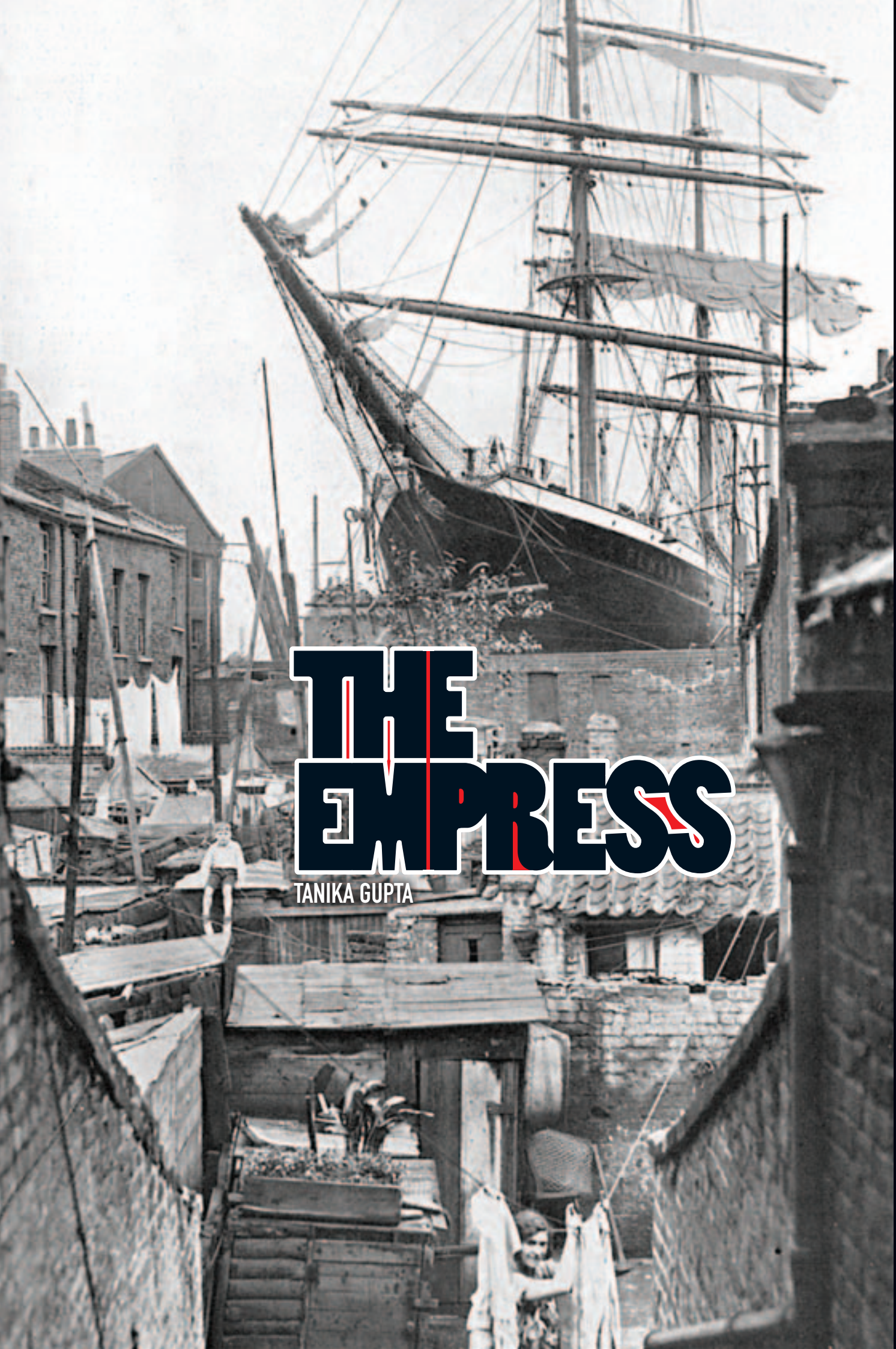
ROYAL SHAKESPEARE COMPANY

THE EMPRESS

TANIKA GUPTA



THE EMPRESS

TANIKA GUPTA

WELCOME to the RSC and the Swan Theatre. I hope you enjoy today's performance of *The Empress*, an RSC world premiere written by Tanika Gupta and directed by Emma Rice.

If it's the first time you've visited us please explore the rest of our building, and if you've been many times I hope you'll still be able to find something new in our exhibition spaces, bars, cafe and restaurant.

