

RSC

ROYAL
SHAKESPEARE
COMPANY

SUPPORTERS NEWS

SEPTEMBER 2015



SUPPORTERS PRIORITY BOOKING OPEN FOR STRATFORD-UPON-AVON AND LONDON BARBICAN

ARTISTS CIRCLE > ONLINE and PHONE booking opens 16 September 2015 ■ TELEPHONE 01789 272234

PATRONS GOLD > ONLINE and PHONE booking opens 16 September 2015 ■ TELEPHONE 01789 272283

PATRONS SILVER > ONLINE and PHONE booking opens 16 September 2015 ■ TELEPHONE 01789 272318

SHAKESPEARE CIRCLE > ONLINE and PHONE booking opens 17 September 2015 ■ TELEPHONE 01789 403438

NEW EVENTS CALENDAR ENCLOSED

CELEBRATING OUR HOUSE PLAYWRIGHT

Shakespeare will always be at the centre of what we do. We have already made the commitment to produce the entire Shakespeare canon on the main stage, and I hope that our supporters will join us on that journey through his plays.

I want to give people the strongest possible reasons to visit us in Stratford-upon-Avon, Shakespeare's home town, and restate our commitment to Shakespeare at the core of our work, putting his plays in conversation with each other and with the work of other classical writers and today's playwrights.

I chose to direct *Death of a Salesman* this year because I think we should look at other great plays that stand up alongside Shakespeare, and that play acts as a companion piece to *King Lear* which I will direct in 2016.

I want to offer the opportunity to our supporters to access the extraordinary world that Shakespeare opens up to you and that stays with you throughout your life. We are determined to make Stratford-upon-Avon the place to be in this special anniversary year of 2016, and I hope that there will be something for you in our Summer Season.

THE SHAKESPEARE SHOW

2016 is a remarkable year. It is 400 years since our house playwright, William Shakespeare died. Join us for the Shakespeare Birthday Celebrations on 23 April as the town comes together to celebrate its most famous son. Mimbire will create a breathtaking Acrobatic performance inspired by the timelessness of Shakespeare's stories on the Bancroft Gardens, alongside the traditional pageantry and family activities.

There will be a special celebratory evening in the Royal Shakespeare Theatre, which will be broadcast live on BBC2. Owing to the live filming this event is not ticketed, but there will be a ballot for a chance to attend, details of which will be announced in the New Year.

We will end the day with a spectacular free fireworks display for all.



SUMMER 2016

Simon Godwin (*The Two Gentlemen of Verona* 2014) will direct *Hamlet* and we are very excited to announce that Paapa Essiedu will play the title role. Paapa played Fenton in our most recent *The Merry Wives of Windsor* and a stunning *Romeo* at the Tobacco Factory in Bristol earlier this year.

There has not been a production of *Cymbeline* on the main stage for many years. Working through the canon over the next few years allows us to give weight and scale to lesser known Shakespeare plays. Melly Still, who is directing, has had many recent successes at the National Theatre. She has wanted to direct *Cymbeline* for some time and I really liked her approach to the play at a recent workshop.

King Lear was to be the first production that Antony Sher and I planned to work on together when I took over as Artistic Director. I was not the director originally slated for *Death of a Salesman* and the story of how he came to play Falstaff is now vividly retold in his book, *The Year of the Fat Knight*. Further details of *King Lear* and the remaining 2016 productions will be in a future newsletter.

SWAN THEATRE

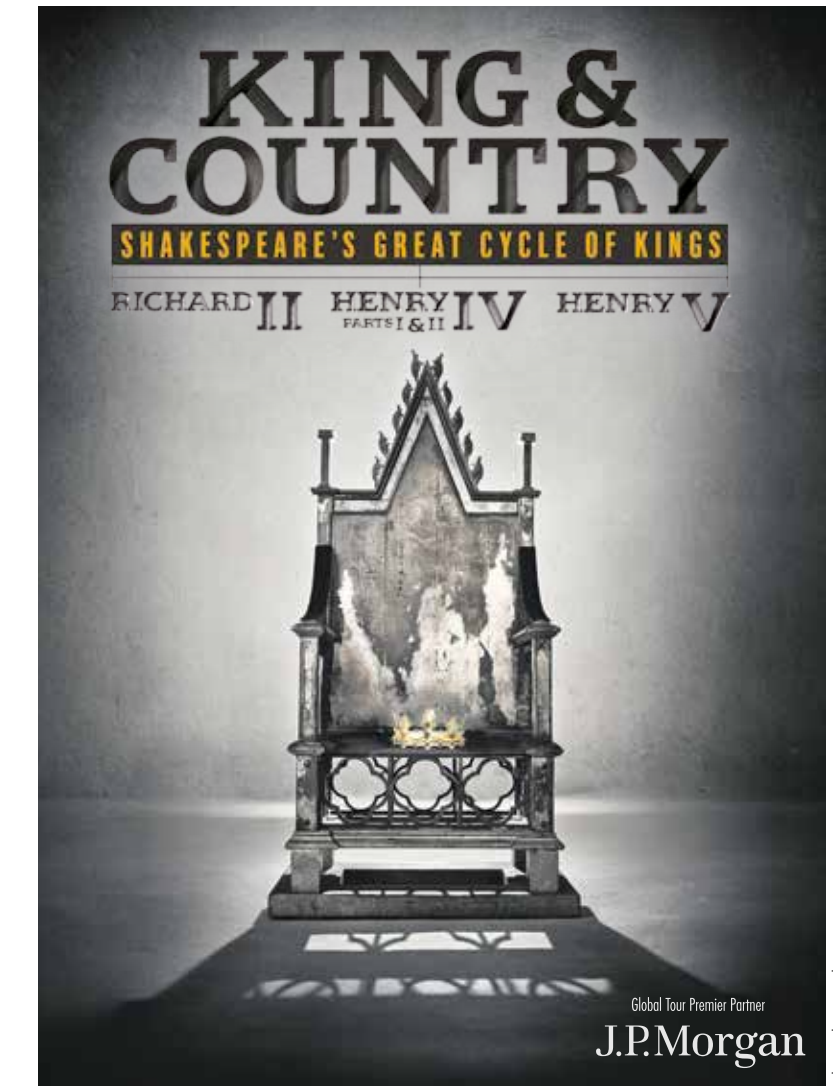
I enjoy working with directors whose approach is radically different from my own, so I really look forward to Maria Aberg's modern fresh take on Marlowe's great *Doctor Faustus*.

