant Helen Maddison
Design Assistant Megan Huish
Assistant Props Supervisor Mary Halliday
Lighting Programmer Victoria Brennan
Scenic Construction & Painting Souvenir Scenic Studios
Production Carpenter Craig Emerson
Cyclorama Painted by Alistair Brotchie
Costume Hires Supplied by Cosprop
Wigs Made & Supplied by Campbell Young
Wigs Consultant Helen Keane
Make Up Supplied by MAC
Rehearsal & Production Photography Hugo Glendinning
Original West End Artwork and Design SWD

Special thanks to PRG Lighting for supporting Long Day’s Journey Into Night.
JEREMY IRONS (James Tyrone) trained at the Bristol Old Vic Theatre School and joined the company in 1969, staying three years. In the West End he performed in Godspell and Simon Gray’s The Rear Column (Clarence Derwent Award), and in The Caretaker and Much Ado About Nothing at the Young Vic. He played in Wild Oats, The Rover, Leontes in The Winter’s Tale, and the King in Richard II for the RSC. Over 60 film credits include The French Lieutenant’s Woman (1981); The Mission (1986); Dead Ringers (1988); Reversal of Fortune (Golden Globe, Emmy, and Academy Award for Best Actor); Damage (1992); M. Butterfly (1993); and Lolita (1997). He voiced Scar in The Lion King (1994) and played Simon Gruber in Die Hard with a Vengeance (1995). His more recent film work includes Margin Call (2011), Night Train to Lisbon (2013), The Man Who Knew Infinity (2015), and the recently released Red Sparrow (2018). His television credits include Charles Ryder in Brideshead Revisited and Lord Dudley in Elizabeth I with Helen Mirren for which he won a SAG Award, his second Golden Globe, and an Emmy. In The Borgias (2011) he played Pope Alexander, and portrayed Henry IV in the BBC’s The Hollow Crown directed by Richard Eyre (2016). In Europe he has been awarded a César and the Premio Europa Per Il Teatro Award. He is an Officier des Arts et des Lettres. Additionally, he produced and appeared in TRASHED, Candida Brady’s award-winning environmental documentary. He played Professor Higgins opposite Kiri Te Kanawa in My Fair Lady at the Royal Albert Hall and sang Noel Coward at the Last Night of the Proms. He won a Tony for his performance in Tom Stoppard’s The Real Thing (1983) opposite Glenn Close and appeared in Stephen Sondheim’s A Little Night Music as Frederick in the City Opera production (2003), played in Christopher Hampton’s Embers (2006), and as Macmillan in the National Theatre’s Never So Good (2008). Irons appeared on Broadway again in Jack O’Brien’s Impression opposite Joan Allen (2009) and he narrated Leonard Bernstein’s Kaddish at the New York Philharmonic (2017). His recording of the Complete Works of T.S. Eliot was released in March 2018. In 2016 he first performed the role of James Tyrone as part of the Bristol Old Vic’s 250th anniversary. He is Patron of the Prison Phoenix Trust and the Hope Foundation, and Chancellor of Bath Spa University. Irons is pleased to return to the stage at BAM. He was last here in 2015 with a tribute to Ingrid Bergman. He is married to Sinéad Cusack.

