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BAM, the Royal Shakespeare Company, and
The Ohio State University present

King and Country:
Shakespeare's
Great Cycle of Kings
Richard II • Henry IV Part I
Henry IV Part II • Henry V
Royal Shakespeare Company

BAM Harvey Theater
Mar 24—May 1

Season Sponsor:

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Additional support provided by Mercedes T. Bass;
and Robert & Teresa Lindsay.

Directed by **Gregory Doran**
Set design by **Stephen Brimson Lewis**
Lighting design by **Tim Mitchell**
Music by **Paul Englishby**
Sound design by **Martin Slavin**
Movement by **Michael Ashcroft**
Fights by **Terry King**

Royal Shakespeare Company

King and Country: Shakespeare's Great Cycle of Kings

BAM Harvey Theater

RICHARD II—Mar 24, Apr 1, 5, 8, 12, 14, 19, 26 & 29 at 7:30pm; Apr 17 at 3pm

HENRY IV PART I—Mar 26, Apr 6, 15 & 20 at 7:30pm; Apr 2, 9, 23, 27 & 30 at 2pm

HENRY IV PART II—Mar 28, Apr 2, 7, 9, 21, 23, 27 & 30 at 7:30pm; Apr 16 at 2pm

HENRY V—Mar 31, Apr 13, 16, 22 & 28 at 7:30pm; Apr 3, 10, 24 & May 1 at 3pm

ADDITIONAL CREATIVE TEAM

Company Voice and Text Coach

KATE GODFREY

Company Voice Coach at BAM

ALISON BOMBER

Associate Director

OWEN HORSLEY

Music Director

GARETH ELLIS

Casting Director

HELENA PALMER CDG

Children's Casting Director

BARBARA ROBERTS

Production Manager

SIMON ASH

Costume Supervisor

STEPHANIE ARDITTI

Assistant Costume Supervisor

SARAH HOLMES

Company Manager

BEN TYREMAN

Stage Manager

PATRICIA DAVENPORT

Deputy Stage Managers

KLARE ROGER, CHARLEY SARGANT

Assistant Stage Managers

ANGELA GARRICK, LUCY TOPHAM

Lead Chaperone

SABRINA HARRIS

American Stage Manager

JOHN C. McNAMARA

Producer

GRISELDA YORKE

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

The American Stage Manager is a member of Actors' Equity Association.

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

Royal Shakespeare Company at BAM



DANIEL ABBOTT



MARTIN BASSINDALE



JASPER BRITTON



ANTONY BYRNE



SEAN CHAPMAN



FISHER
COSTELLO-ROSE



OLIVER FORD DAVIES



NICHOLAS
GERARD-MARTIN



ROBERT GILBERT



JULIAN GLOVER



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DALE MATHURIN



JAKE MEADS



CHRISTOPHER
MIDDLETON



EVELYN MILLER



MATTHEW NEEDHAM



KEITH OSBORN



SARAH PARKS



LEIGH QUINN



JOSHUA RICHARDS



ANTONY SHER



DAVID TENNANT



SIMON THORP



OBIOMA UGOALA



ANDREW WESTFIELD



SIMON YADOO

KING RICHARD II
 THE QUEEN, Richard's wife
 JOHN OF GAUNT, Duke of Lancaster, Richard's uncle
 HENRY BOLINGBROKE, Duke of Hereford,
 John of Gaunt's son, later Henry IV
 DUKE OF YORK, Edmund of Langley, Richard's uncle
 DUCHESS OF YORK, his wife
 DUKE OF AUMERLE, their son and Earl of Rutland
 DUCHESS OF GLOUCESTER, widow of Thomas of
 Woodstock, Duke of Gloucester (Richard's uncle)
 THOMAS MOWBRAY, Duke of Norfolk
 BUSHY
 BAGOT
 GREENE
 EARL OF SALISBURY
 BISHOP OF CARLISLE
 SIR STEPHEN SCROOP
 EARL OF NORTHUMBERLAND
 HARRY PERCY, Northumberland's son
 LORD ROSS
 LORD WILLOUGHBY
 LADIES-IN-WAITING
 GARDENER
 WELSH CAPTAIN
 KEEPER
 GROOM
 SERVANT

DAVID TENNANT
 LEIGH QUINN
 JULIAN GLOVER

JASPER BRITTON
 OLIVER FORD DAVIES
 SARAH PARKS
 SAM MARKS

JANE LAPOTAIRE
 CHRISTOPHER MIDDLETON
 MARTIN BASSINDALE
 NICHOLAS GERARD-MARTIN
 ROBERT GILBERT
 SIMON THORP
 JIM HOOPER
 KEITH OSBORN
 SEAN CHAPMAN
 MATTHEW NEEDHAM
 SIMON YADOO
 ANDREW WESTFIELD
 EMMA KING, EVELYN MILLER
 JOSHUA RICHARDS
 JOSHUA RICHARDS
 OBIOMA UGOALA
 DANIEL ABBOTT
 DALE MATHURIN

ALL OTHER PARTS PLAYED BY MEMBERS OF THE CAST

MUSICIANS

SOPRANOS
CHARLOTTE ASHLEY
HELENA RAEBURN
ALEXANDRA SAUNDERS

TRUMPETS
CHRIS SEDDON
ANDREW STONE-FEWINGS
JAMES STRETTON

PERCUSSION
ZANDS DUGGAN

KEYBOARDS
GARETH ELLIS

SYNOPSIS

A story of power and plotting, *Richard II* is the first of Shakespeare's four plays about the House of Lancaster.

In the presence of King Richard, Henry Bolingbroke (who will eventually be Henry IV) accuses Thomas Mowbray (Duke of Norfolk) of embezzling crown funds and of plotting the death of his uncle, the Duke of Gloucester. They will not be reconciled and are about to fight, but Richard stops the combat before it can begin.

EXILE

Bolingbroke is exiled for 10 years (later reduced to six); Mowbray is exiled for life. John of Gaunt (Duke of Lancaster, uncle to the king and Bolingbroke's father) dies after accusing Richard of improper government. Richard orders the seizure of Gaunt's property, denying Bolingbroke his inheritance. He then departs for Ireland, appointing his other uncle, York, to govern in his absence.

UPRISING

The Earl of Northumberland reveals that Bolingbroke has returned to England with an army. Bolingbroke persuades his uncle York that he has returned for his rightful inheritance, not to start a rebellion against the crown. Richard returns from Ireland to discover that his Welsh troops have deserted him, that York has allied himself with Bolingbroke, and the common people are rising against him.

RICHARD AGREES TO BOLINGBROKE'S DEMANDS

Bolingbroke and his supporters meet with Richard. Bolingbroke promises to surrender his arms if his banishment is repealed and his inheritance restored. Richard agrees to his demands. Richard's cousin, the Duke of Aumerle, is accused of murdering the Duke of Gloucester. Bolingbroke arrests everyone involved in the allegations. Richard agrees to abdicate. Bolingbroke announces his coronation.

PLOTTING

A plot is hatched to restore Richard to the throne. York discovers that his son Aumerle is involved in a plot to kill Bolingbroke. Aumerle confesses to Bolingbroke, and is pardoned. Richard is killed while imprisoned in Pomfret Castle. Bolingbroke receives news of his supporters' efforts to defeat his detractors. Richard's body is dragged before Bolingbroke. Bolingbroke promises to undertake a pilgrimage to expiate his sins.

PAST RSC PRODUCTIONS

The RSC's productions of *Richard II* over the years have included many famous actors playing the title role: FR Benson 1896—1915; Michael Redgrave in 1951; David Warner in 1964; Richard Pasco and Ian Richardson in 1973; Alan Howard in 1980; Jeremy Irons in 1986; Alex Jennings in 1990; Sam West in 2000; Jonathan Slinger in 2007; and David Tennant in 2013—16.

THE KING'S COURT

KING HENRY IV, formerly Bolingbroke
 PRINCE HAL, Henry, his son
 PRINCE JOHN, his younger son
 EARL OF WESTMORLAND
 SIR WALTER BLOUNT
 LORD CHIEF JUSTICE

**JASPER BRITTON
 ALEX HASSELL
 MARTIN BASSINDALE
 ANDREW WESTFIELD
 SIMON THORP
 SIMON THORP**

OPPOSED TO THE KING

EARL OF NORTHUMBERLAND, Henry Percy
 EARL OF WORCESTER, Thomas Percy, his younger brother
 HOTSPUR, Harry Percy, Northumberland's son
 LADY PERCY, Hotspur's wife
 LORD EDMUND MORTIMER, her brother
 LADY MORTIMER, his wife
 OWEN GLENDOWER, Welsh lord, Lady Mortimer's father
 EARL OF DOUGLAS, Scots lord
 SIR RICHARD VERNON
 ARCHBISHOP OF YORK
 SIR MICHAEL
 LORD RANDOLPH

**SEAN CHAPMAN
 ANTONY BYRNE
 MATTHEW NEEDHAM
 JENNIFER KIRBY
 ROBERT GILBERT
 EMMA KING
 JOSHUA RICHARDS
 SEAN CHAPMAN
 JIM HOOPER
 KEITH OSBORN
 NICHOLAS GERARD-MARTIN
 SIMON YADOO**

EASTCHEAP

SIR JOHN FALSTAFF
 NED POINS
 MISTRESS QUICKLY, tavern landlady
 BARDOLPH
 PETO
 FRANCIS
 RAKEHELL
 VINTNER
 SHERIFF
 PROSTITUTES

**ANTONY SHER
 SAM MARKS
 SARAH PARKS
 JOSHUA RICHARDS
 MARTIN BASSINDALE
 DANIEL ABBOTT
 CHRISTOPHER MIDDLETON
 OBIOMA UGOALA
 KEITH OSBORN
 EVELYN MILLER, LEIGH QUINN**

ROCHESTER

CHAMBERLAIN
 CARRIERS

 OSTLER
 TRAVELLER

**SIMON YADOO
 NICHOLAS GERARD-MARTIN,
 ROBERT GILBERT
 OBIOMA UGOALA
 DALE MATHURIN**

ALL OTHER PARTS PLAYED BY MEMBERS OF THE CAST

THE PLOT

Shakespeare's *Henry IV Part I* is the story of power, honor, and rebellion.

Richard is dead and Henry Bolingbroke is now King Henry IV. The king is not enjoying his reign. He feels guilty about the removal of Richard and it troubles his conscience. He'd like to go to the Holy Land on crusade to pay penance but there are troubles much nearer to home that need his attention.

REBELLION IS BREWING

His reign is threatened by growing opposition from some of the very nobles who helped him to the throne—especially the Percy family. Wales and Scotland are threatening rebellion as King Richard's nominated heir, Edmund Mortimer, looms large on the horizon.

King Henry's suspicious, rude, and perhaps arrogant treatment of Henry Percy (the Earl of Northumberland's son, known as Hotspur because of his courage and impetuous nature) only makes matters worse.

PRINCE HAL PLAYS THE FOOL

King Henry's own heir—his son, Prince Hal (also known as Harry and Henry)—is living a dissolute life, frequenting the taverns of Eastcheap in the company of Sir John Falstaff and other disreputable characters.

Hal likes Falstaff but also enjoys insulting and tricking him. He goes so far as to stage a robbery of Falstaff and his fellows just for the sport of listening to Falstaff recount the exaggerated story afterwards. Hal knows he's not being particularly "princely" but he intends to improve his behavior when the right moment comes.

OPEN REBELLION

Opposition to the king becomes open rebellion, led by Hotspur (Henry Percy) who now supports the claim to the throne of Edmund Mortimer (his brother-in-law).

FATHER AND SON ARE REUNITED

The rebellion brings Hal back to his father's side—the moment for behaving more like a prince has come. Falstaff musters a ragged troop of soldiers. Will the king's army defeat the rebels at the battle of Shrewsbury? And will Falstaff live another day?