Cervantes died on the same date as Shakespeare – so I decided to commission a new version of *Don Quixote* some time ago. James Fenton, who adapted *The Orphan of Zhao* (2012), has been developing a new version which will be directed by Angus Jackson (*Oppenheimer* 2015) and it promises to be very exciting.

In 1616 Ben Jonson produced a folio of his own plays, poems and essays. It was the first time any playwright had published an omnibus edition of their own plays: a significant moment. If Jonson had not printed his folio it seems to me to have been very unlikely that John Hemmings and Henry Condell would have chosen to publish their friend Shakespeare's plays in 1623 (seven years after his death). And if they had not published this first folio, half of his plays would be lost to us, as they had not been printed in quarto form before his death. Next year we celebrate Jonson's legacy with *The Alchemist* directed by Polly Findlay (*The Merchant of Venice* 2015, *Arden of Faversham* 2014), following this summer's acclaimed production of *Volpone*.

BEYOND STRATFORD

From an international perspective, we will tour *Henry IV* and *Henry V* to China: to Beijing, Shanghai and Hong Kong, and then the full cycle to the Brooklyn Academy of Music in New York for Shakespeare's Birthday. We have a very special relationship with America and it is fitting to be celebrating with our American supporters next year.



A LASTING LEGACY

Shakespeare creates a passport through life. As a child you may be entranced by stories of witches and ghosts, fairies and shipwrecks and battles. Then as you grow up the words begin to enchant, or the psychology of the characters and their intriguing emotional journeys seem to echo your own. And then the politics grab you and the plays seem to articulate the world around you, to put into words what you can only think.

But what is always present, what always draws you in are the extraordinary words. Apart from seeing us from 360 degrees, he creates a real spectrum of human behaviour. He touches all human life and experience. Every play is different. There is a play for every mood. He gives us the words, when words fail us.

GREGORY DORAN
RSC Artistic Director

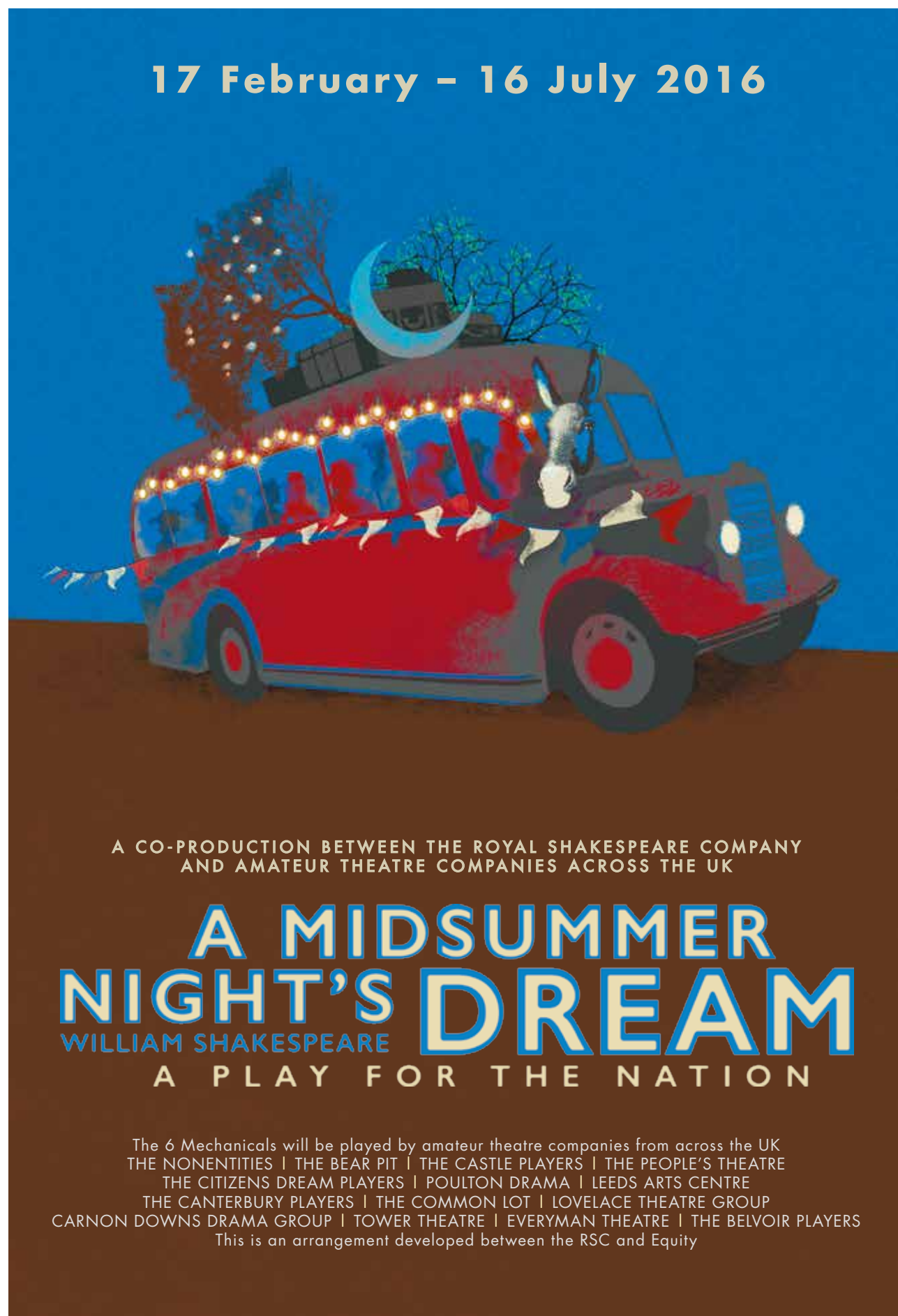
Deputy Artistic Director Erica Whyman, has led the show's creative team 2,360 miles to audition 586 amateur theatre makers in 95 workshops.

Working within 12 regions and nations for the 2016 production of *A Midsummer Night's Dream*, we have selected 14 amateur groups to play the Mechanicals alongside a company of 18 professional RSC Actors. This company will be joined by local school children at each venue, to play Titania's fairy train. The professional company will be announced in a future Newsletter.