I'm honoured to have taken over from Michael Boyd as the Artistic Director of this great Company and look forward to sharing our work with you over the coming years. I joined the RSC over 25 years ago, first as an actor, then as Assistant Director and then Chief Associate, and if my appointment means anything, it represents a long term commitment to the disciplines and craftsmanship required to do the astonishing plays of William Shakespeare. But I also want to see Shakespeare in context – I want to celebrate not only his work, but the work of his contemporaries, and to invite some of the most exciting theatre-makers of our own day to work with us on new plays. I am confident that my first season as Artistic Director marks the first steps towards realising those ambitions. From autumn 2013 through to early 2014 you will be able to enjoy Shakespeare, with my production of *Richard II* with David Tennant in the title role, alongside Ella Hickson's new play *Wendy & Peter Pan*, with its unique spin on JM Barrie's *Peter Pan*, and the stage adaptations of Hilary Mantel's critically-acclaimed novels, *Wolf Hall* and *Bring Up the Bodies*, by Mike Poulton.

Please come back and join us this summer in the Royal Shakespeare and Swan Theatres, where we have some of the UK's most talented directors, designers, writers and artists bringing you Shakespeare, a Jacobean classic never performed at the RSC, and another world premiere by our Writer in Residence, Mark Ravenhill.

GREGORY DORAN
ARTISTIC DIRECTOR

THE RSC IS GRATEFUL FOR THE SIGNIFICANT SUPPORT OF ITS PRINCIPAL FUNDER, ARTS COUNCIL ENGLAND, WITHOUT WHICH OUR WORK WOULD NOT BE POSSIBLE. AROUND 50 PER CENT OF THE RSC'S INCOME IS SELF-GENERATED FROM BOX OFFICE SALES, SPONSORSHIP, DONATIONS, ENTERPRISE AND PARTNERSHIPS WITH OTHER ORGANISATIONS.

THE RSC WAS ESTABLISHED IN 1961, BUT ITS HISTORY STRETCHES BACK TO 1879 WHEN THE FIRST PERMANENT THEATRE WAS BUILT IN STRATFORD ON THE SITE OF THE CURRENT ROYAL SHAKESPEARE AND SWAN THEATRES.

THE ROYAL SHAKESPEARE COMPANY IS INCORPORATED UNDER ROYAL CHARTER AND IS A REGISTERED CHARITY, NUMBER 212481.

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

ARTS COUNCIL ENGLAND

Supported using public funding by
ARTS COUNCIL ENGLAND

The Munshi, Abdul Karim in a painting by Laurits Regner Tuxen, commissioned by Queen Victoria, 1887.

THE QUEEN AND HER 'MUNSHI'

Tanika Gupta explores the relationship between Queen Victoria and Abdul Karim that inspired the story of *The Empress*

'The Munshi occupies very much the same position as John Brown used to.' (Equerry Frederick Ponsonby)

In 1887, to celebrate her Golden Jubilee, Queen Victoria received an unusual gift from Sir John Tyler, the Governor of the North West Frontiers in India. The gift was two manservants, Abdul Karim and Mohammed Buksh, who came from Agra and were intended to act as *khitmagyars*, waiting at her table as she ate her breakfast. The Queen's secretary, Sir Henry Ponsonby, noted that, *'She was as excited about them as a child would be with a new toy'*. Whilst Mohammed Buksh was older and darker, Abdul Karim caught Victoria's eye. Just 24 years old, the Queen described Karim in her diary on the day that he arrived: *'The other, much younger, is much lighter [than Buksh], tall, and with a fine serious countenance. His father is a native doctor at Agra. They both kissed my feet.'* Dressed in Indian outfits and turbans, scarlet and gold in the summer and white in the winter, Karim and Buksh gave the Queen's dining area an exotic air.

There is no doubt that Karim was eager to advance his own career within the royal household. He charmed and flattered the Queen and used Victoria's admiration of him to his own ends, informing her that waiting at tables was beneath his dignity as he had been a clerk in Agra. She clearly agreed and in 1889 promoted Karim, giving him the title of *Munshi*. He took his new role very seriously, teaching her Hindustani and giving her occasional lectures on Indian culture and religion.

'I am learning a few words of Hindustani to speak to my servants. It is of great interest to me for both the language and the people, I have naturally never come into real contact with before.'

For his part, Karim insisted that, as he was now recognised as a man of letters, all portraits of him serving at table should be destroyed.

Very soon it was noted that the Queen was becoming overly fond of her Munshi. Indeed he was rapidly becoming her most trusted confidante and constant companion. Even when he was present she wrote letters to him several times a day, often in Urdu, signing off her letters as *'your affectionate mother, VRI'* or *'your truly devoted and fond loving mother, VRI'.* And Karim extended his influence, recommending many changes to the royal household, with curry introduced in the royal kitchens and Indian servants employed in the palaces. Before long Victoria was granting Karim lands and houses at Balmoral, Osborne House, Windsor and Agra. Portraits were painted of him by European painters (like Von Angeli) who usually painted only European royalty.