DATES & SOURCES

DATE

Henry IV Part I was written and first performed around 1596—97. It was entered in the Stationers' Register on February 25, 1598 as *The History of Henry the Fourth*. The first surviving edition of the play dates from the same year and an earlier edition (almost certainly also from 1598) exists in part. Five more Quarto editions were printed before the play appeared in the First Folio in 1623, testifying to the play's contemporary popularity.

SOURCES

As with most of his History plays, Shakespeare's principal source was *Holinshead's Chronicles*, with events and characters rearranged for dramatic purpose—in reality, for example, Prince Hal and Hotspur were not young rivals, Hotspur being the elder by 24 years. Shakespeare also drew on an earlier anonymous play, *The Famous Victories of Henry V*, which has many superficial similarities with Shakespeare's play and features the reprobate character Sir John Oldcastle. Shakespeare's Falstaff was originally called Oldcastle, but was subsequently renamed following protests from descendants of the Oldcastle family.

RUMOUR

THE KING'S COURT

KING HENRY IV, formerly Bolingbroke
 PRINCE HAL, Henry, his son
 PRINCE JOHN, his younger son
 DUKE OF GLOUCESTER, his younger son
 DUKE OF CLARENCE, his younger son
 EARL OF WESTMORLAND
 EARL OF WARWICK
 GOWER
 LORD CHIEF JUSTICE

OPPOSED TO THE KING

EARL OF NORTHUMBERLAND, Henry Percy
 LADY NORTHUMBERLAND, his wife
 LADY PERCY, Hotspur's widow
 ARCHBISHOP OF YORK
 LORD MOWBRAY
 LORD HASTINGS
 LORD RANDOLPH
 SIR JOHN COLEVILLE
 TRAVERS
 MORTON
 PORTER to Northumberland

EASTCHEAP

SIR JOHN FALSTAFF
 NED POINS
 MISTRESS QUICKLY, tavern landlady
 BARDOLPH
 DOLL TEARSHEET
 PISTOL
 PETO
 FANG, a constable
 SNARE, his assistant
 BEADLE
 PAGE

GLOUCESTERSHIRE

JUSTICE SHALLOW
 JUSTICE SILENCE
 DAVY, Shallow's servant
 MOULDY
 SHADOW
 WART
 FEEBLE
 BULLCALF

ANTONY BYRNE

JASPER BRITTON
 ALEX HASSELL
 MARTIN BASSINDALE
 DALE MATHURIN
 DANIEL ABBOTT
 ANDREW WESTFIELD
 CHRISTOPHER MIDDLETON
 JIM HOOPER
 SIMON THORP

SEAN CHAPMAN
 EVELYN MILLER
 JENNIFER KIRBY
 KEITH OSBORN
 MATTHEW NEEDHAM
 NICHOLAS GERARD-MARTIN
 SIMON YADOO
 ROBERT GILBERT
 DANIEL ABBOTT
 ROBERT GILBERT
 ANTONY BYRNE

ANTONY SHER
 SAM MARKS
 SARAH PARKS
 JOSHUA RICHARDS
 EMMA KING
 ANTONY BYRNE
 MARTIN BASSINDALE
 OBIOMA UGOALA
 MARTIN BASSINDALE
 SIMON YADOO
 FISHER COSTELLO-ROSE/JAKE MEADS

OLIVER FORD DAVIES
 JIM HOOPER
 NICHOLAS GERARD-MARTIN
 SIMON YADOO
 MATTHEW NEEDHAM
 LEIGH QUINN
 NICHOLAS GERARD-MARTIN
 OBIOMA UGOALA

ALL OTHER PARTS PLAYED BY MEMBERS OF THE CAST

MUSICIANS—HENRY IV PARTS I and II

WOODWIND/PIPES

MAX GITTINGS

TRUMPETS

CHRIS SEDDON**ANDREW STONE-FEWINGS****JAMES STRETTON**

PERCUSSION

ZANDS DUGGAN

VIOLIN/HARP

SAMANTHA NORMAN

KEYBOARDS

GARETH ELLIS

GUITAR

PHILL WARD

TUBA

IAN FOSTER**HENRY IV, PART II**

THE PLOT

Shakespeare's *Henry IV Part II* is about the burden of power, old age, and atonement for the past as King Henry dies and Prince Hal accepts the crown.

The play begins in the aftermath of the Battle of Shrewsbury.

In despair at the death of his son, Hotspur, the Earl of Northumberland pledges to lend his support to a second rebellion. This uprising is led by the Archbishop of York.

THE OLD KING GROWS SICK

As the threat of civil war looms over the country King Henry IV becomes increasingly unwell. He also fears that his son Prince Henry has returned to his old life with Falstaff and the other disreputable denizens of the Eastcheap tavern.

FALSTAFF AND THE PRINCE ARE SEPARATED

The Chief Justice confronts Falstaff (who is also in bad health) with reports of his criminal behavior. He warns him that Hal will be kept separate from him because the king is unhappy with the influence he has had on the prince.

Falstaff is sent on a recruiting expedition in support of King Henry's army. This force is being led by Prince John of Lancaster (the king's younger son) this time. But before he can set off he must face a court in the company of Mistress Quickly for his debts to her and for services rendered at her tavern.

The rebel army is met by the king's forces who are led by Prince John and bolstered by Falstaff's recruits. A treaty is brokered but is followed by betrayal.

A NEW KING IS CROWNED

King Henry wakes to find his son, Hal, trying on his crown. The dying king is angry at first but is reconciled with his son before he dies. A new, mature Hal accepts the crown as King Henry V and turns his attention to a war with France.

His old friend Falstaff finds himself excluded from the new king's court and company.

DATES

Henry IV Part II was first printed in a Quarto edition in 1600 and had been performed several times before that date. It is likely it was written very soon after Shakespeare completed *Part I* and almost certainly was written before *Henry V* (1599). The play was not reprinted until its inclusion in revised form in the First Folio in 1623, with some extra 200 lines of text that are not present in the Quarto.

CHORUS

OLIVER FORD DAVIES

THE ENGLISH

KING HENRY V
 DUKE OF BEDFORD, his brother
 DUKE OF CLARENCE, his brother
 ARCHBISHOP OF CANTERBURY
 BISHOP OF ELY
 DUKE OF EXETER
 EARL OF WESTMORLAND
 EARL OF WARWICK
 LORD SCROOP, a conspirator
 EARL OF CAMBRIDGE, a conspirator
 GREY, a conspirator
 BARDOLPH
 NYM
 PISTOL
 MISTRESS QUICKLY
 BOY
 ERPINGHAM, an officer
 FLUELLEN, a Welsh officer
 GOWER, an English officer
 JAMY, a Scottish officer
 MACMORRIS, an Irish officer
 BATES, a soldier
 MICHAEL WILLIAMS, a soldier

ALEX HASSELL
 DALE MATHURIN
 DANIEL ABBOTT
 JIM HOOPER
 NICHOLAS GERARD-MARTIN
 SEAN CHAPMAN
 ANDREW WESTFIELD
 CHRISTOPHER MIDDLETON
 KEITH OSBORN
 SIMON YADOO
 OBIOMA UGOALA
 JOSHUA RICHARDS
 CHRISTOPHER MIDDLETON
 ANTONY BYRNE
 SARAH PARKS
 MARTIN BASSINDALE
 JIM HOOPER
 JOSHUA RICHARDS
 OBIOMA UGOALA
 SIMON YADOO
 ANDREW WESTFIELD
 DALE MATHURIN
 SIMON YADOO

THE FRENCH

KING OF FRANCE, Charles VI
 QUEEN ISOBEL
 DAUPHIN, Lewis, their son
 KATHERINE, their daughter
 ALICE, her lady-in-waiting
 MONTJOY, the French herald
 CONSTABLE OF FRANCE
 GOVERNOR OF HARFLEUR
 DUKE OF ORLEANS
 RAMBURES
 MONSIEUR LE FER
 LADY-IN-WAITING

SIMON THORP
 JANE LAPOTAIRE
 ROBERT GILBERT
 JENNIFER KIRBY
 LEIGH QUINN
 KEITH OSBORN
 SAM MARKS
 CHRISTOPHER MIDDLETON
 NICHOLAS GERARD-MARTIN
 EVELYN MILLER
 DANIEL ABBOTT
 EVELYN MILLER

ALL OTHER PARTS PLAYED BY MEMBERS OF THE CAST

MUSICIANS

GUITAR

PERCUSSION

PHILL WARD

ZANDS DUGGAN

SOPRANO

HELENA RAEBURN

TRUMPETS

CHRIS SEDDON

KEYBOARDS

GARETH ELLIS

WOODWIND

MAX GITTINGS

ANDREW STONE-FEWINGS

TUBA

IAN FOSTER

VIOLIN

SAMANTHA NORMAN

SYNOPSIS

Henry V is a History play, probably written around 1599. It covers events during the Hundred Years' War, immediately before and after the Battle of Agincourt (1415).

Soon after he becomes king, Henry V is considering making a claim to rule France as well as England.

He asks the Archbishop of Canterbury about how strong his claim is, but when the Dauphin sends Henry an insulting message he makes up his mind and decides to invade France.

The king's former companions from his days in the Eastcheap tavern hear of the death of Sir John Falstaff from Mistress Quickly. They take their leave of her and set out to join Henry's army.

IN FRANCE

Despite the Dauphin's insistence that Henry is an unworthy opponent, the French king receives the English ambassadors but finally rejects Henry's claim to the crown.

Henry's soldiers take the town of Harfleur.

Meanwhile, as the King of France gets his nobles ready to retaliate, his daughter Princess Katherine begins to learn English with the help of her companion, Alice.

The English soldiers are in poor condition—disheartened by sickness and foul weather. They begin to retreat, but Henry rejects the French Herald's offer of ransom and the two armies prepare to fight.

THE BATTLE OF AGINCOURT

The evening before the battle, Henry tours the camp in disguise, finding out what his men think. It leads him to consider the heavy responsibilities of kingship.

In the French camp, by contrast, confidence is high. As battle begins, Henry rallies his troops and places them all in God's hands.

A VICTORY AND A MARRIAGE

An English victory is confirmed, with miraculously small losses. As part of the subsequent treaty, Henry woos and wins Katherine to ensure the linking of the two countries through marriage.

PAST RSC PRODUCTIONS

RSC productions of *Henry V* over the years have included many famous actors playing the title role: Richard Burton in 1951; Ian Holm in 1964 and 1966; Michael Williams in 1971; Alan Howard in 1975; Kenneth Branagh in 1984; and Michael Sheen in 1997.

By Christian Barclay

When Shakespeare began to write his second tetralogy of History plays in the late 1590s, Elizabeth I had ruled England for more than 30 years. Her golden age reign transformed the country and established it as the dominant economic and naval power of Europe. Britannia became the symbol of national pride—a personification of the ideals of an ever-expanding empire.

This fervor of nationalism was accompanied by the rise of the chronicle play, also known as a History play. These plays focused on events of the country's past, often presenting them as allegories of power, rebellion, and atonement. Their authors capitalized on the national consciousness by producing works that imagined the inner lives of England's storied monarchs.

Shakespeare's 10 medieval History plays span a period from the late 14th century to the ascension of Henry VIII in 1485. In chronological order, these are *King John*; *Richard II*; *Henry IV Parts I and II*; *Henry V*; *Henry VI Parts I, II, and III*; *Richard III*; and *Henry VIII*. The epic cycle dramatizes five generations of dynastic power struggles, focusing largely on the tumultuous events of the Hundred Years' War and the War of the Roses.

This year marks the 400th anniversary of Shakespeare's death and the Royal Shakespeare Company is honoring the event with a landmark cycle of the Henriad plays—*Richard II*, *Henry IV Parts I and II*, and *Henry V*—which will be presented at the BAM Harvey from March 24—May 1. "It's something that Stratford and the RSC have made a specialty of doing," Gregory Doran, RSC's Artistic Director, told *Plays International*, "putting plays together and encouraging a conversation between them."