The production opens in Stratford-upon-Avon in February 2016, before embarking on a nationwide tour to all the regions and nations of the UK, returning to Stratford-upon-Avon with the entire company in June 2016.

Erica Whyman, RSC Deputy Artistic Director, and director of *A Midsummer Night's Dream: A Play for the Nation*, said:

'It has been a thrill and a privilege to meet so many talented and dedicated amateur actors from all over the United Kingdom. We have cast people from all kinds of backgrounds, with a wonderful range of voices, shapes and sizes, but every single one of them has already demonstrated tremendous courage, skill and hard work to have survived the audition process and be selected to appear in *A Midsummer Night's Dream*. And they have done all this whilst holding down a huge range of demanding jobs in the daytime. These first steps in creating a true "Play for the Nation" have been inspiring, humbling and very refreshing. Theatre is alive and well and practised with infectious enthusiasm and impressive talent right across the country, and Shakespeare's magical comedy has proved to be a very affectionate and fitting way to celebrate amateur actors everywhere.'



A CO-PRODUCTION BETWEEN THE ROYAL SHAKESPEARE COMPANY AND AMATEUR THEATRE COMPANIES ACROSS THE UK

A MIDSUMMER NIGHT'S DREAM

WILLIAM SHAKESPEARE

A PLAY FOR THE NATION

The 6 Mechanicals will be played by amateur theatre companies from across the UK: THE NONENTITIES | THE BEAR PIT | THE CASTLE PLAYERS | THE PEOPLE'S THEATRE | THE CITIZENS DREAM PLAYERS | POULTON DRAMA | LEEDS ARTS CENTRE | THE CANTERBURY PLAYERS | THE COMMON LOT | LOVELACE THEATRE GROUP | CARNON DOWNS DRAMA GROUP | TOWER THEATRE | EVERYMAN THEATRE | THE BELVOIR PLAYERS. This is an arrangement developed between the RSC and Equity

MEMBERS AND SUPPORTERS
enjoy **PRIORITY BOOKING** for performances
in **Stratford-upon-Avon and London**

SEE COVER FOR DATES

THE BBC AND OUR BOTTOMS!

The BBC will be capturing all of the action in 30 minute documentaries that will follow our journey as we put on the production with both amateur and professional actors, during the UK wide tour. This will show the pressures and pitfalls of such a project, culminating in the opening night of each region's local performance.

Craig Henderson, Head of Programming, BBC English Regions said: 'We're delighted to be working so closely with both the RSC and some of our regional theatres across England. We'll be following the ups and downs, as local amateur performers rub shoulders with some of our finest Shakespearean actors, giving regional audiences a fascinating inside track on the productions over the coming year.'

The Best Bottoms in the Land (title TBC) will follow individual stories from around the country and will air in spring 2016 on each regional English BBC One. This series of programmes is part of the BBC's Shakespeare Celebrations in 2016. The BBC Two screening of the RSC's *Shakespeare Show*, on Saturday 23 April 2016 to mark the 400th anniversary of Shakespeare's death was announced earlier this year and the BBC will announce further details of its 2016 Shakespeare programming later this autumn.

THE MECHANICALS

The amateurs are cast from all walks of life. In Glasgow the Bottom owns an estate agency and Snug is a former policeman. The Newcastle Bottom, from County Durham, is a pub landlord. The Canterbury Bottom completed the London marathon last year. A local primary school Principal plays Snout in Belfast and Snug is a painter and decorator. Bottom is a teacher and rugby player in Truro, Snug's caretaker and Starveling is a council officer in waste management. The Cardiff Flute works for the railway and Snout works in a patisserie. In the Midlands, Flute is the vice-captain of a local rugby club and Quince is an ex-army officer. In Norwich an IT trainer will play Flute with a customer support worker playing Bottom. And in London, Snug is a private hire driver and Quince a GP – just a flavour of some of the people who are now set to perform on both their local theatre's main stage and at the Royal Shakespeare Theatre alongside a professional company of RSC Actors.

A Midsummer Night's Dream: A Play for the Nation is a co-production between the Royal Shakespeare Company and amateur theatre companies across the UK. This is an arrangement developed between the RSC and Equity.

A Midsummer Night's Dream: A Play for the Nation is supported by Arts Council England Cross-Border Touring Fund.

A MIDSUMMER NIGHT'S DREAM: A PLAY FOR THE NATION 2016 TOUR

Stratford-upon-Avon*
Royal Shakespeare Theatre
17 February – 5 March 2016
Featuring **The Nonentities** and **The Bear Pit**
Tickets: www.rsc.org.uk or telephone your Ticket Hotline

Newcastle upon Tyne
Northern Stage
16 – 26 March 2016
Featuring **The Castle Players** and **The People's Theatre**
Tickets: www.northernstage.co.uk or telephone 0191 230 5151

Glasgow
Citizens Theatre
29 March – 2 April 2016
Featuring **The Citizens Dream Players**
Tickets: citz.co.uk or telephone 0141 429 0022

Blackpool
Grand Theatre
5 – 9 April 2016
Featuring **Poulton Drama**
Tickets: www.blackpoolgrand.co.uk or telephone 01253 290190

Bradford
Alhambra Theatre
12 – 16 April 2016
Featuring **Leeds Arts Centre**
Tickets: www.bradford-theatres.co.uk or telephone 01274 432000

Canterbury
Marlowe Theatre
19 – 23 April 2016
Featuring **The Canterbury Players**
Tickets: www.marlowetheatre.com or telephone 01227 787787

Norwich
Theatre Royal
26 – 30 April 2016
Featuring **The Common Lot**
Tickets: www.theatreroyalnorwich.co.uk or telephone 01603 630000

Nottingham
Theatre Royal
3 – 7 May 2016
Featuring **Lovelace Theatre Group**
Tickets: www.trch.co.uk or telephone 0115 989 5555

Truro
Hall for Cornwall
10 – 14 May 2016
Featuring **Carnon Downs Drama Group**
On sale late September/early October
Tickets: www.hallforcornwall.co.uk or telephone 01872 262466

London
Barbican
17 – 21 May 2016
Featuring **Tower Theatre**
Tickets: www.rsc.org.uk or telephone your Ticket Hotline

Cardiff
New Theatre
24 – 28 May 2016
Featuring **Everyman Theatre**
On sale late October/early November
Tickets: www.newtheatrecardiff.co.uk or telephone 029 2087 8889

Belfast
Grand Opera House
31 May – 4 June 2016
Featuring **The Belvoir Players**
Tickets: www.goh.co.uk or telephone 028 9024 1919

Royal Shakespeare Theatre*
15 June – 16 July 2016
Featuring all the amateur companies from around the UK
Tickets: www.rsc.org.uk or telephone your Ticket Hotline

*See schedule for details of which amateur company is performing on which dates.