LESLEY MANVILLE (Mary Tyrone) is an award-winning stage, screen, and television actress, most recently Oscar- and BAFTA-nominated for Best Supporting Actress for her role as Cyril Woodcock in Paul Thomas Anderson’s film Phantom Thread, and Olivier-nominated for Best Actress for her reprisal of Mary Tyrone in Long Day’s Journey Into Night. Previously for Richard Eyre, Manville has appeared in Ghosts (Almeida Theatre/West End/BAM 2015), for which she won both the Olivier and Critics Circle Award for Best Actress. Other theater includes Grief, directed by Mike Leigh for which she received an Olivier Award nomination for Best Actress, Her Naked Skin, Pillars of the Community, The Alchemist, and His Dark Materials (NT); Six Degrees of Separation and All About My Mother (Old Vic); Top Girls (Royal Court/New York); Serious Money, The Pope’s Wedding, Saved, The Mother, How Now Green Cow, Falkland Sound, Three Sisters, American Bagpipes, Borderline, and Rita, Sue and Bob Too (Royal Court). She has also appeared in The Cherry Orchard and Some Girls (West End); Miss Julie (Greenwich); Les Liaisons Dangereuses, As You Like It, Philistines, and The Wives Excuse (RSC). She has worked on numerous films with Mike Leigh, most notably in Another Year, for which she won the London Critics Circle Film Award for Best British Actress, National Board of Review Award for Best Actress, and was nominated for a BAFTA and British Independent Film Award. Other films with Leigh include All or Nothing, for which she won the London Critics Circle Award for Best British Actress, Mr. Turner, Vera Drake, Topsy Turvy, Secrets and Lies, and High Hopes. Other film credits include Hampstead, Rupture, Maleficent, Romeo and Juliet, Molly Moon, A Five Star Life, Spike Island, Ashes, A Christmas Carol, Sparkle, Milk, and High Season. Extensive television credits recently include the title role in the BBC series Mum (for which she received a BAFTA nomination) and the Hulu series Harlots. For the BBC: River (BAFTA Best Supporting Actress nomination), The Go-Between, Mayday, Cranford, North and South, The Cazalets, Other People’s Children, Real Women, Holding On, The Bite, Goggle Eyes, The Mushroom Picker, top Girls, The Firm, and Grown-Ups, and for Channel 4, The Queen, Fleming, and Bodily Harm.
MATTHEW BEARD’s (Edmund Tyrone) performance in And When Did You Last See Your Father? gained him nominations for both a British Independent Film Award and an Evening Standard British Film Award as Most Promising Newcomer and was hailed as “A Star of Tomorrow” by Screen International. Beard’s subsequent film work includes Hideo Nakata’s Chatroom, Lone Scherfig’s An Education, One Day, and Michael Winterbottom’s The Look of Love. His television credits include Rogue opposite Thandie Newton and Labyrinth produced by Ridley Scott. Other film credits include The Riot Club, The Imagination Game, alongside Benedict Cumberbatch and Keira Knightley, and Roland Joffe’s Singularity. He made his stage debut in Skylight (West End, Broadway), receiving a Tony nomination.

RORY KEENAN (James Tyrone Jr.), previously for director Richard Eyre, played the title role in Liola at NT. Other theater credits include The Kitchen, Damned By Despair (NT); Saint Joan, Welcome Home Captain Fox!, and Philadelphia Here I Come! (Donmar Warehouse); Dublin Carol (Donmar at Trafalgar Studios); Someone Who’ll Watch Over Me (Chichester Festival Theatre); The Shaughraun (Noel Coward Theatre); The Big Fellah (Lyric Hammersmith/UK tour); and Lakeboat/Prairie du Chien (Arcola Theatre). Before moving to London he worked extensively in theater in Ireland appearing in many Abbey Theatre productions including Six Characters in Search of an Author, The School for Scandal, She Stoops to Folly, and Saved. Elsewhere in Dublin he has played the title roles in Hamlet, Macbeth, and Don Carlos as well as many other leading roles at Gate Theatre, Olympia Theatre, and Gaiety Theatre including Festen, The Importance of Being Earnest, The Taming of the Shrew, and The Seagull. TV credits include: Come Home, War & Peace, Peaky Blinders, Birdsong, and Aristocrats (BBC); Versailles (Canal+/BBC); Striking Out, The Clinic, On Home Ground, Showbands (RTE); Lucky Man (SKY); Benedict Arnold (ABC); and Primeval (ITV). Film work includes: The Young Messiah, Grimsby, The Guard, Take Down, One Hundred Mornings, Second Coming, Zonad, Ella Enchanted, Intermission, Pride and Joy, and Reign of Fire. As former series regular Dr. Niarmh Donoghue in Doctors, she won Best Actress at the Royal Television Society Awards (Midlands) 2014 and Best Newcomer at the British Soap Awards 2015; and appeared in Silent Witness, Eastenders, The Wrong Door (BBC); Peep Show, Ladies and Gentlemen (Channel 4); and No Signal (FX Channel). Theater credits include: Henry V at Regents Park; Liola at the NT, directed by Richard Eyre; The Kitchen, The Cherry Orchard, and Blood and Gifts (NT); Coalition (Pleasance); Stars in the Morning (Belgrade Coventry); The Flags (Royal Court, Liverpool). Radio and voiceover work includes: A Time to Dance (BBC Radio 4) and The Cider Queens (RTE Radio). Regan is a contributor and performer on hit podcast The Guilty Feminist and trained at RADA.