The Henriad plays are a contemplation of power and leadership—how they are acquired, maintained, and lost. The sweeping saga takes the audience through the destabilizing effects of Richard II's overthrow and abdication to the unsteady rise of Henry V. A host of historical and fictional characters—both high- and low-born—revolve around the monarchs in shifting alliances.

The cycle begins with Richard II, a vain and insecure ruler whose steadfast belief in the royal prerogative led to his downfall. Having been crowned at the age of 10, Richard II didn't have the opportunity to earn the throne, he merely inherited it. His arbitrary aggressions toward the nobility—in particular, Henry Bolingbroke, who would later become Henry IV—weakens his authority and cast him as an impetuous and irresponsible leader.

Richard II questions the absoluteness of the royal prerogative. Does a king derive his power from God's grace or his own innate worth? When confronted with news of Bolingbroke's burgeoning rebellion, Richard is defiant: "Not all the water in the rough rude sea / Can wash the balm from an anointed king" (Act 3, Scene 2). Richard's unyielding position blinds him from the realization that there is no power without the people.

Henry IV Part I tackles the ramifications of Richard's death and the troubled conscience of the new king. How can a leader inspire honor through dishonorable actions? Henry hopes to lead a crusade to the Holy Land to atone for his sins, but must attend to more pressing domestic matters: a growing opposition from the very nobles who helped him to the throne and his rebellious son and heir, Prince Hal.

The concept of honor is a central theme. For Henry, it is essential—a ruler is nothing without the honor and reverence of his people. What he lost during his fight for the crown must be regained if he hopes to hold his position. Sir John Falstaff, Prince Hal's dissolute partner-in-revelry, holds a more cynical view.

Falstaff's diatribe against honor, delivered before the climatic battle at Shrewsbury, questions the entire set of moral values that define the monarchy: "What is honour? A word. What is in that word honour? / What is that honour? Air. A trim reckoning! Who hath it? / He that died o' Wednesday. Doth he feel it? No. / Doth he hear it? No. 'Tis insensible then? Yea, / to the dead" (Act 5, Scene 1).

As Henry's rule begins to wane, he contemplates past events and wrestles with his desire to shape

the future. *Henry IV Part II* is the portrait of a king in his twilight years, contemplating the burden of power, old age, and atonement. As his health declines and the threat of civil war looms over the country, Henry confronts mortality and ponders his legacy.

It isn't until the final act that Henry reconciles with his son and grants Hal the honor that eluded him—the peaceful bestowal of power. “God knows, my son / By what by-paths and indirect crook'd ways / I met this crown; and I myself know well / How troublesome it sat upon my head. / To thee it shall descend with bitter quiet / Better opinion, better confirmation; For all the soil of the achievement goes / With me into the earth” (Act 5, Scene 5). In being a rightful king, Henry hopes that his son will be a better leader.

The final play of the Henriad is *Henry V*, a stirring tale of the warrior king. Henry's defiant claim to France is tested on the battlefield, as is his ability to inspire his countrymen. As Prince Hal, Henry struggled with the idea of leadership, its expectations and implications. But as the ascendant Henry V, we see a more defined

monarch who views power not as a burden, but as a responsibility.

In his rousing Saint Crispin's Day speech, delivered before the tide-turning Battle of Agincourt, Henry is the embodiment of a heroic English king. His call to arms is a vision of glory that will unite all men, regardless of birth or rank: “And Crispin Crispian shall ne'er go by / From this day to the ending of the world, / But we in it shall be rememberèd;/ We few, we happy few, we band of brothers; / For he to-day that sheds his blood with me / Shall be my brother” (Act 4, Scene 3).

The Henriad is a study of the difficult personal and ethical choices that accompany political life. Though Shakespeare's history plays rarely receive the same adoration as his comedies and tragedies, they defined a new genre of theater and gave voice to a nation's worldview. As tales of power gained and power lost, they are rife with lessons that continue to reverberate 400 years later.

Christian Barclay is a publicist at BAM.

REBELLION BROACHED

James Shapiro on how Shakespeare's Henry V paralleled the Earl of Essex's attempt to curtail rebellion in 1599

In the Epilogue to *Henry IV, Part II*, for the first and only time in his playwriting career, Shakespeare shared with audiences what he was planning to write next:

If you be not too much cloyed with fat meat,
our humble author will continue the story,
with Sir John in it, and make you merry with
fair Katharine of France. Where, for anything
I know, Falstaff shall die of a sweat, unless
already 'a be killed with your hard opinions.

But as disappointed playgoers soon discovered, Sir John Falstaff would not reappear in *Henry V*: Will Kemp, the comic star for whom Shakespeare

had created the role, quit the company, and Falstaff's part was written out of the story. *Henry V* would evolve in other ways as well, especially in response to unfolding events.

TROUBLES AND REVOLTS

During the early months of 1599, as Shakespeare was finishing the play (and with it, the four-part historical sequence that had begun with *Richard II*), England was mired in what would come to be called The Nine Years' War in Ireland. The war had taken a disastrous turn the previous August, when a column of 3,500 English troops, hoping to relieve the Blackwater garrison near Armagh, were routed by Irish forces led by Hugh O'Neill. The English soldiers ran for their lives and “were for the most part put to the sword.” An emboldened O'Neill and his followers were determined to uproot the New English settlers, and in the months that followed

disturbing reports reached London of “four hundred more throats cut in Ireland” and of “new troubles and revolts.”

An army would have to be mobilized to avenge the humiliating defeat and crush the rebellious Irish once and for all. The charismatic Robert Devereux, Earl of Essex, was chosen by the Queen to lead the expeditionary force, 16,000 strong, plus cavalry, which assembled in the early afternoon of March 27 at Tower Hill before marching off to fight. But along with the patriotic cheers for Essex and his men there was also considerable grumbling. Since there was no standing army in Elizabethan England, fresh troops had to be constantly rounded up. Nearly 10,000 civilians had been conscripted for the Irish wars in 1598 alone; an additional 7,300 would be sent there in the first six months of 1599. Casualty rates were high and sickness rife; many never made it home.

CALL FOR TROOPS

We tend to laugh nowadays at the recruitment scene in *Henry IV Part II*, in which a pathetic group of potential soldiers are paraded before “Captain” Falstaff. Mouldy is old, Shadow slight, Wart tattered, and Feeble doddering (and too naive to understand that he must bribe his way out of serving). All are initially selected, save Wart, whom even Falstaff admits is unfit for service. Shadow is no less unsuitable, though Falstaff jokes, “we have a number of shadows fill up the muster book.” For Shakespeare’s playgoers, however, this painfully familiar scene—which dramatizes the bribery and rampant corruption that defined the Elizabethan military—would have registered as sardonic.

Some conscripts refused to embark for Ireland, including 200 Londoners who mutinied, refusing to go any further than Towcester. There may well have been widespread sympathy for such action taken by men who had been waylaid outside of churches, inns, and playhouses and packed off to Ireland, ill-fed and poorly trained and outfitted. One contemporary spoke of “the poor English” who “are half dead before they come there, for the very name of Ireland do break their hearts,

it is now so grown to misery.” Another recorded a proverb at the time: “Better be hanged at home than die like dogs in Ireland.” The social friction generated by the seemingly endless calls for fresh troops would draw the attention of London’s playwrights, including Thomas Dekker. His dark comedy, *The Shoemaker’s Holiday*, also staged in 1599, vividly conveys the high price paid by conscripts torn from their families and communities.

The costly campaign was also unpopular with London’s merchants, who had to foot the bill for it through forced loans they feared would later be declared outright gifts and never repaid. London also had to deal with a refugee problem, as frightened and in some cases destitute settlers in Ireland started making their way back home. The sight of these refugees would have been demoralizing, as would their stories of the rebels’ atrocities.

It is hardly surprising, then, that the national preoccupation with Ireland seeps into *Henry V*, though for much of the play the allusions to the current crisis are fleeting, such as the offhand remarks about Irish kerns and bogs. When Gower, an English captain, speaks of a soldier who wears “a beard of the General’s cut,” his reference to the Earl of Essex’s distinctive square-cut beard—which collapses the distance between Henry V’s world and their own—would not have been lost upon Elizabethan playgoers. There are also glancing allusions to the kind of bitter conditions their conscripted relatives and neighbors were facing at that moment in Ireland, with “winter coming on and sickness growing / Upon our soldiers.”

OUTSIDE THE PLAYHOUSE

Only in the play’s final act does Essex’s Irish campaign, long submerged, break the surface of the play: in the Chorus’ speech describing Henry V’s triumphant return to London. Briefly setting aside the make-believe world of theater and reminding audiences of what was happening outside of the playhouse—something he almost never did—Shakespeare invites his fellow Londoners to imagine the near future, when they

will pour into London's streets to welcome home from Ireland the Earl of Essex, "General of our gracious Empress" Queen Elizabeth:

But now behold,
 In the quick forge and working-house of thought,
 How London doth pour out her citizens!
 The mayor and all his brethren in best sort,
 Like to the senators of th'antique Rome,
 With the plebeians swarming at their heels,
 Go forth and fetch their conqu'ring Caesar in:
 As by a lower but loving likelihood,
 Were now the General of our gracious empress,
 As in good time he may, from Ireland coming,
 Bringing rebellion broachèd on his sword,
 How many would the peaceful city quit,
 To welcome him?
Chorus, Act V

A GOING-TO-WAR PLAY

Those seeking to pinpoint Shakespeare's political views in *Henry V* will always be disappointed. Shakespeare resists revelling either in reflexive patriotism or in a critique of nationalistic wars, though the play contains elements of both. *Henry V* succeeds and frustrates because it consistently refuses to adopt a single voice or point of view about military adventurism—past and present. Shakespeare was aware that on some deep level, as their brothers, husbands, and sons were being shipped off to fight in Ireland, Elizabethans craved a play that reassuringly reminded them of their heroic, martial past. What better subject than the famous victories of Henry V? The siege at Harfleur would be a triumph, compensating for the defeat of besieged Blackwater. But Shakespeare also knew that his audiences—already weary of military call-ups and unnerved by terrible reports from settlers and soldiers returning from Ireland—were, by the eve of Essex's departure, of two minds about the campaign. *Henry V* thus takes its place among the many stories circulating in London at this anxious time—from the gossip at court and in the taverns to the official sermons and royal pronouncements justifying the imminent military expedition—and yet somehow manages to encompass them all. It wasn't a pro-war play or an anti-war play, but a going-to-war play.

FRAUGHT POLITICS

Essex's longed-for triumph never happened; Hugh O'Neill was the better tactician and Essex's Irish campaign failed. He returned to England without Queen Elizabeth's permission, and burst in upon her unannounced. He was put under house arrest and it would be the last time he would see her. Shakespeare's words about Essex returning from Ireland "with rebellion broached on his sword" would take on an unintended ironic meaning when in February 1601, Essex led a group of 300 armed men into the city, hoping to generate popular support for his cause; the treasonous uprising was quickly suppressed and Essex tried and beheaded. By then, *Henry V* had already been rushed into print, the quarto edition sanitised of any mention of "the general of our gracious Empress."

On the eve of that uprising, Essex's followers had approached Shakespeare's company and paid them to perform *Richard II* at the Globe. Like King Richard, Queen Elizabeth was a childless ruler who engaged in benevolences (a punishing form of taxation), and had saddled the nation with a costly Irish war. Queen Elizabeth saw the unflattering parallels between herself and her deposed predecessor all too clearly, and was reported to have said: "I am Richard the Second, know ye not that?"

In the aftermath of the failed uprising, Shakespeare's company was called in to explain why they had staged "the killing of Richard II." They pleaded ignorance and were fortunate to escape punishment. But the episode reminds us of how powerfully Shakespeare's Histories responded to, and were implicated in, the fraught politics of the time.

James Shapiro, Professor of English at Columbia University, is author of 1599, Contested Will, and the recent 1606.