Meet the amateur companies at

www.rsc.org.uk/dream2016

A MIDSUMMER NIGHT'S DREAM
WILLIAM SHAKESPEARE
A PLAY FOR THE NATION
BARBICAN LONDON, 17 - 21 MAY 2016



Photo by Topher McGrillis

London - Tower Theatre (l-r)
Al Freeman - Snout, Tom Tillery - Starveling, Adam Moulder - Flute, Maria Waters - Quince, Peta Barker - Snug and John Chapman - Bottom

From 17 - 21 May, the nationwide tour of *A Midsummer Night's Dream: A Play for the Nation*, is at the Barbican in London. The Mechanicals will be played by Tower Theatre.

Established in 1932 as the Tavistock Repertory Company, Tower Theatre puts on around 18 productions a year. For over 20 years the Company has performed a Shakespeare play in an open-air theatre in the Bois de Boulogne, Paris and also toured to other theatres. Tom Courtenay, Siân Phillips and Michael Gambon are all former members of Tower Theatre.

Tickets www.rsc.org.uk or telephone your Ticket Hotline

MEMBERS AND SUPPORTERS ENJOY PRIORITY BOOKING
FOR A MIDSUMMER NIGHT'S DREAM
A PLAY FOR THE NATION AT THE BARBICAN

See cover for details

UNEASY LIES THE HEAD THAT WEARS A CROWN

Henry IV Part II, Act III, Scene I

Join us for a series of talks at the Barbican, London, which focus on Shakespeare's portrayals of Richard II, Henry IV and Henry V and their individual approaches to leadership. RSC cast are joined by actors who have played the roles in other notable productions, to discuss their thoughts on the characters.

SATURDAY 14 NOVEMBER
11AM - 12 NOON

HENRY V

Panel includes Alex Hassell

SATURDAY 28 NOVEMBER
11AM - 12 NOON

HENRY IV

Panel includes David Tennant

SATURDAY 16 JANUARY 2016
11AM - 12 NOON

RICHARD II

Panel includes David Tennant



Photos by Kwame Lastrade



Priority Booking for RSC Supporters and Members for these events opens Friday 11 September. All tickets £8.

Public Booking opens Monday 14 September.

To book, please call the Barbican Box Office on **020 7638 8894**.

Further speakers to be announced.

Please note we cannot guarantee the appearance of any individual.

RSC SHAKESPEARE ON SCREEN

BARBICAN, LONDON | 9 - 31 JANUARY 2016

Curated by John Wyver, RSC Director of Screen Productions, in association with the Barbican Cinema

Accompanying the RSC's work on stage, this cinematic programme will uncover highlights from 50 years of Shakespeare in performance, captured on stage or reconceived for film or television. Titles include Trevor Nunn's iconic 1979 production of *Macbeth* with Ian McKellen and Judi Dench, originally performed at The Other Place in Stratford-upon-Avon, and Gregory Doran's production of *Hamlet*, filmed on location, with David Tennant in the title role. The films will be accompanied by a programme of talks and platform events.

There are a limited number of discounted tickets available for RSC Members and Supporters. Quote code "40016" when you book to get £1 off each ticket.

Priority Booking for RSC Supporters and Members opens Thursday 8 October.

Public Booking opens Monday 12 October.

To book tickets and for updated listings, please call the Barbican Box Office on **020 7638 8894**. Booking fees apply.

Further details and participants, including RSC Alumni, to be announced. Please visit www.barbican.org.uk/film for updates.

UPGRADE YOUR TICKETS FOR MATILDA THE MUSICAL

To celebrate *Matilda The Musical* entering its fifth anniversary year in London we are delighted to offer RSC Members and Supporters a special offer to see this multi award-winning production.

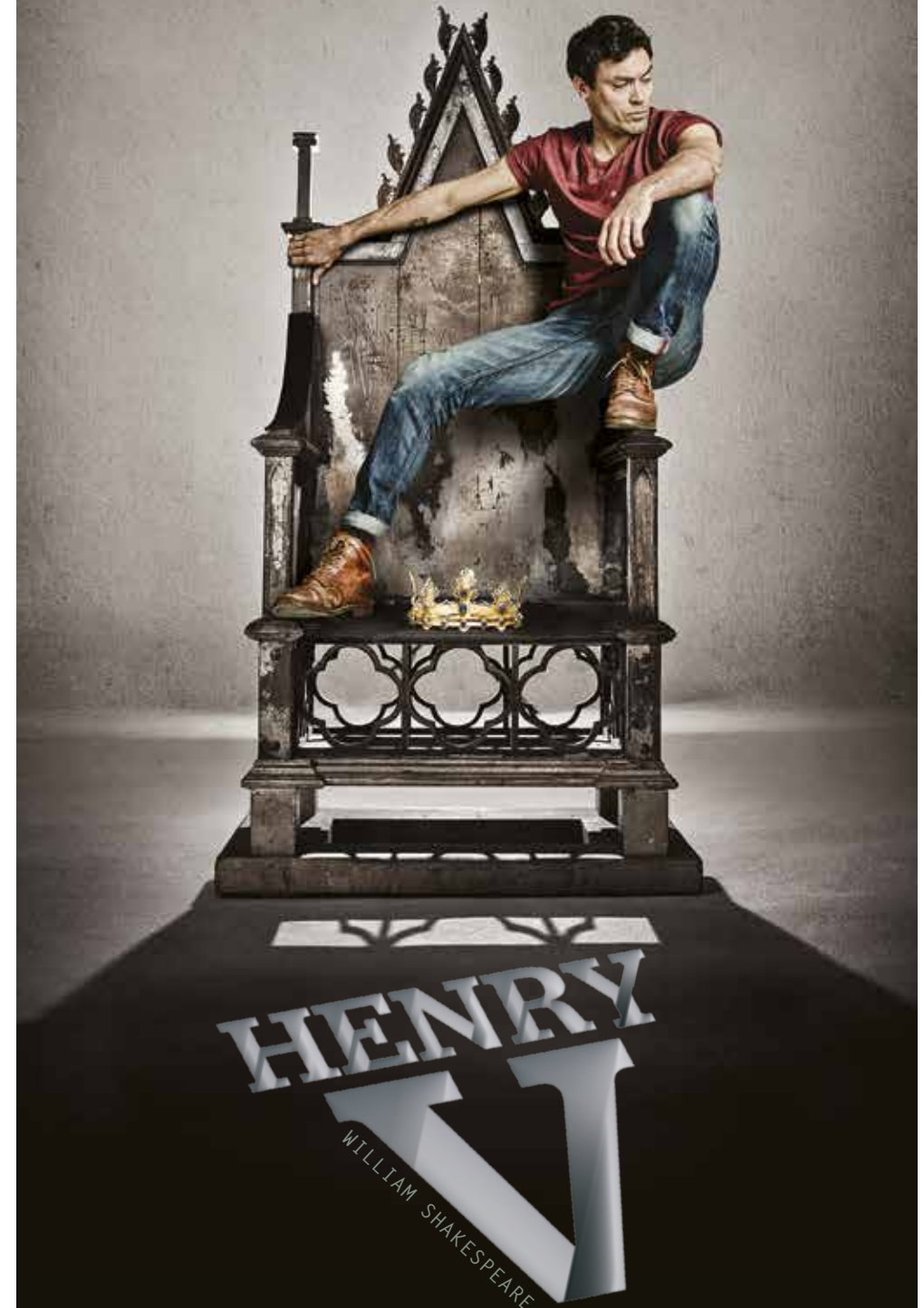
For a limited time only, when you purchase a band A ticket for £67.50 you can upgrade to a premium seat at no additional cost for Tuesday to Friday performances until 1 October 2015.