This all got a bit too much for the class and race-riddled sentiments of the aristocracy. Questions abounded about Karim's family lineage and social status. To have a 'dark skinned commoner' held in such affection by the Queen was an outrage. Karim himself did not help matters, always adopting an arrogant and superior manner. He insisted on being treated as an equal to the royal household and refused to be seen as a 'servant'. When Edward Prince of Wales (later Edward VII) hosted an entertainment for the Queen at his home in Sandringham, Karim found he had been allocated a seat with the servants. Feeling insulted, he retired to his room and the Queen took his side, insisting that he should have been seated among the household.

Queen Victoria attended to by Abdul Karim, 1893. Photograph taken at Frogmore House, Berkshire.

Whilst Victoria wanted Karim accepted as an equal, her court refused and snubbed him at every instance. Ponsonby wrote that the Munshi was a 'thoroughly stupid and uneducated man' and investigations began to try and expose him. During a short visit back to India, Karim was spied on by the 'Thuggee and Dacoity Department'. No sinister plots were unveiled but it was reported back to the Queen that Karim's father was not, as he had boasted, a medical physician but rather a lowly apothecary at Agra Jail. Victoria was furious:

'To make out that the poor Munshi is so low is really outrageous and in a country like England quite out of place... She has known two Archbishops who were sons respectively of a Butcher and a Grocer... Abdul's father saw good and honourable service as a Doctor and he [Abdul] feels cut to the heart at being thus spoken of'.

In 1892, the Munshi's name began to appear in the Court Circular among the names of officials accompanying the Queen on her annual trip to the French Riviera. On one occasion during a holiday in continental Europe, Karim was presented to King Umberto of Italy. A contemporary newspaper account stated:

'The King did not understand why this magnificent and imposing Hindoo should have been formally presented to him. The popular idea in Italy is that the Munshi is a captive Indian prince, who is taken about by the Queen as an outward and visible sign of Her Majesty's supremacy in the East.'

On another occasion members of the royal household threatened to resign rather than allow the Munshi to accompany them on another royal holiday in France. In a fit of rage, the Queen swept everything off her desk and accused her court of being *'racialist'.*

Just days after attending her funeral Abdul Karim was sent back to India...

In 1897 events came to a head when Karim requested the Queen to award him a knighthood and the title of 'Nawab', the Indian equivalent of a peer. Lord Salisbury, the Prime Minister, advised against it and Victoria was outraged. On the eve of the Diamond Jubilee, she threatened to pull out of the celebrations. But her son Edward, the Prince of Wales, conspired with the Queen's doctor, Sir James Reid, and encouraged him to deliver another ultimatum:

'There are people in high places who know Your Majesty well who say to me that the only charitable explanation that can be given is that Your Majesty is not sane, and that the time will come when, to save Your Majesty's memory and reputation, it will be necessary for me to come forward and say so.'

On this occasion Queen Victoria backed down. There would be no knighthood for Karim, although he remained at her side throughout the celebrations.

After the Queen's death in 1901, Karim and all the Indian servants were dismissed from court. Just days after attending her funeral Karim was sent back to India, escorted on his way to ensure that all his letters and mementos from the Queen were confiscated and destroyed. Karim lived only a few more years, dying in his house 'Karim Lodge' in Agra in 1909. Despite concerted efforts at the time, the royal household failed to eliminate Abdul Karim from the historical record and this remarkable story is now contributing to a modern re-appraisal of Queen Victoria's surprisingly colourful life.