DANIEL ABBOTT (Groom/Francis/Duke of Clarence/Travers/Monsieur Le Fer) RSC: *Henry V* (Stratford), *FE The Famous Victories of Henry V*. UNDERSTUDY: Bushy/Duke of Aumerle/Lord Ross/Ned Poins/Carrier/Prince John/Constable of France/Montjoy/Earl of Warwick. TRAINED: London Academy of Music and Dramatic Art (LAMDA). THEATER INCLUDES: *Different Buttons*, *Progress* (Avenue, Ipswich); *Red Sky* (Lyric, Hammersmith); *The Grouch* (Mumford Theatre); *The Comedy of Errors*, *Wuthering Heights* (Red Rose Chain). THEATER WHILE TRAINING: *The Accrington Pals*, *Much Ado About Nothing*, *Love and Money*, *The Double Dealer*, *The Rover*, *Parade*. TV: *Holby City*. FILM: *Getting Closer* (short).

MARTIN BASSINDALE (Bushy/Prince John/ Peto/ Snare/Boy) RSC: *Henry V* (Stratford), *FE The Famous Victories of Henry V*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *The Two Gentlemen of Verona*, *Dunsinane*. UNDERSTUDY: King Richard II/Carrier/Wart/Travers/Lord Hastings/Michael Williams/Court. TRAINED: Bristol Old Vic. Theater INCLUDES: *Great Expectations*, *The Little Mermaid* (Bristol Old Vic); *Richard II* (Sam Wanamaker Festival at Shakespeare's Globe); *To Kill a Mockingbird* (Bath Literature Festival); *Brits in Bits* (BAC); *Dr. Faustus* (Jerwood/RADA). THEATER WHILE TRAINING: *How to Curse*, *The Last Days of Mankind*, *Pericles*, *A Christmas Carol*, *Cold Comfort Farm*, *Twelfth Night*, *The Nativity*, *Measure for Measure*, *On Love*, *The Rivals*, *The Importance of Being Earnest*, *Posh*. TV: *Endeavour*. FILM: *The Hut* (short).

JASPER BRITTON (Henry Bolingbroke/King Henry IV) RSC: Associate Artist. *The Jew of Malta*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican), *The Taming of the Shrew/The Tamer Tamed* (Stratford/Queens/Kennedy Center), *Unfinished Business*, *Antony and Cleopatra*, *Tamburlaine the Great*, *A Jovial Crew*, *The Beggar's Opera*. THEATER INCLUDES: *Amygdala*, *Fabrication* (The Print Room); *Race*, *Private Lives* (Hampstead); *The Picture of Dorian Gray* (Abbey); *Mother Adam* (Jermyn Street); *Who's Afraid of Virginia Woolf?* (Sheffield Crucible); *The Last Cigarette* (Chichester/West End); *Oedipus*, *Fram*, *Summerfolk*, *Money*, *Troilus and Cressida*, *Honk!*, *The Wind in the Willows* (National Theatre); *Rhinoceros* (Royal Court); *The Father* (Chichester Festival Theatre); *Becket*, *Japes* (Theatre Royal, Haymarket); *Bedroom Farce* (Aldwych); *The Tempest* (Shakespeare's Globe); *Richard III* (Regent's Park Open Air Theatre); *The Visit* (Theatre de

Complicite); *King Lear* (Old Vic). TV INCLUDES: *Garrow's Law*, *The Royal*, *Midsomer Murders*, *Semi Detached*, *My Dad's the Prime Minister*, *Highlander*, *Murder in Mind*, *Heartbeat*, *The Cry*, *Big Kids*. FILM INCLUDES: *Blood*, *Anonymous*, *Morris: A Life With Bells On*, *Blackbeard*, *Nostradamus*, *The New World*.

ANTONY BYRNE (Earl of Worcester/Rumour/Porter/Pistol) RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *The Roman Actor*, *Henry VIII*, *The Island Princess*, *The Tempest*, *Tales From Ovid*, *Antony and Cleopatra*, *Julius Caesar*, *The Phoenician Women*, *Edward III*, *The Warwickshire Testimony*, *La Nuit de Valognes*, *The House Among the Stars*. UNDERSTUDY: Bullcalf/Bishop of Ely. THEATER INCLUDES: *Bracken Moor* (Tricycle); *After Troy* (Oxford Playhouse); *On the Waterfront* (Theatre Royal, Haymarket); *Wuthering Heights*, *Rough* (Birmingham Rep); *Fear and Misery* (Royal Court); *The Elephant Man* (Sheffield Theatres Trust); *Macbeth* (Regent's Park Open Air Theatre); *Twelfth Night*, *Macbeth* (West Yorkshire Playhouse); *Rutherford and Son* (Royal Exchange); *Betrayal* (Sir Peter Hall Company/UK tour); *Skellig* (Young Vic); *The Alchemical Wedding*, *The Merchant of Venice* (Salisbury Playhouse); *The Rough Side of the Boards*, *Macbeth*, *Blood Wedding*, *Time and the Conways* (Bolton Octagon); *Macbeth*, *The Madness of George III* (National Theatre); *As You Like It*, *True West*, *The Government Inspector* (Sheffield Crucible); *Scenes from Chekhov* (Moscow Arts Theatre). TV INCLUDES: *Jericho*, *Law and Order*, *Silent Witness*, *The Forgotten Few*, *Emmerdale*, *Secret Life*, *Vera*, *Midsomer Murders*, *The Government Inspector*, *The Cinder Path*, *High Plains Invaders*, *Coronation Street*, *Doctors*, *If: The Future of TV*, *Playing the Field*. FILM INCLUDES: *The Wind That Shakes the Barley*, *Anna Karenina*, *Straightheads*, *United Passions*, *The Code*, *Bathory*.

SEAN CHAPMAN (Earl of Northumberland/Earl of Douglas/Duke of Exeter) RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London). UNDERSTUDY: Beadle/Chorus. THEATER INCLUDES: *The Bodyguard* (Adelphi); *66 Books* (Bush); *Another Door Closed* (Theatre Royal, Bath); *A Prayer for My Daughter* (Young Vic); *Enemies*, *Certain Young Men* (Almeida); *Sleep With Me*, *Fair Ladies at a Game*, *The Prince's Play*, *Rutherford and Son*, *Angels in America*

(National Theatre); *Hamlet* (Royal Exchange); *Single Spies* (National Theatre/Queen's); *Me and Mamie O'Rourke* (Strand); *The Comedy of Errors* (Theatre Royal, York); *Wolf at the Door* (Stephen Joseph); *The Clandestine Marriage* (Bristol Old Vic). TV INCLUDES: *The Case, Silent Witness, New Tricks, Midsomer Murders, The Commander, Murphy's Law, Trial and Retribution, French and Saunders, Mirrorball, Hero of the Hour, Kavanagh QC, Absolutely Fabulous, Contact, Made in Britain, Ellington, The Black and Blue Lamp, No Further Cause for Concern, Peak Practice*. FILM INCLUDES: *A Mighty Heart, Joy Division, One of the Hollywood 10, Gangster No. 1, 7 Days to Live, The Sea Change, Le Policier de Tanger, Hellraiser: Hellbound, The Fourth Protocol, For Queen and Country, Scum*. EBOOKS INCLUDE: *Ms. Derby Requires, A Distant Prospect, The Blood in the Moon*.

OLIVER FORD DAVIES (Duke of York/Justice Shallow/Chorus) RSC: Honorary Associate Artist. 30 productions including *Henry V* (Stratford), *Henry IV Part II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *Written on the Heart, Hamlet, Love's Labour's Lost, Measure for Measure, Henry IV, Henry V, Henry VI, Coriolanus, As You Like It, The Greeks, Waste*. THEATER INCLUDES: *All's Well That Ends Well, Much Ado About Nothing, Saint Joan, Life of Galileo, Playing with Fire, The David Hare Trilogy, Racing Demon* (winner of a Best Actor Olivier award), *Hamlet, The Shaughraun* (National Theatre); *King Lear, Coriolanus II, Naked, Ivanov* (Almeida); *Goodnight Mister Tom* (Chichester/Phoenix); *The Promise with Women, King Cromwell* (Orange Tree); *Absolutely! (Perhaps?)* (Wyndham's); *House* (Theatre Royal, Haymarket). TV INCLUDES: *Apocalypse Slough, 37 Days, Miss Marple, Game of Thrones, David Copperfield, The Way We Live Now, Kavanagh QC* (five series), *The Murder of Roger Ackroyd, Inspector Morse, Foyle's War, Midsomer Murders, Spooks, Sparking Cyanide, A Taste for Death, Cause Célèbre, A Very British Coup, A Dance to the Music of Time*. FILM INCLUDES: *Star Wars Episodes 1, 2, and 3, Johnny English, The Mother, Sense and Sensibility, Mrs. Brown, Titanic Town, Mrs. Dalloway, Scandal, The Deep Blue Sea, The Danish Girl*. PUBLICATIONS: *Playing Lear, Performing Shakespeare and His Play King Cromwell*.

NICHOLAS GERARD-MARTIN (Bagot/Sir Michael/Carrier/ Lord Hastings/Feeble/Davy/Duke of Orleans/Bishop of Ely) RSC: *Henry V* (STRATFORD), *FE The*

Famous Victories of Henry V, Henry IV Parts I and II (Stratford/UK tour/Barbican, London), *The Two Gentlemen of Verona*. UNDERSTUDY: Sir Stephen Scoop/Earl of Worcester/Earl of Westmorland/Vintner/Morton/Snare/Earl of Cambridge/Gower. TRAINED: LAMDA. THEATER INCLUDES: *Playing for Time* (Salisbury Playhouse); *Cometh the Minuteman* (Old Red Lion); *June* (Park Theatre). THEATER WHILE TRAINING: *Racing Demon, Habeas Corpus, Spring and Port Wine* (Pleasance); *The Threepenny Opera* (Wilton's Music Hall). FILM INCLUDES: *The Theory of Everything, The Ringer*.

ROBERT GILBERT (Greene/Lord Mortimer/Carrier/Sir John Coleville/Morton/Dauphin) RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *The Two Gentlemen of Verona*. UNDERSTUDY: Hotspur/Rakehell/Lord Mowbray/Duke of Clarence/Duke of Gloucester/Fang/Grey/Jamy. TRAINED: LIPA (awarded the 2009 Spotlight Prize). THEATER INCLUDES: *From Morning to Midnight, Blood and Gifts* (National Theatre); *Lionboy* (Complicite); *Capitalysimo* (National Theatre Studio); *Anna Karenina, The Rolling Stone* (Manchester Royal Exchange/West Yorkshire Playhouse); *The Kaptive* (Finborough). THEATER WHILE TRAINING: *Coram Boy, Holes, Boy in the Photograph, The Merry Wives of Windsor, Enemies, Angels in America*. TV INCLUDES: *Uncle, Sinbad*. FILM INCLUDES: *Gulliver's Travels, The Academy*.

JULIAN GLOVER (John of Gaunt) RSC: Associate Artist. Glover has played 12 seasons with the RSC since 1957, including productions of *Coriolanus, Henry VI Parts I, II, and III, Henry V, King Lear, Othello, The Man of Mode, The Changeling, Julius Caesar, Romeo and Juliet*, and the title role in *Henry IV Parts I and II* (Olivier Award for Best Actor in 1993). TRAINED: RADA. THEATER INCLUDES: *The Knack, Luther* (Royal Court/West End); *Richard II, The Soldier's Tale, Hamlet, Prayers of Sherkin* (Old Vic); *The Voyage Inheritance, Chips with Everything, Jumpers* (National Theatre); *The Dresser, Macbeth, A Penny for a Song, Phèdre/ Britannicus, Waiting for Godot, An Inspector Calls, Cyrano de Bergerac, Never the Sinner, Otherwise Engaged, Taking Sides*. TV INCLUDES: *An Age of Kings, Spytrap, By the Sword Divided, Dombey and Son, Doctor Who, Game of Thrones, Silent Witness, Trial and Retribution, Waking the Dead, Midsomer Murders, Doctor Who, Z Cars, Bergerac, Lovejoy, Taggart, The Avengers, The Saint, Magnum*. FILM: Over 60 films including: *The Young Victoria, Troy, Juggernaut, The Magus,*

Nicholas and Alexander, Antony and Cleopatra, Harry Potter and the Chamber of Secrets, Indiana Jones and the Last Crusade, Cry Freedom, Heat and Dust, Star Wars: The Empire Strikes Back, For Your Eyes Only, Ivanhoe, Quatermass and the Pit, I Was Happy Here, Alfred the Great, Girl with Green Eyes, Tom Jones. OTHER: Glover was awarded a CBE in 2013.