To book call your Ticket Hotline, quoting 'Matilda September Upgrade'.

Terms and conditions: Offer does not apply to tickets already purchased and cannot be combined with any other discounts or offers. Book by 1 October 2015 for Tuesday - Friday performances from 1 September - 1 October 2015 only.

RSC LIVE FROM STRATFORD-UPON-AVON

BROADCAST LIVE TO CINEMAS
21 OCTOBER 2015



FIND YOUR NEAREST CINEMA AT
ONSCREEN.RSC.ORG.UK

Picturehouse Entertainment PICTUREHOUSE ENTERTAINMENT IS THE RSC'S WORLDWIDE DISTRIBUTION PARTNER

Live from Stratford-upon-Avon is generously supported by SIDNEY E. FRANK FOUNDATION

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/LivefromSUA

Supported using public funding by
ARTS COUNCIL ENGLAND



Derbhle Crotty

FROM 17 SEPTEMBER
SWAN THEATRE | STRATFORD-UPON-AVON

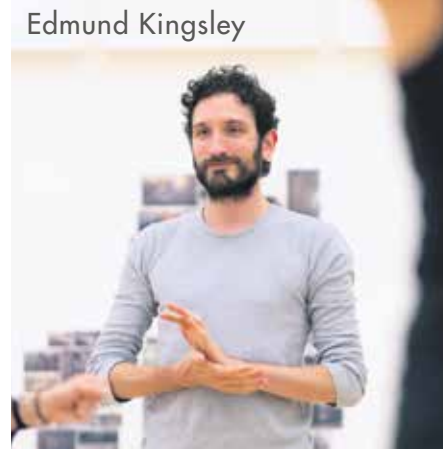
HECUBA

Amy McAllister, Chu Omambala
and Ray Fearon



AN EXHILARATING
NEW VERSION
BY
MARINA CARR

Edmund Kingsley



THEY WILL LIE
ABOUT WHAT
HAPPENED THIS
DAY...

Lara Stubbs



Erica Whyman



Ray Fearon



The Hecuba Company in rehearsal



Photos by Topher McGrillis

COMPANY David Ajao | Nadia Albina | Derbhle Crotty | Ray Fearon | Edmund Kingsley | Amy McAllister | Chu Omambala | Lara Stubbs
DIRECTOR Erica Whyman **DESIGNER** Soutra Gilmour **LIGHTING** Charles Balfour **MUSIC** Isobel Waller-Bridge **SOUND** Andrew Franks **MOVEMENT** Ayse Tashkiran

The RSC Literary Department is generously supported by THE DRUE HEINZ TRUST
Hecuba and Queen Anne are presented with the generous support of RSC Board Member Miranda Curtis

THE OTHER

Originally built in 1973, The Other Place studio theatre housed our developmental and new work in Stratford-upon-Avon. The theatre was home to many landmark productions involving actors including Judi Dench, Ian McKellen and Helen Mirren. The Other Place closed in 2006 to make way for the temporary Courtyard Theatre, where we performed during the transformation of the Royal Shakespeare and Swan Theatres. In 2016 it reopens once more as our studio theatre and much more.



Photo by Joe Cocks

NEW FOR 2016

The Other Place is currently being redeveloped. Using the existing structure of The Courtyard Theatre and remodelling its internal spaces we will create a vibrant, new mixed-use space, which will become the creative engine of the company.

The outside of the building will look very similar, but the structure will include:

- A 200-seat flexible studio theatre, built within the external steel structure of The Courtyard Theatre
- A new home for RSC Costume Hire, making 30,000 costumes readily available to the public, film companies, amateur theatre and schools
- Two new rehearsal rooms
- These new spaces will all be available for commercial hires, conferences, wedding receptions, product launches and parties
- The changes will allow for a brand new guided Theatre Tour for the public, for groups and school parties

PLACE

DISCOVERY TOURS: THE OTHER PLACE

From Page to Stage

This brand new tour will give unprecedented access to the newly transformed rehearsal rooms and costume store at The Other Place.

Using first-hand accounts from directors and actors, you will discover how costumes and props used in rehearsals can influence the performance.

Hear about the role of the director, casting process, actor research and development opportunities and some of the different rehearsal room techniques.

Peek into the vast Costume Hire store, handle some notable pieces and hear about actors wearing temporary items in rehearsal to influence the movement and demeanour of their character.

You will also learn some of the fascinating history of The Other Place and its founder, director Buzz Goodbody.

There will be tours daily from Spring 2016, lasting about an hour and tickets cost £8.50 with group discounts and concessions available. For Priority Booking dates see cover.