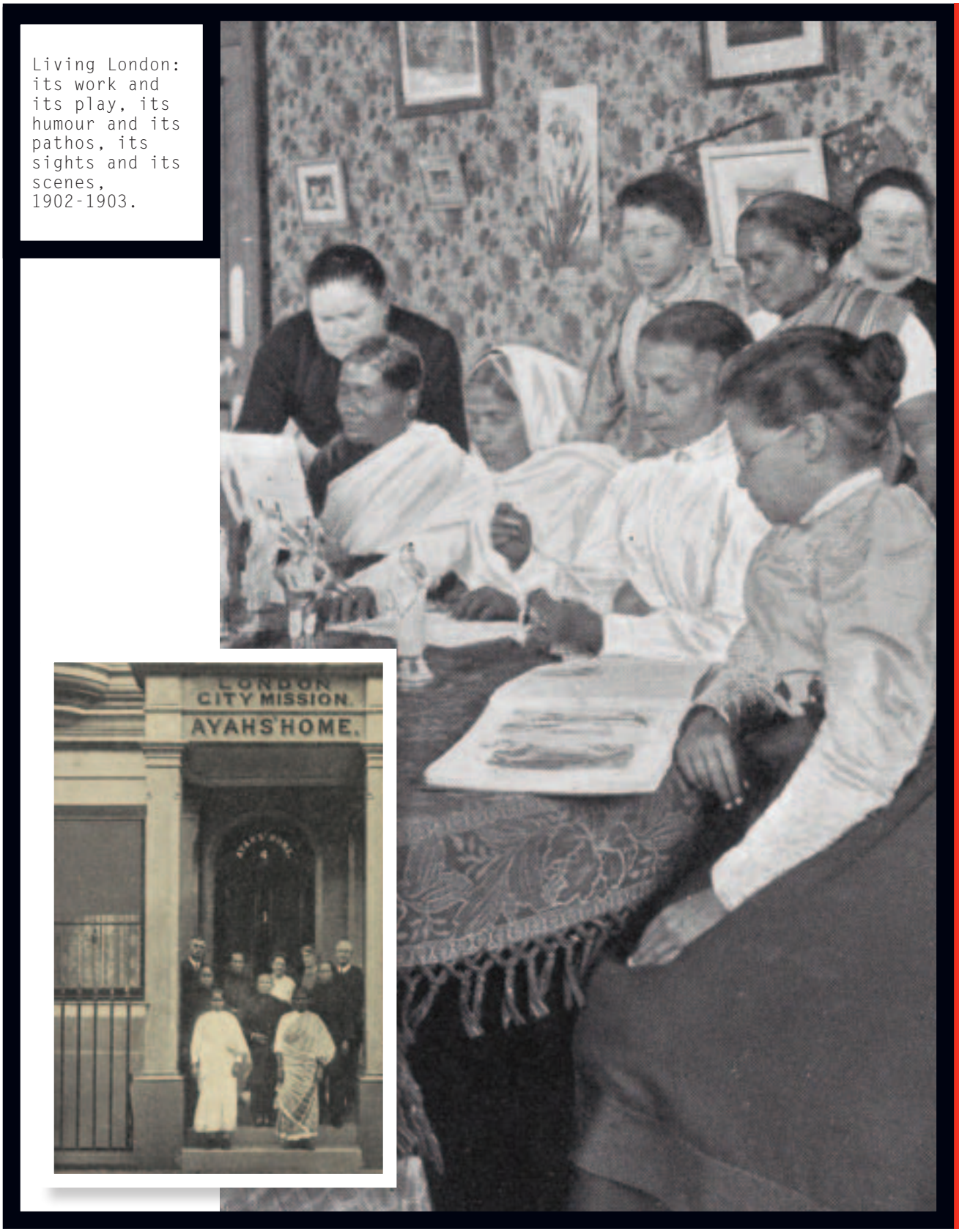
Tanika Gupta is a playwright and writer of *The Empress*.

RELIGIOUS ASSOCIATIONS AND COLONIAL CONNECTIONS

Jane Garnett looks at the place of lascars and ayahs in late-Victorian London

On 14 May 1887, in her first public appearance of the Golden Jubilee year in London, Queen Victoria processed to the East End of the city. At the offices of the British India Steam Navigation Company in Leadenhall Street, it was reported that 'a lascar crew waved a number of little flags as her Majesty passed by, very much, it seemed, to the pleasure of the Royal Party, who smilingly acknowledged the salute.' A glimpse of an imperial connection was framed in a pageant staged for a London public and narrated for British magazine readers. In 1892 a group of Muslim lascars drew crowds in the London docks for a different type of procession: that for the Mourning of Muharram, described as 'a kind of Moslem Lententide… observed with due honours by the Indian and African sailors.' Whilst the accompanying image depicted wild and alien dancing, the caption underlined the seriousness of its religious purpose by analogy with Christian custom.

In a post-colonial world it is easy to be cynical about such performances. Historical perspectives on the significant transient population of Asian and African sailors and nursemaids who travelled around the empire in the nineteenth century are fleeting and refracted through their encounters with others – shipping companies, lodging-keepers, police, magistrates, journalists, missionaries.



Living London: its work and its play, its humour and its pathos, its sights and its scenes, 1902-1903.

Yet within these encounters human connections were made and cultural comparisons initiated. Then, as now, transnational migrants experienced racism, religious prejudice and neglect. The hopes of a new life raised by globalisation were often dashed. Then, as now, religiously-motivated voluntary organisations played an important role in mediating those challenges through establishments such as the Ayahs' Home or more casual forms of interaction, and generosity was shown.