ALEX HASSELL (Prince Hal/King Henry V) RSC: Associate Artist. *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Cardenio, The City Madam, A Midsummer Night's Dream, Othello.* THEATER INCLUDES: *The Caretaker* (BAM/Theatre Royal Bath/Liverpool Everyman); *Troilus and Cressida* (workshop/Wooster Group); *The Seagull, Hamlet* (The Factory); *A Midsummer Night's Dream* (Orchestra of the Age of Enlightenment); *I Am Shakespeare* (Phoebus Cart); *Turandot* (Hampstead Theatre); *The Tempest, The Storm, Measure for Measure* (Shakespeare's Globe); *Death of a Salesman, Blood and Ice* (Edinburgh Royal Lyceum); *Hardcore* (Pleasance, Edinburgh); *Medea* (Pleasance, London). TV INCLUDES: *Life of Crime, Silent Witness, Way to Go, Big Thunder, Hustle, Jo, Miranda, Love Soup, Robin Hood, Bonkers!, Torchwood, Murphy's Law, Kenneth Tynan: In Praise of Hardcore, The Private Life of Samuel Pepys, Murder in Mind, Boudicca, Death in Holy Orders, Danielle Cable: Eye Witness, Hawkins, The Queen of Swords.* FILM INCLUDES: *Two Down, Miss in Her Teens, Anonymous, The Sick House, Cold Mountain, Calendar Girls, Five Card Stud.* RADIO: *The Changeling.* Hassell is the co-founding artistic director of The Factory.

JIM HOOPER (Bishop of Carlisle/Sir Richard Vernon/Gower/Justice Silence/Archbishop of Canterbury/Erpingham) RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *Midsummer Night's Dreaming, Written on the Heart, Love's Labour's Lost, A Midsummer Night's Dream, Hamlet, The Taming of the Shrew, Cymbeline, The Revenger's Tragedy, Twelfth Night, Titus Andronicus, Richard III, Red Noses Black Death, Today, The Merchant of Venice.* UNDERSTUDY: John of Gaunt/Welsh Captain/Justice Shallow/Governor of Harfleur. THEATER INCLUDES: As an actor: *As You Like It* (West Yorkshire Playhouse); *The English Samurai* (Galaxy, Japan); *The Importance of Being Earnest* (Regent's Park Open Air Theatre); *A Midsummer Night's Dream* (Zurich Ballet/Bangkok); *Julius Caesar*

(Barbican); *Remembrance of Things Past* (National Theatre); *Measure for Measure* (Nottingham Playhouse); *Our Town* (Shaftesbury); *Cloud Nine* (Royal Court). As director: *Loot, A Passionate Woman, Talking Heads, When We Are Married* (York Theatre Royal); *Cleo, Camping, Emmanuelle and Dick, My Night with Reg* (New Vic, Stoke). TV INCLUDES: *Sex, Chips and Rock 'n' Roll, The Alchemist, Little White Lies, Kinsey, The Bill, The Trouble with Sex, All for Love, Soldiers Talking Cleanly, The Brief, Flickers, Flambards.* FILM INCLUDES: *Hamlet, Lecture 21, Being Human.*

EMMA KING (Lady-In-Waiting/Lady Mortimer/Doll Tearsheet) RSC: *Death of a Salesman* (Stratford/West End). UNDERSTUDY: Duchess of York/Mistress Quickly/Rumour/Shadow. TRAINED: Central School of Speech and Drama. THEATER INCLUDES: *The Wall* (Hope Theatre); *A Midsummer Night's Dream, As You Like It* (Sprite Productions); *The Hairy Ape* (Southwark Playhouse); *Blondie* (Traverse Theatre); *Cymbeline* (The Factory); *A Will and No Will, Miss in Her Teens* (White Bear); *The Factory's 50/50* (Hampstead Theatre); *Butter No Parnips* (Arcola); *Phaedra* (Off Stage Theatre Co); *Three Sisters, Too Late for Logic, Cinderella* (Royal Lyceum); *The Tempest* (Brunton Theatre Co). FILM INCLUDES: *End of the Road, Blooded, Two Down, Miss in Her Teens.*

JENNIFER KIRBY (Lady Percy/Katherine) RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Ian Charleson award commendation 2015. Stratford/UK tour/Barbican, London). UNDERSTUDY: Doll Tearsheet/Monsieur le Fer. TRAINED: LAMDA. THEATER INCLUDES: *Pride and Prejudice* (*What'sOnStage London* Newcomer of the Year longlist, *Evening Standard* Award for Outstanding Newcomer longlist. Regent's Park Open Air Theatre); *The Recruiting Officer* (Salisbury Playhouse); *Teddy* (Southwark Playhouse). THEATER WHILE TRAINING: *Earthquakes in London, Time and the Conways, The Cagebirds.* TV: *Holby City.*

JANE LAPOTAIRE (Duchess of Gloucester/Queen Isobel) RSC: Honorary Associate Artist. *Henry V* (Stratford), *Richard II* (Stratford/Barbican, London), *Twelfth Night, Uncle Vanya, Macbeth, Love's Labour's Lost, Piaf* (Stratford/London/NY. Olivier, Variety Club and Tony award winner), *Hamlet, Ghosts, Henry VIII* (Stratford/NY/Washington DC. Winner of a Helen Hayes award). THEATER INCLUDES: *Love's Labour's Lost, Dance of Death,*

A Flea in Her Ear, The Way of the World, The Captain of Copernick, Oedipus, The Merchant of Venice, The White Devil (National Theatre at the Old Vic); *Kick for Touch, Antigone, Venice Preserv'd* (National Theatre); *Measure for Measure, The Taming of the Shrew, Oedipus, Scapino* (Young Vic); *Dear Anyone, Shadowlands* (Variety Club award), *A Room With a View* (West End). TV INCLUDES: *Lucan, Trial & Retribution, Sherlock Holmes, Elizabeth David, Love and Mr. Lewisham, Edward VII, Country Matters, Stockers Copper, The Devil's Crown, Marie Curie* (BAFTA nomination), *The Barretts of Wimpole Street, The Other Woman, Blind Justice* (Guild award for Best Actress, BAFTA nomination), *Antony and Cleopatra, Macbeth, Love Hurts, The Big Battalions, The Dark Angel, Midsomer Murders*. FILM INCLUDES: *Can't Stop Breathing, There's Only One Jimmy Grimble, Shooting Fish, Surviving Picasso, Lady Jane, Eureka, Antony and Cleopatra*. RADIO INCLUDES: *The Count of Monte Cristo, Living with Princes, Plantagenet*. PUBLICATIONS: *Time Out of Mind, Everybody's Daughter, Nobody's Child, One Woman's Year*. OTHER: Lapotaire is an Honorary DLitt of Warwick, East Anglia, Exeter, and Bristol Universities. She has been Honorary President of Shakespeare's Globe Friends and Bristol Old Vic Theatre Club for 20 years.

SAM MARKS (Duke Of Aumerle/Ned Poin/ Constable Of France) RSC: *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *Written on the Heart* (Stratford/West End), *Song of Songs, Measure for Measure* (Ian Charleson award commendation 2011), *A Christmas Carol* (Barbican). UNDERSTUDY: Prince Hal/King Henry V. THEATER INCLUDES: *Anjin: The Shogun and the English Samurai* (Sadler's Wells/Japan); *Hot Mess* (Latitude Festival/Arcola); *A Cavalier for Milady* (Jermyn Street); *Alfred* (Vineyard Theatre, New York); *This is Not the End* (Old Vic 24 Hour Plays); *White Nights* (Bolton Octagon); *Les Liaisons Dangereuses, The Winslow Boy* (Salisbury Playhouse); *Decade: 2004* (Theatre503). For the National Youth Theatre: *Tory Boyz, Cell Sell* (Soho); *Silence* (Wilton's Music Hall); *Henry V* (Hackney Empire); *Hanging Around* (National Theatre). TV INCLUDES: *Foyle's War, Tchaikovsky, Doctor Who, Nighty Night, Manchild*. FILM: *Children of Men*.

DALE MATHURIN (Servant/Traveller/Duke of Gloucester/Bates/Duke of Bedford) RSC: *Henry V* (Stratford), *FE The Famous Victories of Henry V*.

UNDERSTUDY: Bagot/Greene/Lord Willoughby/Harry Percy/Herald/Francis/Servant/Sir Michael/Ostler/Lord Randolph/Boy/Duke of Orleans. TRAINED: Manchester School of Theatre. THEATER INCLUDES: *To Kill a Mockingbird* (Royal Exchange); *Wuthering Heights, The Tempest* (Aquila Theatre). THEATER WHILE TRAINING: *A Midsummer Night's Dream, The Lower Depths, Animal Farm, Henry VI Parts I and II, The Dumb Waiter*.

CHRISTOPHER MIDDLETON (Thomas Mowbray/Rakehell/Earl of Warwick/Nym/Governor of Harfleur) RSC: *Henry V* (Stratford), *The Roaring Girl, Arden of Faversham, The Witch of Edmonton, The Phoenician Women, The Mysteries, Romeo and Juliet, The Taming of the Shrew, Julius Caesar, Lord of the Flies*. UNDERSTUDY: Earl of Salisbury/Abbot/Bishop of Carlisle/Sir Walter Blount/Archbishop of York/Duke of Exeter/Earl of Westmorland. TRAINED: Drama Centre. THEATER INCLUDES: *Every Coin* (Soho); *Lear* (Liverpool Everyman/Young Vic); *Othello* (Concricent Circles); *The Dispute, The Critic Vesuvio* (Manchester Royal Exchange); *Berkoff's East* (Vaudeville). TV INCLUDES: *Coronation Street, Silk, EastEnders, Footballer's Wives, Heroes and Villains, William and Mary, Holby City, Gentlemen's Relish, The Knock*. FILM INCLUDES: *Belle, Gulliver's Travels, The Shooting of Thomas Hurdall, Miss Potter, When Did You Last See Your Father?, Little Scars, This is Not a Love Song*. RADIO: *The Echoing Waters*.

EVELYN MILLER (Lady-in-Waiting/Prostitute/Lady Northumberland/Rambures) RSC: *Henry V* (Stratford), *FE The Famous Victories of Henry V*. UNDERSTUDY: The Queen/Servant/Peto/Mouldy/Feeble/Katherine/Alice/Dauphin. TRAINED: Guildhall School of Music and Drama. THEATER INCLUDES: *Romeo and Juliet* (Orange Tree); *Peer Gynt* (Barbican); *The Little Prince* (Royal Opera House); *Swallows and Amazons* (Bristol Old Vic). THEATER WHILE TRAINING: *May 08, The Laramie Project, A Respectable Wedding, Nicholas Nickleby, Blood Wedding, As You Like It, Samuel Pepys' Diary, Merrily We Roll Along*. TV: *Holby City*.

MATTHEW NEEDHAM (Harry Percy/Hotspur/Lord Mowbray/Shadow) RSC: *The Jew of Malta, Love's Sacrifice, Candide, Titus Andronicus*. UNDERSTUDY: Herald/Davy. TRAINED: LAMDA. THEATER INCLUDES: *The Comedy of Errors, Titus Andronicus* (Shakespeare's Globe); *The Knight of*

the Burning Pestle (Sam Wanamaker Playhouse); *Our Country's Good* (Out of Joint); *Britannicus* (Wilton's Music Hall); *There is a War* (National Theatre); *Bingo*, *The Grapes of Wrath* (Chichester Festival); *Shades* (Royal Court).