To book your tour visit www.rsc.org.uk/theatretours or call your Ticket Hotline.

Other guided Theatre Tours are also available in the Royal Shakespeare Theatre and Swan Theatre, visit www.rsc.org.uk/theatretours for more information.

The Other Place has been made possible thanks to the support of private and public funders, including very generous donations from The Gatsby Charitable Foundation and Backstage Trust, a £3 million Lottery grant from Arts Council England and a new creative partnership with the University of Birmingham, Founding Partner of The Other Place

SWAN WING EXHIBITION – THE PLAY'S THE THING – NEW FOR 2016

In your next Newsletter we will announce further details of the new interactive exhibition that will open in the Swan Wing of our campus in 2016. Shining a spotlight on the creative theatre making process, and using rarely seen items from our museum collection, you will see how we have been creating world class productions in Stratford-upon-Avon for the past 130 years.



Photo by Lucy Barriball

NEW CAFE BAR

Open daily, the RSC's brand new cafe bar at The Other Place will serve the very best Fairtrade tea and coffee, sandwiches, salads and the most delicious cake in town. All food is freshly prepared on the premises by our in-house team of chefs. A wide range of hot and cold, alcoholic and soft drinks are available throughout the day. Opens Spring 2016

www.rsc.org.uk/eat



Photo by Topher McGrillis

AVAILABLE TO HIRE

Whether you are looking for a venue for one-to-one meetings or conferences for up to 200 people, we will be able to offer flexible spaces to hire in the creative atmosphere of The Other Place.

With our in-house catering, technical support and dedicated Event Managers, we can bring theatrical glamour to your business event or party.

Planning a wedding, party or celebration? From intimate gatherings to full blown parties with a DJ, freshly prepared food and bar, give us a call and find out how we can be part of your special day!

The Other Place will also be used as a location for filming or photographic shoots – with RSC Costumes to hire onsite.

Contact us to find out more [hires@rsc.org.uk](mailto: hires@rsc.org.uk)

www.rsc.org.uk/hires



Photo by Topher McGrillis

A day in the life of a Duty Manager

FRONT OF HOUSE

As part of the Production Cycle series, we catch up with Alistair Goddon, one of our Front of House Managers, who is Duty Manager for an Audio Described matinee in the Royal Shakespeare Theatre.



Photo by Jo Bowker

I arrive at work at 10am and catch up on my administrative tasks – checking emails and reading any handover notes from last night's performance. We all work shifts as Duty Managers, so communication is vital. We have joint email inboxes, joint calendars, noticeboards and, where possible, will also verbally brief our colleagues.

Then I start the preparation for the performance. For an Audio Described performance there is also a Touch Tour pre-show. So a few days before the performance I will check ticket sales, see who has booked and if they have been to an Audio Described performance or Touch Tour before. If they are newcomers, I can brief them when they arrive about what to expect and how the technology works.

Sometimes there will be a function for our Press or Development Departments, so it is good to check the rooms have been set up correctly and to see who has been invited.

One Front of House (FOH) Assistant arrives at 10.45am for the Touch Tour briefing. Before the tour they check access to the stage is clear, while I check that the Stage Manager is ready for the tour to start. During the tour the FOH Assistant is available for any health and safety matters and the audio describer leads the Touch Tour. A 15 minute discussion about the style of the show is followed by time on stage to see significant props and costumes and, when possible, to meet the actors.

I then create the briefing for the performance. The remaining FOH Assistants arrive at 12.15pm and we give a verbal briefing. These detail the staff positions and overall audience numbers. We ensure we have adequate stocks of braille cast lists and check the radio headsets required for the Audio Description. We talk through any updates to the show and any marketing information.

Our jobs have changed dramatically with the introduction of technology! Our IT staff have coded iPads to link to our live ticketing system, Tessitura. We can see customer information at a glance: wheelchair seats that need reconfiguring; are we expecting guide dogs (so we can make cloakroom staff aware); are any audience members celebrating 100 performances, or any VIPs or sponsors to greet? It also gives us the ability to reseat anyone if the situation arises.

We check the auditorium is clean and tidy and the lights are on. When the Stage Manager confirms their checks are all complete, we open the doors and the audience can enter the theatre.

At the published start time, when the audience are all seated, I contact the Stage Manager and give clearance for the performance to start.

RST

Performance Report

Date: Friday 24th April 2015 **House:** 876+22

Performance: Death of a Salesman Audio-described performance

Duty Manager: Alistair Goddon

During the incoming a couple alerted us to the fact that they had been given seats in the upper circle as a gift, but didn't like heights. We managed to exchange their tickets for some in the stalls. We also moved a heavily pregnant lady that had purchased a high seat before she had fallen pregnant.

A 100th show visitor was delighted with his free drink and programme this evening. He exclaimed that he better see another hundred so he could get the same again.

A lady arrived a couple of minutes late for the start of the show. She was so upset she burst into tears. We attempted to cheer her up and by the interval she was looking fine again (we added a note on her profile for the DM to check in with her on her next visit).

During the interval we received reports of a rather inebriated gentleman who was talking loudly during the first half. We urged him to keep his voice down for the remainder of the play.

RST PRODUCTION		Positions		RST DM
Death of a Salesman (Audio Described)		1 st Half	2 nd Half	Alistair Goddon
Cloakroom	Karen	N/A	N/A	HOUSE (1018): 873+20
Stalls Foyer * @	Ann	D1 / D	D1 / D1	Stalls (506): 470
Stalls 1	Fiona F	O / D1	D9 / O	Circle (234): 211
Stalls 2	Doreen	D3 / D3	O / D3	Upper (278): 211
Stalls 3	Nicola	D4 / D4	O / D4	Standing (10):
Stalls 4	Sue N	O / D6	D4 / O	
Stalls Roaming*	Emma H	D6 / D	D6 / D6	
Circle Bridge (Prog)	Naomi	CB / D1	D1 / CB	WHEELCHAIR SPACES
Circle 1 (Ice)	Adam	D1 / CB	CB / D1	Stalls: H34/5; H40/50
Circle 2 (Ice)	Alan	D6 / CF	CF / D6	Circle: None Expected
Circle Fountain *	Susan	CF / D6	D6 / CF	
er Circle Bridge (Prog)	Claire-Louise	UCB / D1	D1 / UCB	DM Seats: H18 – H22
Upper Circle 1 (Ice)	Fiona T-U	D1 / UCB	UCB / D1	
Upper Circle 2	Daniel	UCL / D2	UCL / D2	Access Matters out on Cloakroom
Upper Circle 3*	Ulula	D2 / UCL	D2 / UCL	Latecomer screens volume
Riverside	Carol			Breaks
Bancroft (Ice)	Margaret			Breaks
Colonnade	Anton			Breaks
Groups	Stalls Lark Rise x 15 Door 1			