PHILIP CHILDS (James Tyrone, understudy) trained at the Bristol Old Vic Theatre School. He recently played Bob in the UK and international tour of Priscilla, Queen of the Desert, and Dr. Dil-lamond/first cover, Wizard in Wicked in London’s West End. Other theater credits include: Malvolio in Twelfth Night in Brockwell Park and New Mor-den Hall; Alan Bennett’s People and The Habit of Art at the Royal National Theatre, both directed by Sir Nicholas Hytner; Stan in Stand Up and Be Counted (UK Tour); Lord Astor in Keeler (UK Tour); Crichton in Guilty Secret (The Mill at Son-ning); Nick Wilmott in On Your Honour (Jermy Street Theatre); Lloyd Dallas in Noises Off and Gordon in Neville’s Island (Torch Theatre, Milford Haven); Serge in Art (tour of Gulf States); Jimmy Grimes in Marvin Gaye—The Musical written and directed by Kid Creole; Paul Burns in Oh! What a Night! (UK/European tour); Romeo in Romeo & Juliet (Oldham); Lenny in Having a Ball (Cheltenham); Bottom in A Midsummer Night’s Dream and Sir Toby Belch in Twelfth Night (Canizaro Park, Wimbledon); Bernard in Don’t Dress For Dinner (Northampton); Vincent Minelli in Judy (Bristol Old Vic, Greenwich/West End); Antonio in The Tempest (Oxford Stage Company); Killing for Company—a one-man play about mass murderer Dennis Nilsen (Hen & Chickens); Sgt. Match in What the Butler Saw and Christopher Riley in Shadowlands (Coventry); Phil Spear in The Ballroom (Attic, Wilms- don); and Snoopy in You’re A Good Man Charlie Brown (Overground, Kingston). Other West End credits include The Hired Man, Casablanca, and Arturo Ui. Television credits include: The pilot for The Trial (barrister Michael Beloff), Emmerdale, Eastenders, Dream Team, Bernard’s Watch, The

JESSICA REGAN’s (Cathleen) television credits include: Ill Behaviour (Fudge Park/BBC/Showtime), Nowhere Fast (Deadpan Pictures/RTE), It Should Have Been Me (Merman/Sky), Call the Midwife (Neal Street/BBC), and Casualty (BBC).
Bill, Woof, Backup, Out of Sight, Into the Fire, 2 Point 4 Children, Cracker, Peak Practice, Waiting for God, A Dark Adapted Eye, Minder, Inspector Morse, Sophia and Constance, Mile High, Murder City, and Men Are Wonderful. Film credits include: Vera Drake directed by Mike Leigh and The Damned United.

DEBORAH BLAKE (Mary Tyrone, Cathleen, understudy) portrayed Helen Alving in Ghosts at the Greenwich Theatre. She covered the lead role of Maria Callas in Terence McNally's Masterclass in the Broadway transfer to the West End's Vaudeville Theatre. She had the comedic role of Lady Virginia in Wilde's last attributed play, Constance, at the King's Head. Additional roles: Comtesse de Saint Fond/Baronesse de Simiane (covers) in Madame de Sade for Michael Grandage's Donmar West End Season; Martha (cover), That Face, Duke of York's; Catriona in The Ride and Betty Bell in Mary Bell by Mary Bell at the White Bear; Oberon in A Midsummer Night's Dream, Isabella in Measure for Measure, Olivia in Twelfth Night, Queen in Cymbeline, all for The Original Shakespeare Company; Portia, The Merchant of Venice, Pentameters Theatre and national tour; Proteo in Pentheselia at The Gate Theatre; Miss Julie in Miss Julie, Manchester tour; Kissinda, A Covent Garden Tragedy, Tristan Bates Theatre; Sarah in Another World, Production Village Cricklwood; Mason in An Ideal Husband, also covering Gertrude and Mabel Chiltern, Westminster Theatre and national tour; Mary in The Mysteries, The Orchard Theatre; and Bella Manningham in The Stepmother, completed in 1941 but unproduced until three years after his death on November 27, 1953.

RICHARD EYRE (director) has directed Hamlet, Kafka's Dick, Edmond (Royal Court); Comedians, Guys and Dolls, The Beggar's Opera, The Government Inspector, The Futurists, The Changeling, The Voysey Inheritance, Racing Demon, Richard III, Night of the Iguana, White Chameleon, Skylight, Napoli Milionaria, Sweet Bird of Youth, The Absence of War, John Gabriel Borkman, The Prince's Play, Amy's View, King Lear, The Invention of Love, Vincent in Brixton, The Reporter, The Observer, Welcome to Thebes, Lislô (NT); The Crucible (Broadway); Mary Poppins (West End/Broadway); A Flea in Her Ear (Old Vic); The Last of the Duchess (Hampstead Theatre); The Judas Kiss and The Dark Earth and the Light Sky, his own adaptations of Les Mains Sales, Hedda Gabler, Ghosts (BAM, 2015), Little Eyolf (Almeida); Private Lives, Betty Blue Eyes, Quartermaine's Terms, Stephen Ward, Mr. Foote's Other Leg (West End); Long Day's Journey Into Night (Bristol Old Vic); The Last Cigarette, The Pajama Game, and The Stepmother (Chichester). Opera includes La Traviata (ROH), Le Nozze di Figaro (Aix-en-Provence/Metropolitan Opera), Carmen, Werther, and Manon Lescaut (Metropolitan Opera). Television includes The Insurance Man, Country, v, Tumbledown, Suddenly Last Summer, Changing Stages, Henry IV Parts I and II, The Dresser, and King Lear. Films include The Ploughman's
Lunch, Iris, Stage Beauty, Notes on a Scandal, The Other Man, and The Children Act. He is the author of Utopia and Other Places—a memoir, National Service—a journal of his time at the National Theatre, Talking Theatre—conversations with theater people, and What Do I Know—a collection of essays. He was director of Nottingham Playhouse from 1973—78, producer of Play for Today for BBC TV 1978—81, and director of the National Theatre from 1988—97. He has received numerous theater and film awards and is a Fellow of the Royal Society of Literature. He was knighted in 1997 and was made a Companion of Honour in 2017.