TV INCLUDES: *Monroe*, *Sherlock*, *Casualty*, *The Hollow Crown*. FILM: *Stutterer*.

KEITH OSBORN (Sir Stephen Scroop/Abbot/Archbishop of York/Sheriff/Lord Scroop/Montjoy)
RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *The Two Gentlemen of Verona*, *Richard II* (Stratford/Barbican, London), *A Midsummer Night's Dream*, *Hamlet*, *Love's Labour's Lost*, *Antony and Cleopatra*, *Julius Caesar*, *Thomas More*, *A New Way to Please You*, *Sejanus: His Fall*, *Speaking Like Magpies*, *Measure for Measure*, *The Taming of the Shrew*, *The Tamer Tamed*, *Cymbeline*, *The Roman Actor*, *Edward III*, *The Island Princess*, *Eastward Ho!*, *Hamlet*, *The Comedy of Errors*, *The Dillan*, *Othello*, *Melons*, *Il Candelaio*, *Real Dreams*.
UNDERSTUDY: Duke of York/Lord Chief Justice/Traveller/Justice Silence/Archbishop of Canterbury/Erpingham. THEATER INCLUDES: *Anjin: The Shogun and the English Samurai* (Sadler's Wells/Japan); *The White Devil* (Lyric Hammersmith); *The Deep Blue Sea* (Royal Lyceum Edinburgh); *Hamlet* (Greenwich/West Yorkshire Playhouse); *Uncle Vanya*, *Hated Nightfall*, *Victory*, *Ego in Arcadia* (The Wrestling School); *Great Expectations* (Salisbury Playhouse); *Doctor Faustus* (Greenwich); *Noises Off*, *The Merchant of Venice* (Manchester Library Theatre); *Macbeth*, *A Midsummer Night's Dream*, *The Boys From Syracuse* (Regent's Park Open Air Theatre); *The Clink* (Paines Plough/UK and European tours); *Galileo* (Manchester Contact); *Roots* (National Theatre/tour/Cottesloe); *As You Like It* (Karlsruhe Festival); *Macbeth* (Wolsey, Ipswich); *Julius Caesar*, *French Without Tears* (Derby Playhouse). TV INCLUDES: *Father Brown*, *Doctors*, *Hamlet*, *The Bill*, *Come Fly with Me*, *My Dad's the Prime Minister*, *The Buddha of Suburbia*, *London's Burning*, *Roots*, *Casualty*. RADIO INCLUDES: *The Luneburg Variation*, *Figaro Gets Divorced*.

SARAH PARKS (Duchess of York/Mistress Quickly)
RSC: *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End). UNDERSTUDY: Duchess of Gloucester/Lady-in-Waiting/Queen Isobel.
THEATER INCLUDES: *Time of My Life*, *Arrivals and Departures* (Stephen Joseph/New York/tour); *Absurd Person Singular*, *Marlene* (Stephen Joseph); *Wind in the Willows*, *When We Are Married* (York); *Independent Means*, *Pygmalion*

(Manchester Library Theatre); *Oedipus*, *The Crack'd Pot*, *The Comedy of Errors*, *Twelfth Night*, *Richard III* (Northern Broadsides); *Pub Quiz is Life*, *Funny Turns*, *Men of the World*, *Crown Prince*, *Our House* (Hull Truck); *Off Out* (Hull Truck/Edinburgh/Riverside Studios. Fringe First winner); *Jump to Cow Heaven* (Edinburgh/Riverside Studios. First of the Firsts winner); *Mother Courage* (National Theatre); *Macbeth* (Regent's Park Open Air Theatre); *Having a Ball* (Liverpool/Comedy Theatre). TV INCLUDES: *Exile*, *Scott and Bailey*, *Mrs. In-Betweeny*, *Outlaws*, *Fat Friends*, *The Street*, *Shameless*, *Blue Murder*, *Coronation Street*, *Emmerdale*. FILM INCLUDES: *Best Laid Plans*, *The Darkest Day*, *Panic Button*.

LEIGH QUINN (The Queen/Prostitute/Wart/Alice)
RSC: *Henry V* (Stratford), *FE The Famous Victories of Henry V*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *The Two Gentlemen of Verona*. UNDERSTUDY: Groom/Lady Percy/Lady Mortimer/Lady Northumberland/Page/Duke of Gloucester/Duke of Bedford/Rambures/Mistress Quickly. TRAINED: Bristol Old Vic Theatre School. THEATER INCLUDES: *Captain Flinn and the Pirate Dinosaurs* (Speigelent, Edinburgh); *The Low Road* (Royal Court); *The Marvellous Imaginary Menagerie* (Les Enfants Terribles); *Dancing at Lughnasa* (Tobacco Factory); *Time and the Conways* (Circomedia); *Tom Jones* (UK tour). THEATER WHILE TRAINING: *Hamlet*, *Three Sisters*, *King Lear*. TV INCLUDES: *Case Histories*, *Best of Men*, *Stakeout*, *Hedz* (BAFTA award). FILM INCLUDES: *Mad Bear and the Office Girl*, *Eight Minutes Idle*, *I Am Me* (PACE). RADIO/VOICEOVER INCLUDES: *Aardman Tate Movie Project* (Children's BAFTA award), *Children in Need*, *All the Milkman's Children*, *The Fred MacAuley Show*.

JOSHUA RICHARDS (Gardener/Welsh Captain/Bardolph/Owen Glendower/Fluellen)
RSC: *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *The Canterbury Tales* (Stratford/UK tour/Spain/Washington DC/West End), *As You Like It*, *Henry V*, Olivier Award-winning Jacobean season: *Edward III*, *The Roman Actor*, *Eastward Ho!*, *Henry IV Part II*, *Hamlet* (RSC Fringe).
UNDERSTUDY: Lord Marshall/Sir John Falstaff.
THEATER INCLUDES: *The Winslow Boy*, *Roots*, *Macbeth*, *Mary Stuart*, *The Taming of the Shrew*, *Troilus and Cressida* (Clwyd Theatr Cymru); *Anjin: The Shogun and the English Samurai* (Sadler's Wells/Japan); *Brighton Rock* (Almeida); *Richard III*,

Twelfth Night, *The Passion* (Northern Broadsides); *20,000 Leagues Under the Sea*, *Sold* (Hull Truck); *South Pacific* (UK tour/Japan); *Playing Burton* (UK/international tours). TV INCLUDES: *Downton Abbey*, *High Hopes*, *Trial and Retribution*, *Mind Games*, *The Vision*, *Heartbeat*. FILM INCLUDES: *Playing Burton* (BAFTA Cymru winner 2014 Best Feature), *Troy*, *New World*, *Dr. Sleep*, *Very Annie Mary*, *Devil's Bridge*, *Panic Button*, *Viking – The Darkest Day*, *Rancid Aluminium*, *The Lighthouse*. RADIO INCLUDES: *The Richard Burton Diaries*, *The Tempest*, *Wormwood*, *Words and Music*.

ANTONY SHER (Sir John Falstaff) RSC: Associate Artist. Includes: *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Critics Circle Award: Best Shakespeare Performance), *The Tempest*, *Othello*, *The Malcontent*, *The Roman Actor*, *Macbeth*, *The Winter's Tale*, *Cyrano de Bergerac*, *Tamburlaine the Great*, *Travesties*, *Singer*, *Hello and Goodbye*, *The Revenger's Tragedy*, *The Merchant of Venice*, *Richard III* (Evening Standard Best Actor), *Red Noses*, *Astonish Me*, *Maydays*, *Tartuffe*, *Molière*, *King Lear*. As director: *Breakfast with Mugabe*. THEATER INCLUDES: *The Captain of Kopenick*, *Travelling Light*, *Primo* (in New York: Drama Desk and Outer Critic Circle Best Solo Performance), *Stanley* (Olivier Best Actor), *Titus Andronicus*, *Uncle Vanya*, *The Resistible Rise of Arturo Ui*, *True West* (National Theatre); *Hysteria* (Bath Theatre Royal/Hampstead); *Broken Glass* (Vaudeville/Tricycle); *An Enemy of the People* (Sheffield Crucible); *I.D.* (Almeida); *Torch Song Trilogy* (Albery. Olivier Best Actor); *Goose-Pimples* (Hampstead/Garrick); *Cloud Nine*, *Prayer for My Daughter*, *The Glad Hand*, *Teeth n' Smiles* (Royal Court); *John*, *Paul*, *George*, *Ringo and Bert* (Liverpool Everyman/Lyric). TV INCLUDES: *The Shadowline*, *God on Trial*, *Primo*, *Home*, *The Jury*, *Macbeth*, *The Moonstone*, *Genghis Cohn*, *Changing Step*, *The Land of Dreams*, *Tartuffe*, *Molière*, *The History Man*, *Collision Course*, *Cold Harbour*. As writer: *Changing Step*. FILM INCLUDES: *War Book*, *Churchill: The Hollywood Years*, *Shakespeare in Love*, *Mrs. Brown* (Evening Standard Peter Sellers Film Award), *Alive and Kicking*, *The Wind in the Willows*, *The Young Poisoner's Handbook*, *Erik the Viking*, *Shadey*. WRITING INCLUDES: Theater journals *Year of the King*, *Woza Shakespeare!* (co-written with Gregory Doran), and *Year of the Fat Knight: The Falstaff Diaries*; novels *Middlepost* and *Cheap Lives*; plays *I.D.* (Almeida), *Primo* (National Theatre/Broadway) and *The Giant* (Hampstead); autobiography *Beside Myself*; painting and drawings, *Characters*. ART

EXHIBITIONS: Barbican, London Jewish Cultural Centre, National Theatre, Sheffield Crucible, Coventry Herbert Gallery. OTHER: Knighted for services to Acting and Writing in 2000.

DAVID TENNANT (King Richard II) RSC: Associate Artist. *Richard II* (Stratford/Barbican 2013); *Hamlet* (Critics' Circle award), *Love's Labour's Lost*, *Romeo and Juliet*, *The Rivals*, *The Comedy of Errors* (Ian Charleson award commendation), *As You Like It*, *The General from America*, *The Herbal Bed*. THEATER INCLUDES: *Much Ado About Nothing* (Wyndham's); *Look Back in Anger* (CATS award. Royal Lyceum); *The Pillowman*, *What the Butler Saw* (National Theatre); *Lobby Hero* (Donmar/New Ambassador's); *Push Up* (Royal Court); *Comedians* (Oxford Stage Co); *King Lear*, *An Experienced Woman Gives Advice* (Royal Exchange); *Vassa* (Almeida/Albery); *The Real Inspector Hound*, *Black Comedy* (Warehouse Productions); *Hurlyburly* (Queen's); *The Glass Menagerie* (Dundee Rep). TV INCLUDES: *Jessica Jones*, *Gracepoint*, *Doctor Who: 50th Anniversary Special*, *The Escape Artist*, *Broadchurch* (TV Choice award), *Spies of Warsaw*, *True Love*, *The Politician's Husband*, *United*, *Single Father* (TV Choice award), *Doctor Who* (NTA, TV Choice, TV Times and BAFTA Cymru awards), *Einstein and Eddington*, *Learners*, *Recovery*, *Casanova*, *Secret Smile*, *Blackpool*, *He Knew He Was Right*, *People Like Us*, *Randall and Hopkirk (Deceased)*, *The Bill*, *Takin' Over the Asylum*, *Rab C Nesbitt*. FILM INCLUDES: *What We Did On Our Holiday*, *Nativity 2*, *Pirates! In an Adventure with Scientists*, *The Decoy Bride*, *Fright Night*, *Glorious 39*, *St. Trinian's II*, *Harry Potter and the Goblet of Fire*, *Bright Young Things*, *The Last September*, *Los Angeles without a Map*. RADIO INCLUDES: *Twelfth Night*, *Kafka the Musical* (Audio Drama award).