*Does pre/post-show checks and radios on completion.
@ If no Bancroft Stalls Foyer Judge Circle 1 do ice creams
(Circle 1 to collect float and checks and then cashes up after. Stalls Foyer helps during the rush and then goes back to Door 1 ready for Part 2)

	Riverside	Bancroft	Colonnade
Pre Show	Door 6 Stalls	Centre stalls – Assist with seating	Door 1 Stalls
1 st As show starts	15 Mins	Help with L/C	Stalls 1
	Latecomers	Latecomers	Latecomers
2 nd Straight after L/C	Stalls 4	UCL	15 mins
3 rd After Changeover	Stalls Roaming	Circle 1	Stalls Foyer
4 th After Changeover	UC 3	Prepare ices	Circle 2
Interval	Guard Door 5 vom	Sell ice creams	Guard door 2 vom
	Latecomers	Latecomers	Latecomers
5 th Before Changeover	UCL	Cash up / Stalls 3	Stalls 2
6 th After Changeover	UC Bridge	15 mins	Cloaks
7 th After Changeover	Circle Fountain	Cover Swan, if finished	Circle Bridge
End	Guard door 5 vom	Assist Cloakroom	Guard door 2 vom

The FOH Assistants work in pairs. During half of the first act, one will be in the auditorium for audience care, health and safety and evacuation purposes and the other will be in the public areas of the building.

During a performance the RSC campus is open as normal – so the Front of House staff will be answering questions and giving directions before their turn in the auditorium. They will also help any customers who have to leave the auditorium, and ensure their safe return, if and when appropriate.

During the performance the Duty Manager will address any issues from audience ingress, log any Customer Service Issues for follow up from ourselves or other departments. We also take this time to spot-check the FOH Assistants on their evacuation knowledge.

We try to greet as many of our visitors in person, as possible at each performance - please come and say hello. Should you have any issues on the day, or any concerns, please let us know. We can often help or can answer your questions.

And at the end of the show, please let us know what you thought. We are all proud to work at the RSC and are always keen to talk to our audiences. We will pass all comments – good or bad - to the relevant departments.



Photo by Jo Bowker

Audio Description is a live commentary giving details of all the visual aspects of a production. The commentary is interspersed with the actors' dialogue and is delivered via radio headsets.

Touch Tours allow visually impaired guests to get close to the set, costumes and props used in the play. During a tour, the audio describer will guide you through important props and character costumes used in the production.

For more information about Access provision at the RSC please visit www.rsc.org.uk/access

Alistair joined the RSC in January 2012. Among his favourite shows are *The Tempest* at The Courtyard Theatre, which was a performance adapted for an audience of children with autism. 'It was incredibly moving and made me feel very proud to work for an organisation that produces work in this way.'

'Another was *Much Ado About Nothing*, also at The Courtyard Theatre, which transposed Shakespeare's vivacious comedy to an Indian setting. To add to the audience experience, the foyer areas were decorated and sound effects were played to add to vibrant and colourful production design.'

ROYAL SHAKESPEARE THEATRE

WENDY & PETER PAN

BY ELLA HICKSON ADAPTED FROM THE NOVEL BY JM BARRIE

17 November 2015 – 31 January 2016

Reprising their 2013 roles, Fiona Button (Wendy), Charlotte Mills (Tink) and Arthur Kyeyune (Crocodile) are joined by Rhys Rusbatch who makes his RSC debut as Peter Pan. Darrell D'Silva (*Antony and Cleopatra*, *Julius Caesar* and *King Lear* 2009-11) returns to the Company to play Hook.



Fiona Button Simon Carroll-Jones Sam Clemmett James Corrigan



Darrell D'Silva Adam Gillen Susan Hingley Jack Horner



Rebecca Johnson Paul Kemp Arthur Kyeyune Jordan Metcalfe



Duggie McMeekin Charlotte Mills Mimi Ndiweni Dodger Phillips



Laura Prior Rhys Rusbatch Harry Waller

SWAN THEATRE

HECUBA

AN EXHILARATING NEW VERSION BY MARINA CARR

17 SEPTEMBER – 17 OCTOBER

Derbhle Crotty returns to the RSC to play Hecuba, having previously played Lady Macbeth and Lady Duncan in the 2007 Swan Theatre repertory season of *Macbeth* and Ionesco's *Macbett*. Also returning is RSC Associate Artist Ray Fearon (Mark Antony in *Julius Caesar* 2012) as Agamemnon.



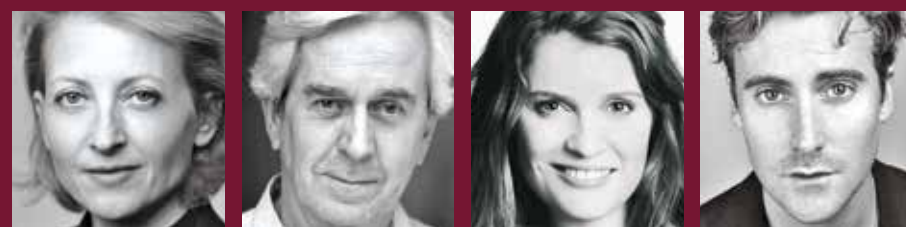
Derbhle Crotty Ray Fearon

LOVE & LOVE

WILLIAM CONGREVE

28 OCTOBER 2015 – 22 JANUARY 2016

Hermione Gulliford and Nicholas le Prevost return to the RSC to play Mrs Foresight and Sir Sampson Legend in this glorious Restoration comedy. Justine Mitchell and Tom Turner play the young lovers.



Hermione Gulliford Nicholas Le Prevost Justine Mitchell Tom Turner

QUEEN ANNE

HELEN EDMUNDSON

19 NOVEMBER 2015 – 23 JANUARY 2016

Jodhi May and Natascha McElhone make their RSC debuts as Queen Anne and Sarah Churchill in Helen Edmundson's new play, which explores the little known story of a monarch caught between friendship and duty.