The implications of religious difference were complex. Late-Victorian missionaries and Christian philanthropists, who identified Britain as a Christian country, saw very clearly the potential for hypocrisy in that position. Failure to

provide hospitality to strangers could undermine not only national morality, but also visitors' respect for British values. That would in turn affect the credibility of British rule and the efficacy of Christian activities abroad. Concurrently there was increasing anxiety about the moral degeneracy and uncontrollability of the poorest areas of big cities like London. On the one hand, foreign workers needed to be rescued from exploitation at the hands of unscrupulous local touts, while the use of their cheap labour was justified by talking up their superior qualities of obedience and industry (which of course fired British working-class antagonism to them). On the other, their supposed tendencies to docility and effeminacy were mapped onto an orientalisation of slum areas as a whole. Figures like Lascar Sal or Canton Kitty – British women who had taken up with Asian men and presided over dockland boarding-houses – embodied powerful fears of miscegenation. Rhetorical distinctions between the East End and West End of London were increasingly sharply drawn – to construct boundaries between the respectable and the unrespectable and to validate moral intervention. This process both encouraged and was reinforced by voyeuristic transgression of those boundaries by middle-class observers. Missioners and philanthropists on the ground, indeed, were often frustrated by the persistence of stereotypes constructed and peddled by lurid journalism and sensationalist fiction.

The mission-sponsored Strangers' Home for Asiatics, Africans and South Sea Islanders, which opened in Limehouse in 1857, was established as a more salubrious alternative to the network of private lodging-houses catering to lascars (seamen from India and Ceylon, most of whom were Muslims) and other foreign sailors. Whilst ayahs (nannies) were vulnerable to being dismissed on arrival in Britain (Englishwomen taking over care of children), lascars could only officially be discharged in Indian ports, although the sick or injured were often left behind. An alternative was to jump ship and hope to find different work, or in some reported cases to commit suicide by jumping overboard en route. The Strangers' Home served as both refuge and agent of moral discipline. It provided subsidised board and lodging, looked after sailors' money, helped with employment, and advocated for them. In 1882 it supported lascars refusing to join warships being sent to attack fellow-Muslims in Egypt. It was non-sectarian and provided prayer-spaces for Muslims and Hindus, as well as observing dietary principles. Language instruction as well as Christian teaching was offered. Although for some, to convert may have been part of the narrative of finding a better life in Britain (and some had already encountered mission schools in India), it was said that few did so. Joseph Salter, long-standing London City Missioner at the Home, and regular visitor to the nearby Ayahs' Home – which the LCM took over in 1900 and which ran on similar principles – also set up an 'Asiatic Rest' incorporating an oriental library for women and men on Sundays and in the evenings. He noted people coming there to see the Qur'an, or pictures of Medina or Mecca. Keen to evangelise (and having learnt several Indian and African languages in order to do so), in his reports Salter nonetheless emphasised respect for religious distinctions: sympathising with a homesick young woman who had left three children in India, helping her to make a Hindu oath and return home; accompanying a Muslim funeral; and acknowledging arguments about faith in which he was not successful. At the Ayahs' Home, where the daily Christian service was formally optional, attendance was reported to have been complemented by private worship according to different faith traditions.

Such interactions should not be romanticised. They do, however, provide an important counterpoint to the dualism of conflict or cooption. Transnational and cross-faith encounters in a cosmopolitan and mobile city were multiple, transient and contingent. Complex religious, personal and professional identities were performed and negotiated by South Asians, missioners, the Queen herself – whether in the 'Homes' designated for strangers or in other public and private spaces of the imperial capital.

Jane Garnett is Fellow in History at Wadham College, Oxford, and is working on the Oxford Leverhulme diasporas programme.

SAILORS AND SERVANTS

Rozina Visram on her personal exploration of the role of Victorian Asians in Britain

THE EMPRESS, I learn from Tanika Gupta, was inspired by one of my books, *Ayahs, Lascars and Princes.*

The Asian characters in her play are based on real people living in Britain during Queen Victoria's reign.

Many people assume that Asian migration to Britain began in the 1950s but my researches showed that it went back to the 1600s, a result of the long history of contact between India and Britain through trade, conquest and colonialism. By the time of Queen Victoria's reign, a small but diverse population of Asians was living in Britain.

What drew me to research and write about them? The anglocentric bias and interpretation of the history curriculum in London schools where I began teaching in the 1970s seemed to me to offer a narrow, parochial view of Britain's history and a limited world view.