SIMON THORP (Lord Marshall/Earl of Salisbury/Sir Walter Blount/Lord Chief Justice/King of France) RSC: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *The Heresy of Love*, *Written on the Heart* (Stratford/Duchess), *Measure for Measure* (Peter Hall Company). UNDERSTUDY: *Keeper/King Henry IV/Lord Scroop/MacMorris*. THEATER INCLUDES: *The Rise and Fall of Little Voice* (Giddy Ox tour); *The Constant Wife* (Salisbury Playhouse); *The Country, Victory* (Arcola); *Our Country's Good* (Watermill); *War and Peace*, *Madame Bovary*, *After Mrs. Rochester* (Shared Experience/West End/Australia/New Zealand); *Measure for Measure* (Theatre Royal, Bath); *Messiah* (Steven Berkoff); *Sense and*

Sensibility (Northcott); *The Herbal Bed, Puss in Boots* (Manchester Library Theatre); *A Midsummer Night's Dream* (London Bubble); *Angels and Demons* (Besht Tellers/Tricycle); *Beauty and the Beast, Just So Stories* (Polka); *The Message, The Town That Went Mad Manifesto, Medea Sexwar* (Volcano Theatre Company); *16 Truths per Second* (Teater Tango, Denmark); *Boadicea – The Red Bellied Queen* (Foursight); *Two Times Table* (I.O.U. Theatre); *Gary the Thief* (The Wilde Players). TV INCLUDES: *Lucan, EastEnders, Casualty, 30 and Counting, Father Brown, A Cop in Paris, Sherlock, Luther, Lip Service, Doctors Law and Order UK, Waking the Dead, Jekyll, Mayo, WWII – Behind Closed Doors, Black Death, Dream Team, Sedgefield Park*. FILM INCLUDES: *Confections of a Discarded Woman, Mercenaries, Witchville, Killing Joe* (short).

OBIOMA UGOALA (Keeper/Vintner/Ostler/Fang/Bullcalf/Grey/Gower) RSC: *Henry V* (Stratford), *The Merry Wives of Windsor, The Mouse and His Child*. UNDERSTUDY: Thomas Mowbray/Gardener/Vernon/Sheriff/Chamberlain/Earl of Warwick/Nym/King of France. THEATER INCLUDES: *Holy Warriors, Antony and Cleopatra* (Shakespeare's Globe); *The Jungle Book, Crime and Punishment* (Glasgow Citizens); *Neighbors* (HighTide/Nuffield); *The Physicists* (Donmar). THEATER WHILE TRAINING: *The Changeling, Medea, Black Battles with Dogs, The Recruiting Officer, The Two Gentlemen of Verona, Fuenteovejuna, Paradise Lost*. TV INCLUDES: *High Society's Favourite Gigolo, Doctors*. FILM: *Beauty and the Beast*.

ANDREW WESTFIELD (Lord Willoughby/Earl of Westmorland/Macmorris/Court) RSC: *Henry V* (Stratford). UNDERSTUDY: Earl of Northumberland/Earl of Douglas/Pistol/Bates. THEATER INCLUDES: *The Silver Tassie, Henry IV Parts I and II, His Dark Materials, Edmond, His Girl Friday, The Duchess of Malfi, A Streetcar Named Desire, No Man's Land* (National Theatre); *Henry V, Cyrano de Bergerac, Harvey* (Manchester Royal Exchange); *Wallenstein, The Grapes of Wrath* (Chichester Festival Theatre); *The Diary of Anne Frank* (York Theatre Royal/ETT tour); *Art* (West End); *Blood Brothers* (West End/UK tour); *The Tempest* (Theatre Royal); *As You Like It* (Chester Open Air Theatre); *April in Paris* (Perth/Tron, Glasgow); *Kes, Perfect Pitch* (Derby Theatre). TV INCLUDES: *Home Fires, Cucumber, The Musketeers, Downton Abbey, Cranford, Lark Rise to Candleford, Silent Witness, Hustle, The Fall, Constantine, Wire in the Blood, City Lights, The Royal, Coronation Street, EastEnders, Casualty,*

The Quest, Doctors. FILM INCLUDES: *The Last Legion, Rolling Steel*. RADIO INCLUDES: *Brief Lives, Anne of Five Towns, Market, Stone, Buffalo Bill, I.D., Confessions of a Medium, The Wonderful Wizard of Oz, The Other Man, Ring Around the Bath, The Changing, The Papers of AJ Wentworth, The Man Who Jumped From Space*.

SIMON YADOO (Lord Ross/Lord Randolph/Chamberlain/Mouldy/Earl of Cambridge/Jamy/Michael Williams) RSC: *Henry V* (Stratford), *FE The Famous Victories of Henry V, Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *The Two Gentlemen of Verona*. UNDERSTUDY: Henry Bolingbroke/Bardolph/Franklin/Owen Glendower/Sir John Coleville/Fluellen. THEATER INCLUDES: *I Wish to Die Singing* (Finborough Theatre); *Melmoth the Wanderer* (Assembly Rooms/Welsh/Irish tour); *Short and Stark: Joel Horwood, Eulogy* (Southwark Playhouse); *Scoop* (Lyric Hammersmith/Latitude Festival); *The Hospital at the Time of the Revolution, Little Madam* (Finborough); *Damned by Despair* (National Theatre); *The Taming of the Shrew, The Tempest* (GB Theatre Co/UK and Norway tour); *2401 Objects* (Analogue Productions); *Happiness* (Edinburgh Playhouse); *My Family and Other Animals* (York Theatre Royal); *Emma Thompson Presents Fair Trade* (UK tour); *The Real Thing* (Old Vic); *Three Men in a Boat* (Bury St. Edmunds Theatre Royal); *Richard III, Demi Monde, The Half Life of William Morris, Oliver Twist, La Ronde* (Love and Madness/Riverside Studios); *Dogfight* (Arcola); *Romeo and Juliet, Twelfth Night* (UK and Irish tour); *Resistance* (international tour). TV: *Bedlam*. FILM INCLUDES: *The Muppets Again, The Constant Gardener, Frequencies, Feet, Green*. RADIO INCLUDES: *The Guns of Adam Riches, Macbeth*.

CHILDREN

FISHER COSTELLO-ROSE (Page) RSC: *Oppenheimer* (West End). TRAINING: GSA, Guildford; Jackie Palmer Agency. TV: *So Awkward*.

JAKE MEADS (Page) RSC: RSC debut. TRAINING: Stagecoach. THEATER INCLUDES: *The King and I* (New Victoria, Woking); *Snow White and the Seven Dwarfs* (First Family Entertainment); *La Bohème, Nabucco* (Richmond Theatre). TV INCLUDES: *Kushaboom, The Big Fat Quiz of the Year, Let's Play, The Queen's Diamond Jubilee*. Meads has appeared in ads for B&Q, Tesco, Barclays, Toyota, and Kellogg's.

CREATIVES

MICHAEL ASHCROFT (Movement Director) RSC: Associate Artist. *Henry V* (Stratford), *Wendy & Peter Pan* (2015, 2013), *The Christmas Truce*, *The Witch of Edmonton*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *Cardenio*, *A Midsummer Night's Dream*, *Hamlet*, *Love's Labour's Lost*, *The Merchant of Venice*, *The Roman Actor*, *The Taming of the Shrew*, *The Tamer Tamed*, *Measure for Measure*, *Richard III*, *All's Well That Ends Well*, *Othello*, *A Midsummer Night's Dream*, *A New Way to Please You*, *Believe What You Will* (associate director), *Sejanus: His Fall*, *Speaking Like Magpies*, *The Canterbury Tales*, *Antony and Cleopatra*, *Julius Caesar*, *The Tempest*, *Merry Wives the Musical*, *Macbeth*, *The Comedy of Errors*. WORK AS A PERFORMER INCLUDES: *The Power of Yes* (National Theatre); DV8's *Enter Achilles* (world tour); ManAct's *The Sweatlodge*, *We Want God Now* (European tours); *The Kosh's Dinner Dance* (UK/European tour); and his own one-man shows *The Crooner*, *Ropeman*, and *Le Baton*. He was also part of Johnny Hutch's acrobatic troupe *The Halfwits*. WORK AS MOVEMENT DIRECTOR INCLUDES: *Les Misérables* (UK 25th Anniversary tour/Broadway 2014/ Cameron Mackintosh); *Henry V* (Michael Grandage Co); *Life Is a Dream* (Donmar Warehouse); *Resurrection Blues* (Old Vic); *Nakamitsu* (Gate, Joint Director); *Dirty Dancing* (Playful Productions); *The Blue Room* (West End); *Three Sisters*, *A Christmas Carol* (Chichester); *The Contractor*, *Serjeant Musgrave's Dance*, *Singer* (Oxford Stage Co); *The Comedy of Errors*, *The Romans in Britain* (Sheffield Crucible). He was artistic director of his own physical theater company *Slack Dance*, 1994—99, touring nationally and internationally. Ashcroft was artistic director of *Germinal – a new musical* in Seville, Spain. OPERA INCLUDES: *Così fan tutte* (ENO); *The Cunning Little Vixen* (Glyndebourne 2016). FILM INCLUDES: *Richard II*, *Hamlet*. Ashcroft was nominated for a Helpmann Award in Australia, 2015.

GREGORY DORAN (Director) RSC: Artistic Director. *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End), *The Witch of Edmonton*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *Julius Caesar* (Stratford/UK tour/Russia/ BAM/Ohio), *The Orphan of Zhao*, *Written on the Heart*, *Cardenio*, *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*, *A Midsummer Night's Dream*, director of 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*, *King John*, *All is True (Henry VIII)*, *As You Like It*, *The Merchant of Venice*, *Oroonoko*, *The Odyssey*, director of Jacobean Season 2002 (Olivier Award for Outstanding Achievement of the Year 2003). THEATER INCLUDES: *The Giant* (Hampstead); *The Merchant of Venice*, *Anjin: The Shogun and the English Samurai* (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); *Long Day's Journey into Night*, *Waiting for Godot*, *The Norman Conquests* (Nottingham Playhouse). TV INCLUDES: Michael Wood's *In Search of Shakespeare*, *Midsummer Night's Dreaming*. FILM INCLUDES: *Julius Caesar*, *Hamlet*, *Macbeth*. WRITING INCLUDES: *Shakespeare's Lost Play: Re-imagining Cardenio*, *The Shakespeare Almanac*, *Woza Shakespeare!* (with Antony Sher).

GARETH ELLIS (Music Director) RSC: *Henry IV Parts I and II*, *Richard II* (Barbican, London), Newcastle productions of *Hamlet*, *As You Like It* and *All's Well That Ends Well*; *The Merry Wives of Windsor*, *King John*, *Much Ado About Nothing* (Novello). TRAINED: Royal Welsh College of Music and Drama. THEATER INCLUDES: As musical director: Ellis has worked with companies as varied as National Youth Music Theatre, the International Festival of Musical Theatre (Cardiff), Chichester Festival Theatre and Music Theatre for Youth (Belfast). He has worked on many West End musicals including: *Chicago*, *Wicked*, *Spamalot*, *Avenue Q*, *Les Misérables*, *Evita*, *Fame*, *Jerry Springer – The Opera*, *Miss Saigon*, and *Chitty Chitty Bang Bang*. He is a founder director of both Focus Theatre Company and Jest End Productions. As composer: *Twelfth Night*, *Aladdin*, *Sleeping Beauty*, *Jack and the Beanstalk* (Everyman Theatre, Cheltenham). TV INCLUDES: As musical director and vocal consultant: *Songs of Praise*, *Large*, *High Hopes*. OTHER WORK: Ellis is an experienced technical singing teacher and voice coach, and has worked with many leading figures in both musical theater and opera including

Rebecca Evans, Bryn Terfyl, Charlotte Church, and Ruthie Henshall. He has also performed piano concertos by Rachmaninov, Saint-Saëns, Grieg, and Gershwin, and has worked on international cruise ships as both a cabaret and classical pianist.