ROB HOWELL’s (set and costume design) work in theater includes: The Observer, Her Naked Skin, The Reporter, Buried Child, Chips with Everything, Troilus and Cressida, Money, Battle Royal, and Howard Katz (NT); Matilda the Musical (also West End, Broadway, Australia, and US tour), The Shakespeare Review, The Painter of Dishonour, Little Eyolf, Richard III, and The Family Reunion (RSC); The Ferryman (also The Gielgud), Simpatico, Hard Fruit, and Real Classy Affair (Royal Court); Tartuffe, The Government Inspector, Vassa, Conversations after a Burial, Lulu (also Kennedy Center), Faith Healer, The Lady from the Sea, and Hedda Gabler (also Duke of York’s Theatre) (Almeida); Fathers and Sons, Philadelphia, Here I Come, Habeas Corpus, The Fix, How I Learned to Drive, True West, The Glass Menagerie (also Comedy Theatre), and Proof (Donmar); Venus In Fur, Stephen Ward, Deathtrap, The Prisoner of Second Avenue, Private Lives, Tom & Clem, Tell Me on a Sunday, The Caretaker, and Our House (West End); Ghost the Musical (Manchester, West End, Broadway); The Graduate (West End, Australia, Broadway); Sunset Boulevard (UK tour); True West (Circle in the Square, NY); Wild Honey, Little Malcolm and His Struggle Against the Eunuchs (and West End) (Hampstead Theatre); Betrayal (Theatre D’atelier—Paris, Broadway); Simply Heavenly (Young Vic); Long Day’s Journey Into Night (Bristol Old Vic); Peter Pan (West Yorkshire Playhouse); Julius Caesar (Manchester Royal Exchange); Eddie Izzard tours (1998, 2000); Endgame (Albery Theatre), Bash (Trafalgar Studios), Boeing Boeing (Comedy Theatre, Broadway), Lord of the Rings (Theatre Royal, Drury Lane, Toronto); A Christmas Carol, Groundhog Day (also Broadway), The Caretaker, The Master Builder, The Lorax, Future Conditional, A Flea in Her Ear, Inherit the Wind, The Norman Conquests (also Broadway), Speed the Plow, and Complicit (Old Vic); The Last Cigarette (Chichester Festival Theatre, Trafalgar Studios). Opera credits include Turn of the Screw (Welsh National Opera), Sophie’s Choice (Royal Opera House; Metropolitan Opera, NY); Carmen, Werther, and Manon Lescaut (Festspielhaus, Baden Baden). Howell has received numerous Oliver and Tony nominations, and has been awarded Oliviers for Best Set Designer in 2000 and 2006. For Matilda the Musical he won the 2012 Olivier award, and Drama Desk, Outer Critics’ Circle, and Tony awards in 2013.