I knew precious little when I began my research. There were some intriguing references in the novels of Dickens and Thackeray suggesting the presence of Asian domestics in British households. In Dickens' *David Copperfield* (1850), for example, we read about Julia Mills returning from India with her Scottish husband, 'steeped in money' and 'with a black man to carry cards and letters to her on a golden salver, and a copper-coloured woman in linen, with a bright handkerchief round her head, to serve her Tiffin in her dressing-room.'

Paintings like George Earle's *Going North, Kings Cross Station* (1893), painted at the zenith of empire and Britain's prosperity, provided another pointer. There, amid the bustle of passengers, luggage and dogs, is a golden-haired child clinging to an ayah.

Searching through reels of microfilms of 17th and 18th century newspapers – no internet in those

days – I came across advertisements from abandoned ayahs seeking employment; and reports of ayahs begging in the streets for a passage back to India. There were unexpected finds and lucky breaks. Thumbing through a copy of George Sims' *Living London* (1906), I chanced across a photograph of Asian women in the Ayahs' Home in Hackney, East London, which opened up a further line of research in the archives of Hackney and the London City Mission. The Mission had assumed control of the Home when its founders in Jewry Street could no longer support it. The Home was relocated to Hackney in 1900. All this helped me to build up a picture of ayahs' lives in Britain: their treatment at the hands of some callous

employers; the role of the Ayahs' Home; and the resourcefulness of the ayahs themselves. Some became seasoned travellers. One, Mrs Antony Pareira, had journeyed 54 times between India and Britain.

Then there were the lascars – Asian sailors – who as part of the imperial maritime labour force were vital to Britain's globalised trade. Recruited in small numbers by the East India Company from the 17th century, lascars became indispensable with the introduction of steam navigation. Employed to stoke the furnaces in the engine room – work shunned by white sailors – by 1914 lascars made up 17.5% of the total number of seamen on British-registered ships. Paid much less than European sailors, their harsh employment conditions led some to jump ship in Britain. A small population of lascars grew up in port cities like London and Glasgow. Some married local white women, called names like Calcutta Louise or Lascar Sally by disapproving contemporaries.

Working-class Asians – sailors and servants – merged into urban life. Henry Mayhew's survey, *London Labour and the London Poor* (1851), records some of them.

Thanks to its huge record-keeping bureaucracy, the Raj generated mountains of official records, revealing, with patient research, both the interaction of Asians in British life and the varied experiences of a range of Asians, high and low, who lived in Britain.

Queen Victoria's Asian servants, who arrived in Britain in 1887, attracted much publicity, particularly the *Munshi*, Abdul Karim, the Queen's favourite. He became the subject of much controversy in an acutely race- and class-conscious imperial Britain.

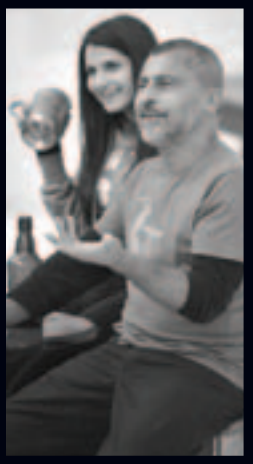
For political activists like Dadabhai Naoroji, the author of *Poverty and Un-British Rule in India* (1901), London, the centre of imperial power, provided an important platform for campaigning for equality. Naoroji challenged the view that British rule brought benefits to India. He argued that the burden of heavy taxation was a 'drain' on India's wealth, causing poverty and misery. With his English allies in the Liberal Party, he campaigned for equitable trade and taxation and the principle of representative government. In 1892 Finsbury Central elected him to Parliament, a considerable achievement. His three-year tenure was too short for him to make much impact at a time when Irish Home Rule dominated debates. However, Naoroji's success and campaigns exposing what he called 'un-British' rule prompted the Conservatives to adopt Mancherjee Bhownaggree as a Conservative voice of India. He was elected MP for Bethnal Green in 1895.

There were other Victorian Asians. Among them, Brighton-born Frederick Akbar Mahomed, grandson of Dean Mahomed who had achieved fame as the Shampooing Surgeon of George IV, became a doctor at Guy's Hospital in London. He published his ground-breaking research on the cause and progression of hypertension in 1879. Victorian Britain also had its members of Asian royalty. The exiled Maharajah Duleep Singh of the Punjab lived in Elveden in Norfolk, while Prince Ranjitsinhji, popularly known as Ranji, played cricket for England.

The history of Asians in Victorian Britain has remained unacknowledged for too long and it is a pleasure to see some of these remarkable stories brought to life on the stage in *The Empress*.

Rozina Visram is author of *Asians in Britain; 400 Years of History* (2002), which is published by Pluto Press and available in the RSC Shop.