Jodhi May Natascha McElhone

Hecuba and *Queen Anne* are presented with the generous support of RSC Board Member Miranda Curtis

ARTIST DEVELOPMENT AT THE RSC

The RSC's Artist's Development Programme is a unique and comprehensive programme of activity designed to enable actors to explore and develop their craft as specialists in their field.

It operates under the expert guidance of Artistic Director, Gregory Doran and Deputy Artistic Director, Erica Whyman, and responds directly to the needs of the theatre-makers, ensuring that the work on our stages is of the highest possible standard for our audiences.

Specific support is tailored for each production and acting company, centred around core activities including focussed vocal training for classical and contemporary texts, background resources to understand character motivation and historical context and training in movement and etiquette.

It was extraordinary going to Westminster Abbey, touching Henry V's tomb and seeing the throne on which he was crowned. The thought that he would have been there, the scale of it, the weight of it, its profound importance. We went into the Jerusalem Chamber where Henry IV died and Hal became King. That affected me in a very palpable way. No company but the RSC could arrange that access.

Alex Hassell, Prince Hal, *Henry IV Parts I & II* and Henry V



The Cast of *Henry IV Parts I & II* attend an interactive research session at the Museum of London.

CONTEXTUALISING THE TEXT

Working with Shakespearean texts is both a thrilling and challenging experience. To help our actors with this process, guest speakers are invited by the RSC to offer their expertise and the company visit significant locations linked to the play.

UNDERSTUDY PERFORMANCES

There is an understudy company for all of our productions and we commit to at least one understudy performance per run. Under full performance conditions with costumes, set and technical aspects.

"I think it's imperative that each actor has a chance to find the journey of their understudy character in an actual run. Doing an understudy run allows us to connect the character we're inhabiting to the world of the play which I feel is very important with this type of text/work."

Laure Malaolu, Ithamore and understudy for Calymath, *The Jew of Malta*

YOUR SUPPORT

We are grateful for support at any level to enable this valuable body of work. In doing so you are investing in the RSC's future, ensuring the creative vitality of the company and making a commitment to developing talented and inspired theatre-makers for generations to come.

The Artist Development Programme is supported by The Kovner Foundation, The Gatsby Charitable Foundation, The 29th May 1961 Charitable Trust and The Constance Travis Charitable Trust.

Workshops our Artist Development programme has provided include:

Appropriate military protocol by Regimental Quartermaster Sergeant John Gavin of the 1st Battalion Irish Guards for *The Christmas Truce* company.



Photo by Topher McGrillis

Etiquette by Alastair Bruce of Crionaich OBE (Equerry to the Earl of Wessex, and historical advisor for *Downton Abbey*) for the cast of *Love's Labour's Lost* and *Won*.



Photo by Manuel Herdan

Talks from Professor David Wark (Special Supernumerary Fellow and Professor of Experimental Particle Physics at Balliol College, University of Oxford) and Professor Jonathan Butterworth (Professor of Physics at University College London) for the company of *Oppenheimer*.



Photo by Keith Pattison

The RSC Ensemble is generously supported by THE GATSBY CHARITABLE FOUNDATION and THE KOVNER FOUNDATION
The RSC Literary Department is generously supported by THE DRUE HEINZ TRUST

ENCLOSED NEW SUPPORTERS CALENDAR

Enclosed is your New Supporters Calendar, with all your Supporter event dates from September 2015 to June 2016. To book, or for more information, please contact Kate Perry at invitation@rsc.org.uk or 01789 403467

RECENT EVENTS

SHOWCASE DAY SUNDAY 26 JULY 2015

Our Showcase Day was a great success and a wonderful insight for our guests into the many exciting projects that the RSC is undertaking. 70 of our Supporters were treated to a special Q & A session with *Othello* creatives Hugh Quarshie, Lucian Msamati and Iqbal Khan, as well as a behind-the-scenes look at the redevelopment of The Other Place with our Deputy Artistic Director, Erica Whyman. Our guests also had the rare opportunity to test their theatrical knowledge with our Grand Quiz, led by Assistant Director Oscar Toeman and members of the acting companies.



Photos by Lucy Barriball

FORTHCOMING EVENTS

Please note that as a registered charity the events are charged to cover costs.

SHAKESPEARE CIRCLE, GOLD AND SILVER PATRONS, ARTISTS CIRCLE

SUPPORTERS' EVENING FRIDAY 16 OCTOBER 2015

Booking for Supporters' Evening has been open since February and is as popular as ever. As a result, the event is now fully subscribed and looks set to be a great evening. Planning is already underway for Supporters' Evening in 2016, and we will share this information with you in the coming months.

GOLD AND SILVER PATRONS, ARTISTS CIRCLE

WENDY & PETER PAN INSIGHT EVENT MONDAY 30 NOVEMBER 2015, 1PM – 3PM

This autumn the Royal Shakespeare Theatre returns to Neverland with Ella Hickson's acclaimed re-telling of JM Barrie's classic children's story; *Wendy & Peter Pan*. The staging of this production is truly magical with the Lost Boys' underground hideaway appearing from the substage, Captain Hook's ship seemingly sailing through the waves and aerial acrobatics from Peter Pan and his shadows.

On Monday 30 November 2015, we invite you to join us in the auditorium where the Automation Team will give a unique insight into how these special effects are created. You will have the opportunity to go on stage and see the automation in action whilst hearing from the experts who make the magic happen. Afternoon tea with members of our Production Team will follow the hour-long insight event.



Photos by Manuel Harlan

Tickets for this event are £20 to include afternoon tea with the Technical Team

Places for this event are strictly limited and will be allocated on a first come, first served basis.

GOLD PATRONS AND ARTISTS CIRCLE

Across each season, we are delighted to invite our Gold Patrons and Artists Circle to join us for press nights taking place in the RST and Swan Theatres in Stratford-upon-Avon. All available dates can be found on your Supporter Events Calendar. Ticket price includes private interval drinks.

ARTISTS CIRCLE

In addition to all press nights in Stratford-upon-Avon, all Artists Circle are invited to our London press nights. We will send you an invitation to these in due course.

LIVE FROM STRATFORD-UPON-AVON AUTUMN BROADCAST OF HENRY V WEDNESDAY 21 OCTOBER 2015

Join RSC Team representatives at One Aldwych, London, for a private screening of the live broadcast as it transmits around the country.