PETER MUMFORD (lighting design), in theater has recently worked on: Long Day’s Journey Into Night, The Ferryman, 42nd Street, Top Hat, Stepping Out (West End); The Children (Royal Court, Broadway); The Way of the World (Donmar); King Kong (Global Creatures, Australia); Escaped Alone (Royal Court; BAM, 2017), Slaves of Solitude (Hampstead); High Society (Old Vic); Ghosts (Almeida; West End; BAM, 2015); Bull (Young Vic); Scenes from an Execution (National). Opera includes: Werther, Faust, Carmen, Peter Grimes (Met Opera); Manon Lescaut (Baden Baden, Met); The Damnation of Faust (ENO, Berlin, Palermo, De Vlaamse); Butterfly (ENO, Met); Pelléas et Mélisande (Mariansky); Eugene Onegin (LA Opera, ROH); La Traviata (Glyndebourne); Fidelio, The Ring (Scottish Opera); The Midsummer Marriage (Chicago Lyric Opera); The Bartered Bride (ROH); Faust (Vilnius City Opera); Butterfly, and Andrea Chénier (Opera North). Dance includes: Corybantic Games (Royal Ballet); Carmen (Royal Ballet, Texas Ballet Theater, Queensland Ballet, Carlos Acosta); The King Dances, Faster, E=mc2, Take Five (Birmingham Royal Ballet); Carmen (Miami City Ballet, Richard Alston); Ein Reigen (Vienna State Ballet). Awards include: Olivier Award for Outstanding Achievement in Dance (The Glass Blew In); Olivier Award for Best Lighting Design (Bacchae); Knight of Illumination Award (Sucker Punch); Helpmann and Green Room Awards for Best Lighting (King Kong). Mumford has directed and designed concert stagings of The Ring Cycle (winner, Opera and Music Theatre—RPS Music Awards 2017; Winner, Opera—South Bank Sky Arts Awards 2017) and The Flying Dutchman for Opera North, Fidelio for Orchestre de Chambre de Paris, and Otello for Bergen National Opera. In addition to his lighting design work, he also designed the sets for Dying City at the Royal Court and Carmen at Miami City Ballet.
JOHN LEONARD (sound design) began work in theater sound 45 years ago, since providing soundtracks for theaters all over the world. He has written an acclaimed guide to theater sound; received Drama Desk, LDI Sound Designer of the Year, and USITT Distinguished Career Awards; and is a fellow of Guildhall School of Music and Drama and an Honorary Fellow of the Hong Kong Academy of Performing Arts. His most recent theater includes: Mood Music (The Old Vic); The Retreat (Park Theatre); Cell Mates, Prism, The Firm, Mother Christmas (Hampstead Theatre); The Stepmother (Chichester Minerva Theatre), The Real Thing and Duet for One (UK tours); All Our Children (Jermyn Street Theatre); Consent, Waste, Detroit, Grief, Untold Stories—Cocktail Sticks, 2000 Years, England People Very Nice, Much Ado About Nothing, London Assurance, and Rocket to the Moon (NT); The Heresys of Love (RSC); The Dark Earth and The Light Sky, The Master Builder, and Little Eyolf (Almeida); as well as Ghosts (West End, New York); Long Day’s Journey Into Night (Bristol Old Vic); Into the Woods (The Royal Exchange); The BFG (Birmingham Rep); Birthday and Tribes (Royal Court); Stevie, Farewell to the Theatre, Lawrence After Arabia, Ken, and Mr. Foote’s Other Leg (also West End) (Hampstead); Macbeth (Shakespeare’s Globe); Lady Windermere’s Fan, The Libertine, Dead Funny, Hand to God, The Duck House, Just Jim Dale, Firebird, and McQueen (West End).

MAGGIE LUNN (original casting director) had been head of casting at the RSC, the Almeida, and the National Theatre and her work in film and television was acknowledged with an Emmy Award nomination. Her death last year meant the loss of one of the most influential and respected casting directors of recent years.

CHARLOTTE SUTTON CDG (West End casting director) has credits in theater including: Quiz, The Norman Conquests, The Stepmother, Fiddler on the Roof, Sweet Bird of Youth, Strife, Mack and Mabel, and Caroline, or Change, (Chichester Festival Theatre); Nell Gwynn (ETT tour, Shakespeare’s Globe); My Brilliant Friend (Rose, Kingston); The Pitchfork Disney, Killer (Shoreditch Town Hall); trade, Dutchman (Young Vic); Annie Get Your Gun, Lady Chatterley’s Lover, Flowers for Mrs. Harris, Waiting for Godot, Queen Coal (Sheffield Theatres); A Pacifist’s Guide to the War on Cancer (Complicite, NT); Sheppey, German Skerries (Orange Tree); Insignificance, Much Ado About Nothing, Jumpy (Theatr Clwyd); Twelfth Night Re-Imagined (Regent’s Park Open Air Theatre); The Buskers Opera (Park); Hedda Gabler, Little Shop of Horrors (Salisbury Playhouse); Goodnight Mister Tom (Duke of York’s, tour for ATG); wonderland (Manchester International Festival, NT); Albion (Bush); The Light Princess, Emil and the Detectives, The Elephant (NT); One Man, Two Guvnors (Theatre Royal Haymarket recasts); The Rise and Shine of Comrade Fiasco, I’d Rather Goya Robbed Me of My Sleep Than Some Other A*sehole, Gruesome Playground Injuries (Gate); Our Big Land (New Wolsey, Ipswich, tour); Forever House (Drum Theatre, Plymouth); Cabaret (Savoy, National Tour); Desire Under the Elms (Lyric Hammersmith); Not Another Musical (Latitude Festival); Run! A Sports Day Musical (Polka Theatre); Shivered (Southwark Playhouse); The Tour Guide (Edinburgh Festival); Bunny (Underbelly); Edinburgh; Soho Theatre; 59E59, NY) and First Lady Suite (Union Theatre).