THE PLAY IN REHEARSAL



CAST

SINGERS
DOM COYOTE
JAPJIT KAUR

SERANG
AKI OMOSHAYBI

HARI
RAY PANTHAKI

RANI DAS
ANNEIKA ROSE

ABDUL KARIM
TONY JAYAWARDENA

DADABHAI NAOROJI
VINCENT EBRAHIM

GANDHI
ANKUR BAHL

SUSAN MATTHEWS
EMILY MYTTON

QUEEN VICTORIA
BEATIE EDNEY

LADY SARAH
KRISTIN HUTCHINSON

LASCAR SALLY
TAMZIN GRIFFIN

LASCARS
DOM COYOTE
AKI OMOSHAYBI

FIROZA
RINA FATANIA

GEORGINA
EMILY MYTTON

SIR JOHN OAKHAM
ED WOODALL

CHARLOTTE
EMILY MYTTON

MARY
TAMZIN GRIFFIN

AYAH
JAPJIT KAUR

PAINTER
ED WOODALL

JAI SINGH
ANKUR BAHL

WILLIAM
ED WOODALL

ALL OTHER PARTS PLAYED BY MEMBERS OF THE COMPANY

CREATIVE TEAM

Directed by
EMMA RICE

Designed by
LEZ BROTHERSTON

Lighting Designed by
MALCOLM RIPPETH

Music by
STU BARKER AND SHEEMA MUKHERJEE

Sound Designed by
JONATHAN RUDDICK

Fights by
TERRY KING

Director of Puppetry
SARAH WRIGHT

Video Designed by
MAX WHITE

Bharatanatyam Choreography by
ANKUR BAHL

Company Movement by
EMMA RICE

Additional Lyrics by
DOM COYOTE

Company Text and Voice Work by
LYN DARNLEY

Dialect Coach
ZABARJAD SALAM

Assistant Director
DAN COLEMAN

Music Director
STU BARKER

Music Supervisor
TOM BRADY

Casting by
HELENA PALMER CDG

Dramaturg
PIPPA HILL

Production Managers
JANET GAUTREY
MARK GRAHAM

Costume Supervisor
ED PARRY

Company Stage Manager
SUZI BLAKEY

Deputy Stage Manager
AMY GRIFFIN

Assistant Stage Manager
HELEN FLETCHER

MUSICIANS

Live music played by

Violin/Accordion
MICHAEL KEELAN

Guitars/Percussion
DAVID BROWN

Sitar/Clarinet/Vocals
SHEEMA MUKHERJEE

Santoor/Trombone/Percussion
STU BARKER

Double Bass/Bass Guitar
DAVE STORER

Percussion
JAMES JONES

THE EMPR

TANIKA GUPTA

THE PLAY

A SHIP, c.1887. Rani, a young ayah, is travelling to the UK with her English employers. Also aboard are Dadabhai Naoroji, an Indian politician, a teenage Gandhi and Abdul Karim, a gift to Queen Victoria for her Golden Jubilee.

On the voyage Rani teaches Hari, a lascar, to read and Hari declares his love for her. When they land in England, Rani is abandoned by her employers. Hari comes to the rescue and takes her to 'Lascar Sally's' boarding house for the night. Thinking his intentions dishonourable, she flees for the London streets.

At the Palace, Queen Victoria greets her new 'gift' with delight, despite reservations from the household.

Searching for work, Rani is put in the service of Lord Oakham who takes Rani under his wing. Before long, Rani falls pregnant and is once more cruelly rejected by her employers.

Meanwhile, Abdul is promoted by Victoria to be her Munshi (teacher). The bond between the Queen and her

Production Acknowledgements

Properties, costumes, armoury, wigs and make-up by RSC Workshops, Stratford-upon-Avon. Set built and painted by Set-up (Scenery) Ltd. Props Supervisor: Chris Lake. City of London, London Metropolitan Archives. Additional costumes made by Naomi Isaacs and Henry McClane. Additional printing by Hatley Print. Production photographer: Hugo Glendinning. Audio description by Janet Jackson and Mary Plackett. Captioning by Ridanne Sheridan.

Approximate performance time

02 HOURS 40 MINUTES

Including an interval of 20 minutes

ESS

Munshi raises concerns politically, but Victoria refuses to acknowledge them.

Hari, back on the seas, attempts to lead a rebellion onboard a ship and finds himself abandoned in The Cape. He continually writes letters to Rani in the hope that they will be passed on.

Rani and her daughter have taken refuge in a charitable home for ayahs. Dadabhai visits and Rani seizes the opportunity to seek work with him. He is elected a Member of Parliament and promises to make India's voice heard in the House of Commons.

