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The Bristol Old Vic Production of

Long Day's Journey Into Night

By Eugene O'Neill

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

Directed by **Sir Richard Eyre**

Set and costume design by **Rob Howell**

Lighting design by **Peter Mumford**

Sound design by **John Leonard**

Season Sponsor:

**Bloomberg
Philanthropies**

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

Major support for theater at BAM provided by:

The Achelis and Bodman Foundation

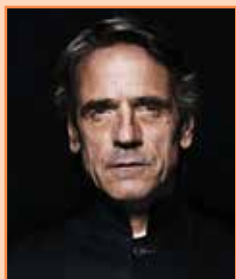
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JEREMY IRONS



LESLEY MANVILLE



MATTHEW BEARD



RORY KEENAN



JESSICA REGAN



PHILIP CHILDS



DEBORAH BLAKE



JACK HARDWICK

Long Day's Journey Into Night

CAST

James Tyrone
Mary Tyrone
Edmund Tyrone
James Tyrone Jr.
Cathleen

Jeremy Irons
Lesley Manville
Matthew Beard
Rory Keenan
Jessica Regan

UNDERSTUDIES

James Tyrone
Mary Tyrone & Cathleen
Edmund Tyrone & James Tyrone Jr.

Philip Childs
Deborah Blake
Jack Hardwick

ADDITIONAL CREATIVE TEAM

Original Casting Director
West End Casting Director
Associate Director
Associate Designer
Associate Costume Designer
Associate Lighting Designer
Props Supervisor
Voice and Dialect Coach
Fight Director

Maggie Lunn CDG
Charlotte Sutton CDG
Katie Henry
Ben Davies
Irene Bohan
Charlotte Burton
Lisa Buckley
Penny Dyer
Kate Waters

Producers
US Engagements produced in
Association with

Bristol Old Vic and Fiery Angel
Pádraig Cusack

Production Management
Company Manager
Deputy Stage Manager
Head of Wardrobe & Wigs
General Management

Jim Leaver
Laura Flowers
Sarah Hellicar
Megan Keegan
Fiery Angel

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.



PRODUCTION TEAM

Producers **Edward Snape and Jon Bath** for **Fiery Angel**, **Chloé Elwood** for **Bristol Old Vic**

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 Imitation 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 *Philadelpia 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 Fella* (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*.

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).

As former series regular Dr. Niamh 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. Dildamond/first cover, Wizard in *Wicked* in London's West End. Other theater credits include: Malvolio in *Twelfth Night* in Brockwell Park and New Malden 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 Sonning); Nick Wilmott in *On Your Honour* (Jermyn 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, Wimbledon); 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*



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/Baroness 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 Cricklewood; 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 *Gaslight*, Salon Varieties, Malaga. Television: UK News Anchor in *Billionaire Boy*, *The Bill*, *Search BBC*, and *Secrets and Lies*. Blake is also a visual artist under her given name, Pearse.

JACK HARDWICK (Edmund Tyrone, James Tyrone Jr., understudy) trained at Bristol Old Vic Theatre School. Work in theater includes Elyot Chase in *Private Lives* (UK tour); Peter in *The Railway Children* (King's Cross Theatre); Joe in *Battis Boy* (Arcola Theatre, The Miniaturists); Groom in *Blood Wedding* (Courtyard Theatre); Hippolito in *Reverger's Tragedy* (Hoxton Hall); U/S Gregory, Sergei, Actor One in *Collaborators* (NT); Ensign Blades in *Quality Street* (Finborough Theatre); Adrian in *The Tempest* (Shakespeare at the Tobacco Factory); Lysander in *A Midsummer Night's Dream* (Shakespeare at the Tobacco Factory). Television and film: Mark in *Misfits* (Clerkenwell Films); PC Nick in *Law and Order: UK* (Kudos); and Tybalt in *Verona* (Mirror Productions).

CREATIVE TEAM

EUGENE O'NEILL (playwright), born in New York City on October 16, 1888, was the first great American playwright. His father was James O'Neill, the famous dramatic actor; during his early years O'Neill often traveled with his parents. *Beyond the Horizon* (1920), the first of his plays to reach Broadway, won a Pulitzer Prize (he eventually won four) and opened the way for serious theater in this country. In 1936 he became the only American playwright to be awarded the Nobel Prize for Literature. His major works include *The Emperor Jones* (1920); *The Hairy Ape* (1922); *Desire Under the Elms* (1924); *The Great God Brown* (1926); *Strange Interlude* (1928); *Mourning Becomes Electra* (1931); *Ah, Wilderness!* (1933); *A Moon for the Misbegotten* (1957); *Hughie* (1964); *A Touch of the Poet* (1967); and what most consider his two greatest plays, *The Iceman Cometh* (1964) and *Long Day's Journey into Night*, 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 Voyage Inheritance*, *Racing Demon*, *Richard III*, *Night of the Iguana*, *White Chameleon*, *Skylight*, *Napoli Millionaria*, *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*, *Liola* (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 Critic's 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* (Marilynferly); *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 (*Bacchai*); 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 Heresy 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) has 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 Elephantom* (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).

IRENE BOHAN (associate costume designer) has designed for *Follies*, *Common*, *The Three-penny Opera*, *Three Days in the Country*, *National Theatre 50 Years On Stage*, Robert Lepage's *A Midsummer Night's Dream*, *The Wind in the Willows*, *Arturo Ui*, *The Madness of George III*, *Arcadia*, *Trelawney of the Wells*, *Volpone*, *The Pillowman*, *The Alchemist*, *Collaborators* (NT); *A Christmas Carol*, *The Caretaker*, *Dr. Seuss' The Lorax*, *Future Conditional*, *Speed the Plough*, *The Norman Conquests*, *Inherit the Wind*, *Future Conditional*, *The Caretaker* (Old Vic Theatre Company). Costume design: *Inherit the Wind*, *The Tempest*, *Lulu*, *Costume Design Bash* (Almeida); *Nine* (London, Buenos Aires); *The Real Thing*, *Juno and the Paycock* (Donmar); *Skylight*, *The Audience* (also Broadway); *Jackie*; *The Lady in the Van*; *The Graduate*; *On an Average Day*; *Plenty*; *Boeing, Boeing*; *The King's Speech* (West End). Opera includes: associate costume designer for *Manon Lescaut*, *Le Nozze di Figaro*, *Werther*, *Die Fledermaus*, *Carmen* (Metropolitan Opera); co-costume designer with Maria Bjornson for *Ernani* (ENO). Dance: *The Red Shoes* (Matthew Bourne's Early Adventures), *Les Liaisons Dangereuses* (Adam Cooper), *Dorian Gray* (Sadlers Wells, UK tour). Musical theater costume supervisor: *Love Never Dies*, *Priscilla Queen of the Desert* (London). Musical theater associate costume designer: *The Lord of the Rings* (Toronto, London), *The Phantom of the Opera* (Hamburg, Toronto, Manchester),

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*, *Fantabuloso*, *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 theatre *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*, *Hérons*, (Lyric, 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; Dergate, 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, US engagements) 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 theatermakers 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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(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* (Tricycle 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 Moliere 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* (Lyric 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

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