Sunset Boulevard (Germany, Australia, UK tour), The Wizard of Oz (London, Toronto, Our House). Film includes: assistant costume design for The Madness of King George; UK costume supervision for Baz Luhrmann’s Moulin Rouge.

PENNY DYER (voice and dialect coach) has worked on Follies, The Red Barn, Husbands and Sons, This House, and Blood and Gifts (NT); Girl from the North Country (also West End); Groundhog Day, The Caretaker, Other Desert Cities, Sweet Bird of Youth, Speed-the-Plow (Old Vic); Heisenberg, Who’s Afraid of Virginia Woolf, Gypsy (also CFT); The Ruling Class, Good People, The Commitments, Posh, Book of Mormon, Clybourne Park, and the Michael Grandage Season (West End); The Cripple of Inishmaan, How to Succeed in Business Without Really Trying (Broadway); Linda, The Wolf from the Door, The Mistress Contract, and Mirror Circle Transformation (Royal Court); Teddy Ferrara and Roots (Donmar); The Slaves of Solitude, Labyrinth, Wild, Reasons to be Happy, 55 Days (Hampstead); Julius Caesar, Noughts and Crosses, The Crucible (RSC); This House, The Irresistible Rise of Arturo Ui, Kiss Me Kate (Chichester, West End). TV: Kiri, The Woman in White, Snatch, Waiting for Andre, The Rack Pack, Code of a Killer, The Last Kingdom, Marvellous, Cilla, Tommy Cooper, The Girl, The Slap, Mrs. Biggs, Small Island, Margaret, Downton Abbey, Fantabulous, The Deal, and Blackpool. Film: On Chesil Beach, Euphoria, Zoo, My Cousin Rachel, The Jungle Book, The Danish Girl, Florence Foster Jenkins, Testament of Youth, Blue Jasmine, Pride, Philomena, Nowhere Boy, The Queen, The Damned United, Frost Nixon, Dirty Pretty Things, The War Zone, Elizabeth, Oscar and Lucinda, and Bhaji on the Beach.

KATE WATERS (fight director) is one of only two women on the Equity Register of Fight Directors. She has recently worked with Nick Hytner at his new theater The Bridge on Young Marx and is in rehearsals for Julius Caesar, and with Ian McKellen at Chichester Festival Theatre on King Lear. For the NT: Othello, As You Like It, Our Country’s Good, Rules for Living, Dara, Hotel, The Curious Incident of the Dog in the Night-Time (also West End); The Comedy of Errors; One Man, Two Guvnors (also West End, Broadway, world tour); Frankenstein, Season’s Greetings, Hamlet, Women Beware Women, and War Horse (also West End). Recent work includes Hand to God (West End); The Last Goodbye (The Old Globe; San Diego, CA); The Maids, Macbeth, Richard III, East Is East, The Ruling Class, The Hothouse, The Pride (Jamie Lloyd Co.); Merchant of Venice, Anthony & Cleopatra, Dr. Faustus, Henry V (The Globe); Liberian Girl (Royal Court); Black Comedy (Chichester Festival Theatre); Urinetown the Musical (St. James Theatre; West End); Don Giovanni (ROH); From Here to Eternity (West End); Henry IV, Julius Caesar (Donmar Warehouse; St Ann’s Warehouse, NY); Hamlet, Titus Andronicus, King Lear, Loves Sacrifice, Dr. Faustus (RSC); Noises Off (Old Vic; West End); The Duchess of Malfi, Sweet Bird of Youth (Old Vic); Peter Pan, Seven Brides for Seven Brothers, A Midsummer Night’s Dream, Porgy & Bess, Lord of the Flies (Regent’s Park Open Air); Disgraced (Bush); Bugsy Malone, Saved, Blasted, Herons, (Lyrical, Hammersmith). In 2018 Waters will be at the RSC choreographing the fights for Romeo & Juliet and Macbeth. She will also be working on Tina Turner the Musical directed by Phyllida Lloyd. Television: Waters is a regular fight director for Coronation Street, Emmerdale, Hollyoaks. She choreographed the fights for Coronation Street Live 2015.