PAUL ENGLISHBY (Composer) RSC: Associate Artist. *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *The Orphan of Zhao*, *Written on the Heart*, *Cardenio*, *Twelfth Night*, *A Midsummer Night's Dream*, *Hamlet*, *Love's Labour's Lost*, *Merry Wives the Musical*, *Coriolanus*, *Sejanus: His Fall*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *The Tamer Tamed*, *All's Well That Ends Well*, *Much Ado About Nothing*, *The Merchant of Venice*. TRAINED: Englishby studied composition at Goldsmiths College and the Royal Academy of Music. THEATER AND DANCE INCLUDES: *Skylight*, *The Audience* (West End/Broadway); *A Taste of Honey*, *Emil and the Detectives* (National Theatre); *Di and Viv and Rose*, *The Giant* (Hampstead); *No Quarter*, *Sugar Mummies*, *Blood* (Royal Court); *Hedda Gabler* (Old Vic); *South Downs/The Browning Version* (Chichester/West End); *Marianne Dreams*, *Childrens' Children* (Almeida); *The House That Will Not Stand*, *Red Velvet*, *Fabulation* (Tricycle); *Bedroom Farce* (West End); *Three Sisters*, *Romeo and Juliet* (Chichester); *Les Grandes Bals de Legende* (Buckingham Palace/abroad); *Pleasure's Progress*, *The Thief of Baghdad* (Royal Opera House). TV INCLUDES: *The Musketeers*, *Luther*, *Undeniable*, *The Great Train Robbery: The Robber's Tale*, *The Guilty*, *Good Cop*, *A Mother's Son*, *Inside Men*, *Outcasts*, *Hamlet*, *Hidden Voices*, *Living with the Enemy*, *Human Jungle*, *Pictures on the Piano*, *The Score*, *The History of Football*. FILM INCLUDES: *A Royal Night Out*, *Salting the Battlefield*, *Turks and Caicos*, *Sunshine on Leith*, *Page Eight*, *An Education*, *An Englishman in New York*, *Miss Pettigrew Lives for a Day*, *Magicians*, *Coffetti*, *Ten Minutes Older*, *The Cello*, *Death of the Revolution*, *The Enlightenment*. He is the recipient of an Emmy Award, two ASCAP awards, and has been nominated for BAFTA and Ivor Novello Awards.

OWEN HORSLEY (Associate Director) RSC: *Henry V* (Stratford), *A Midsummer Night's Dream* (Stratford/Garsington Opera at Wormsley/Southbank Centre), *FE The Famous Victories of Henry V*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican,

London). TRAINED: Drama Centre London. THEATER INCLUDES: In 2008 Horsley formed Eyestrings Theatre Company with his production of Christopher Marlowe's *Edward II* at St. Andrew's Crypt in Holborn. Further work with Eyestrings includes *In Bed with Messalina* (Courtyard), *See What I See* (St. Clement's Mental Hospital) and *The Duchess of Malfi* (Southwark Playhouse/UK tour). Horsley is an associate director for Cheek by Jowl. He was assistant director to Declan Donnellan on *The Changeling* (2006), *Cymbeline* (2007), *Troilus and Cressida* (2008), *Macbeth* (2009—10) and *'Tis Pity She's a Whore* (2011), becoming associate director in 2010. Horsley co-directed the 2013 tour of *'Tis Pity*. Other directing credits include *Outside on the Street* (Edinburgh Fringe/Arcola); *Antony and Cleopatra*, *Lysistrata*, *As You Like It* (Guildhall School of Music and Drama); *Hungry Heart* (RADA). He also works extensively in Europe. He has led workshops in Spain, Italy, Luxembourg, and France. His first Spanish production, *The Malcontent*, opened at the Almagro Festival in August 2011 before transferring to Madrid.

TERRY KING (Fight Director) RSC: *Henry V* (Stratford), *Death of a Salesman* (Stratford/West End), *The Witch of Edmonton*, *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *FE The Taming of the Shrew*, *Wendy & Peter Pan*, *Richard II*, *Coriolanus*, *Julius Caesar*, *Macbeth*, *Othello*, *Romeo and Juliet*, *As You Like It*, *Henry VI Parts I, II, and III*, *Hamlet*, *Dunsinane*, *Pericles*, *Richard III*, *Morte d'Arthur*, *A Midsummer Night's Dream*, *The Gunpowder Season*, *Singer*, *Cymbeline*. THEATER INCLUDES: *His Dark Materials*, *The Murderers*, *Fool for Love*, *Edmund*, *The Duchess of Malfi*, *King Lear*, *Henry V*, *Scenes From the Big Picture*, *Elmina's Kitchen*, *The White Guard*, *Henry IV Parts I and II* (National Theatre); *Macbeth* (Manchester International Festival); *The Shawshank Redemption* (Edinburgh Festival); *An Inspector Calls* (West End/tour); *Festen*, *Of Mice and Men*, *On an Average Day* (West End). MUSICALS AND OPERAS INCLUDE: *Porgy and Bess* (Glyndebourne); *Otello* (WNO); *Carmen* (ENO); *Don Carlos* (ROH); *Billy Elliot the Musical*, *Chitty Chitty Bang Bang*, *Lord of the Rings the Musical*, *Jerry Springer the Opera*, *Martin Guerre*, *Dirty Dancing*, *Zorro the Musical*. TV INCLUDES: *The Bill*, *EastEnders*, *Casualty*, *Fell Tiger*, *A Kind of Innocence*, *Fatal Inversion*, *The Mayor of Casterbridge*, *Broken Glass*, *Scolds Bridal*, *Rock Face*, *Blue Dove*, *Broken Glass*, *Nerys Glas*, *The Widowing of Mrs. Holroyd*.

STEPHEN BRIMSON LEWIS (Set Designer)

RSC: Associate Artist. *Henry V* (Stratford), *Volpone*, *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *Antony and Cleopatra*, *Julius Caesar*, *Merry Wives the Musical*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *Othello*, *Believe What You Will*, *The Taming of the Shrew*, *The Tamer Tamed*, *Timon of Athens*, *Macbeth*, *King John*, *Much Ado About Nothing*. THEATRE INCLUDES: *The Lion in Winter*, *The Tempest*, *Flarepath* (West End. Trevor Nunn season); *Waiting for Godot* (West End/Broadway/UK/international tour); *An Ideal Husband*, *Ghosts*, *Becket*, *Design for Living* (Olivier Award), *Arsenic and Old Lace* (West End); *Acorn Antiques the Musical*, *Dirty Dancing* (West End/international/UK tour); Stephen Fry's *Cinderella* (Old Vic); *No Man's Land*, *Indiscretions* (Tony Award nominations for Scenic Design and Costume Design), *Rose* (Broadway); *Les Parents Terribles* (Olivier Award), *A Little Night Music*, *Private Lives*, *Marat/Sade*, *Inadmissible Evidence*, *Once in a While the Odd Thing Happens*, *Uncle Vanya*, *Mrs. Klein*, *American Clock* (National Theatre); *Heartbreak House*, *The Master Builder*, *Separate Tables*, *Racing Demon* (Chichester); *A Chorus Line*, *High Society* (Sheffield); *Arcadia* (Bristol/Birmingham); *The Illusion*, *Dreaming* (Royal Exchange); *Julius Caesar* (Young Vic/Tokyo). OPERA INCLUDES: Productions for WNO, Royal Opera House, Deutsche Staatsoper, Sydney Opera House, Vienna State Opera, and Monte Carlo Opera. FILM INCLUDES: *Bent*, *Macbeth*.

TIM MITCHELL (Lighting Designer) RSC: Associate

Artist. Mitchell has lit over 40 productions, most recently *Henry V* (Stratford), *Volpone*, *Death of a Salesman* (Stratford/West End), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London), *Richard II* (Stratford/Barbican, London), *The Orphan of Zhao*, *Written on the Heart*, *The City Madam*, *Cardenio*, *Morte d'Arthur*, *Love's Labour's Lost*, and *Hamlet*. THEATER INCLUDES: *Anything Goes* (also UK tour), *My Fair Lady*, *Racing Demon* (Sheffield Theatres); *Dangerous Corner* (UK tour); *Taken at Midnight*, *Amadeus*, *Guys and Dolls* (Chichester); *Pressure* (Lyceum Edinburgh/Chichester); *Of Mice and Men* (West Yorkshire Playhouse); *Gaslight* (Salisbury); *Nut* (National Theatre Shed); *A Chorus of Disapproval* (West End); *Goodnight Mister Tom*; *Yes*, *Prime Minister*; *The Resistible Rise of Arturo Ui*; *Rosencrantz*

and Guildenstern Are Dead; *Singin' in the Rain* (West End/Chichester); *The Lion, the Witch and the Wardrobe* (Kensington Gardens); *The Sound of Music* (Regent's Park); *Crazy for You* (Regent's Park/West End); *Lend Me a Tenor* (West End/Plymouth); *Kiss Me, Kate* (Old Vic/Chichester); *The Winslow Boy* (Old Vic); *Filumena*, *The Knot of the Heart* (Almeida); *Merrily We Roll Along* (Donmar); *A Human Being Died That Night* (Hampstead/South Africa); *Hamlet* (Japan/Sadler's Wells); *Dirty Dancing* (West End/ Canada/Europe/USA/South Africa/Asia); *Sleeping Beauty* (New York/Barbican/Young Vic); *Henry IV Parts I and II* (Washington Shakespeare); *The Play What I Wrote* (Broadway/West End); *Noises Off* (Broadway/ West End); *The Pajama Game* (West End/ Toronto). OPERA/ BALLET: Productions for ENO, NBT, WNO, Scottish Ballet, Mariinsky Ballet (Russia), Opera North, WNO, Scottish Ballet, ROH, Birmingham Royal Ballet, and Northern Ballet.

MARTIN SLAVIN (Sound Designer) RSC DESIGNS

INCLUDE: *Henry V* (Stratford), *Henry IV Parts I and II* (Stratford/UK tour/ Barbican, London), *Richard II* (Stratford/Barbican, London), *A Midsummer Night's Dream*, *The Changeling*, *After Easter*, *The General from America*, *Henry VIII*, *Krapp's Last Tape*, *Goodnight Children Everywhere*, *Oroonoko*, *As You Like It*, *King John*, *Jubilee*, *The Jacobean Season* (Stratford/West End), *The Taming of the Shrew*, *The Tamer Tamed* (US/West End), *Richard III*, *Othello*, *The House of Desires*, *The Two Gentlemen of Verona*, *Julius Caesar*, *A Midsummer Night's Dream*, *Sejanus: His Fall*, *Breakfast with Mugabe*, *Antony and Cleopatra*, *Coriolanus*, *The Penelopiad*, *Love's Labour's Lost*, *Twelfth Night*, *The Winter's Tale*, *Cardenio*, *The Homecoming*, *The Orphan of Zhao*.

JOHN C. McNAMARA (American Stage Manager)

has stage managed professionally for the last 30 years. Projects have included plays and musicals for Broadway, tours, regional theater, and international festivals, with productions originating in the US, Europe, Australia, and India. Highlights include *Julius Caesar* (Royal Shakespeare Company), *The Caretaker* (with Jonathan Pryce), *August Osage County* (with Estelle Parsons), *A Midsummer Night's Dream* (all-Indian production), *The Importance of Being Earnest* (with Lynn Redgrave; Sir Peter Hall, director), and *As You Like It* (with Rebecca Hall).

Artistic Director
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Senior Lighting Technician
JACK CHAMPION

Music Operations Manager
RICHARD SANDLAND

Executive Director
CATHERINE MALLYON

Event Manager
NICOLA CLEMENTS

Chaperone
SARAH SECCOMBE

Deputy Artistic Director
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Senior Sound Technicians
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JACQUI O'HANLON

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