KATIE HENRY (associate director) is currently revival director for the UK tour of War Horse, and was associate director in the West End and on the China-UK collaboration in Beijing. Other work as director includes Alice’s House of Cards and Grandpa Joe’s Giant Storytelling Bed (Southbank Centre), both devised with the company; I Dream Before I Take the Stand, A Midsummer Night’s Dream, and Last Train to Nibroc (Orange Tree Theatre); Iron (Battersea Arts Centre); and Welcome to Thebes, The Good Person of Szechwan, The Grandfathers, and Her Naked Skin (Mountview Academy of Theatre Arts). Work as assistant director includes Lady in the Van (Hull Truck); The Years Between (The Royal; Derngate, Northampton; Cling to Me Like Ivy (Birmingham REP); Aladdin and The Daughter-in-Law (Watford Palace); and six productions at Orange Tree Theatre as a trainee director. As artistic director of Stand Fast Theatre, Henry is developing a new play with Silva Semerciyan called Motherland to be presented in 2018. She regularly teaches and mentors actors and directors at Mountview, BADA, the Orange Tree, and St. Mary’s University.
BEN DAVIES (associate designer) in theater (as associate designer): Matilda the Musical (UK tour); Art, Electra, A Christmas Carol, The Lorax (Old Vic); Venus in Fur, Beautiful—The Carole King Musical, The Ferryman (West End); Charlie and the Chocolate Factory (West End; Broadway); The Red Lion, Three Days in the Country, King Lear (NT). Theater (as assistant designer): Sweeney Todd, Oliver!, The Audience, The Wizard of Oz, Hamlet, Betty Blue Eyes, The Children’s Hour, Shrek the Musical, Gypsy (West End); God of Carnage (West End; Broadway); The Trojans (Met Opera, NY); An American in Paris (Broadway; Paris); Singin’ in the Rain (Paris); A Raisin in the Sun, Bombay Dreams, Groundhog Day (Broadway).

CHARLOTTE BURTON (associate lighting designer) trained at LIPA, where she won the prize for Creative & Technical Excellence. Associate credits include: Jubilee (Lyric Hammersmith); Dick Whittington (Manchester Opera House). Assistant credits include: Young Frankenstein (West End; Newcastle Theatre Royal); Sunset Boulevard (UK tour); Scrooge, Bugsy Malone (Leicester Curve); Legally Blonde (Opera Garnier Monte Carlo; Curve Leicester); Annie (West End); The Addams Family (UK tour); The Wedding Singer (UK tour); La Cage Aux Folles (UK tour); Cinderella (London Palladium); The Children (Royal Court); Disney’s Broadway Hits (Royal Albert Hall); Long Day’s Journey Into Night (Bristol Old Vic); A Christmas Carol (West End); Little Eyolf (Almeida); Mr. Foote’s Other Leg (West End; Hampstead). Design credits include: The Blue Road, Vinegar Tom, Posh, Pornography, Café Crescendo, School Shorts, Hacktivists (Royal; Derngate); You Boy and The Pier (UK tour). Burton was the inaugural participant of the Lumiere Scheme run by the Association of Lighting Designers.

SARA SAHIN (American stage manager) in New York on and off-Broadway has worked on productions including at Roundabout, Park Avenue Armory, MCC, LCT, Public Theater, Playwrights Horizons. Regional: Signature Theatre, Goodman Theatre, and Barrington Stage Company. With writer Greg Turner she has co-produced and directed five of his original plays in NYC and one short film. She is a graduate of New York University.

JIM LEAVER (production management) is a freelance production manager working across multiple art forms. For the NT: Macbeth, Pinocchio, Follies, Ugly Lies the Bone, The Beaux’ Stratagem, Everyman, King Lear, The Amen Corner, Othello, People, Cocktail Sticks, Misterman, She Stoops to Conquer, The Veil, The Holy Rosenbergs, The Habit of Art, and The Birds. For Kenneth Branagh Theatre Company: A Winter’s Tale, Harlequinade, All on Her Own, Red Velvet, The Painkiller, Romeo and Juliet, and The Entertainer. For Manchester International Festival: Fatherland, Tree of Codes (Manchester, New York, Miami, Paris, Aarhus, Melbourne, Sydney); Macbeth (Manchester, New York); Dr. Dee (Manchester, ENO); Prima Donna (Manchester, Toronto, New York); and Monkey: Journey to the West. For Tate Modern in the Turbine Hall: I Don’t Know (2014, an installation for Richard Tuttle), Empty Lot (2015, an installation for Abraham Cruzilevegas), and Anywhen (2016, an installation for Philippe Parreno). For Nica Burns: Medea, Feelgood, A Dangerous Corner, One Flew Over the Cuckoo’s Nest, and Who’s Afraid of Virginia Woolf?. For Bristol Old Vic: A Midsummer Night’s Dream (Bristol, Hong Kong, Seoul), Swallows and Amazons (Bristol, London), Wild Oats, and Far Away.

PÁDRAIG CUSACK (associate producer) an international producer with Cusack Projects Limited, has produced and toured productions on over four continents winning awards in the UK, US, and Australia. Recent projects: Tiger Bay the Musical; La Voix Humaine; My Country, a work in progress; Jeremy Deller’s commemorative piece we’re here because we’re here (with 1418 Now); and The James Plays. International touring: One Man, Two Guvnors; Grief; Phèdre; The Year of Magical Thinking; Waves; Happy Days; The History Boys; The PowerBook; and The Plough and the Stars. New York on Broadway: Man to Man, My Eyes Went Dark, A Girl Is a Half-formed Thing, Not I/Footfalls/Rockaby, riverrun, John Gabriel Borkman, The Pitmen Painters, Waves, Happy Days, Primo, and Not About Nightingales.
BRISTOL OLD VIC is the oldest continuously working theater in the United Kingdom and celebrated its 250th anniversary in 2016. It aims to create pioneering 21st-century theater in partnership with the people of Bristol, inspired by the history and magical design of our beautiful playhouse. Work originates in Bristol, which goes on to play both nationally and internationally. Most recently, both Peter Pan and Jane Eyre transferred to the National Theatre and The Grinning Man to Trafalgar Studios, and Long Day's Journey Into Night has traveled here to BAM. Bristol Old Vic is committed to developing the next generation of artists, providing an ongoing program of opportunity and support through the Bristol Ferment, and helping individual artists and companies from across the southwest to find and establish their voices as the theateermakers of tomorrow. Its award-winning Engagement strand creates shows and participatory opportunities for people from all over Bristol and the region, and is currently working with young people from all over. In 2016, work began on the final phase of the building's £25m capital development, a long-awaited plan to transform its front of house into a warm and welcoming public space. Designed by Stirling Prize-winning architects Haworth Tompkins, the project is due for completion in autumn 2018. Its work connects on a local, national, and international level. Funding supports experiment and innovation, to allow access to programs for people who would not otherwise encounter it or be able to afford it, and to keep its extraordinary heritage protected and alive.

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FIERY ANGEL LTD
Headed by Edward Snape, Marilyn Eardley, and Jon Bath, Fiery Angel is a theatrical production company that produces and manages drama, comedies, musicals, and event theater in the West End, on tour throughout the United Kingdom and internationally. Current and upcoming productions include: Young Frankenstein (West End) Mary Stuart (West End), Long Day’s Journey into Night (West End; BAM, New York; and The Wallis, Los Angeles), The Jungle Book (2018 UK tour), Love From a Stranger (2018 UK tour). Recent productions include: Kenneth Branagh Theatre Company: The Winter’s Tale, Harlequinade, The Painkiller, Romeo and Juliet, The Entertainer (Garrick Theatre); Ben Hur (Tri-cycle Theatre); The 39 Steps (2016 UK tour after nine years at the Criterion Theatre in the West End, three years on Broadway, and presented in over 40 territories worldwide to date; Olivier, Tony and Molliere winner); To Kill a Mockingbird (UK tour and Barbican); The Scottsboro Boys (Garrick); The Ladykillers (Gielgud, Vaudeville and UK tour—five Olivier nominations); Ghost Stories (Arts Theatre); Private Peaceful (UK tour); The Painkiller (Lyrical Theatre, Belfast); and Dial M for Murder (UK tour). As part of The Children’s Touring Partnership, a joint venture with Chichester Festival Theatre: Running Wild (UK tour), The Boy in the Striped Pyjamas (UK tour), Goodnight Mister Tom (Duke of York, Phoenix, and three UK tours—Olivier Award winner), and Swallows and Amazons (Vaudeville and UK tour). As part of Fierylight Productions, a joint venture with Limelight Productions: Peppa Pig Live! (West End; UK, US, and Australian tours), Ben & Holly’s Little Kingdom (UK tour), and Octonauts and The Deep Sea Volcano Adventure (UK tour and US tour). fiery-angel.com

Edward Snape—Producer & Director
Marilyn Eardley—Producer & Director
Jon Bath—Executive Director
Zena Choi—Executive Assistant to the Directors
Hedda Beeby—Development Producer
Bonnie Royal—Head of Marketing & Sales
Michael Stevens—Head of Concerts & Special Events
Sarah Sweeney—Production Coordinator
Hugh de la Bedoyere—Production Coordinator & Head of Tour Booking
Richard Jones—Production Coordinator
Rachel Francis—Production Administrator
Christabel Holmes—Production Assistant
Louise Waldron—Head of Finance
Helen Maddison—Production Accountant