At the Palace, Queen Victoria wants to bestow honours on Abdul but the Royal Household rises up and her own son threatens to force Victoria from her throne.

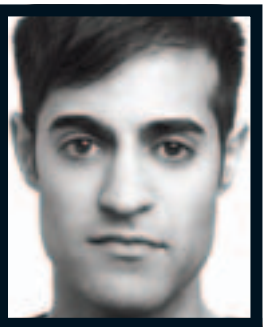
Finally receiving Hari's letters, Rani doubts whether her lost sailor is still alive. After Victoria dies, a ship returns to India with unexpected passengers.

The Empress is generously supported by THE LECHE TRUST.
With thanks to the National Trust at Charlecote Park.

The first performance of this production took place on 11 April 2013 at the Swan Theatre, Stratford-upon-Avon.

The use of video cameras and any other recording equipment in the theatre is strictly forbidden Photography is not permitted during the performance. Mobile phones and watch alarms should be turned off or deposited in the cloakroom.

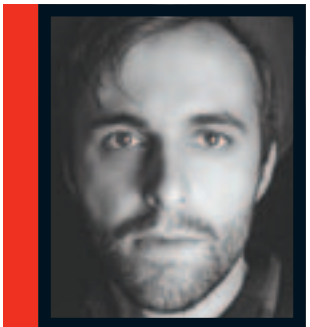
THE CAST



ANKUR BAHL

GANDHI/JAI SINGH/ BHARATANATYAM CHOREOGRAPHER

RSC: ***Twelfth Night, The Comedy of Errors, The Tempest.***
THIS SEASON: Gandhi/Jai Singh in ***The Empress.***
THEATRE INCLUDES: *Can We Talk About This?* (DV8); *Miranda* (one-man show. Tara Arts/Assembly Rooms, Edinburgh); *To Be Straight With You* (National Theatre/DV8); *Gandhi in London* (Tara Arts); *Britain's Got Bhangra, Where's my Desi Soulmate?* (Theatre Royal, Stratford East/Rifco Arts); *Seven Deadly Sins* (Welsh National Opera); *Shades of Passion* (National Dance Company Wales); *Just Add Water?* (Shobana Jeyasingh Dance Company).
TELEVISION: *Jump Nation.*
FILM: *Desi Boyz, Honeycomb Lodge.*
CHOREOGRAPHY: *The Writer.*



DOM COYOTE

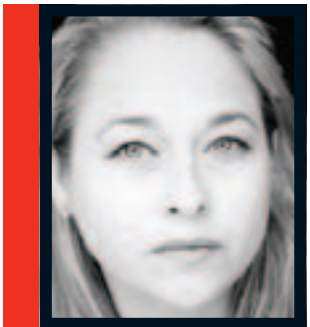
SINGER/LASCAR

RSC: ***The 13 Midnight Challenges of Angelus Diablo*** (Latitude Festival), ***Don John*** (Kneehigh/RSC), ***Cymbeline*** (Kneehigh/RSC).
THIS SEASON: Singer/Lascar in ***The Empress.***
TRAINED: Dartington College of Arts.
Dom Coyote is a musician, performer and writer of stories and songs. He is also an associate artist with Kneehigh Theatre.
PROJECTS INCLUDE: As lead artist: *The Sacred of Sacreds* (UK/South Africa collaboration, supported by the British Council); *Songs for the End of the World* (in development. Supported by The National Theatre Studio/BAC); *The Raun Tree* (supported by BAC/West Yorkshire Playhouse/Arts Council England); *Folk in a Box* (one-on-one music project). As musical director/composer: *Obama the Mamba* (Curve Theatre/The Lowry/ArtBuildings); *The Impending Storm* (Cultural Olympiad); *A Tender Subject* (Art Angel/Mark Storor); *Romeo and Juliet* (Night Light Theatre); *Annabelle Lee* (Kneehigh/Punchdrunk). As Performer: *The Impending Storm* (Cultural Olympiad) *A Tender Subject* (Art Angel/Mark Storor); *A Matter of Life and Death* (Kneehigh/National Theatre).

VINCENT EBRAHIM

DADABHAI NAOROJI

RSC: ***The Danton Affair, Real Dreams.***
THIS SEASON: Dadabhai Naoroji in ***The Empress.***
TRAINED: University of Cape Town Drama School.
THEATRE INCLUDES: *The Great Game – Afghanistan, Gandhi* (Tricycle); *Nathan the Wise* (Hampstead); *Banged Up* (Duende); *Credible Witness, Minor Complications* (Royal Court); *The Ramayana* (Birmingham Rep/National Theatre); *Orpheus* (Actors Touring Co.); *Oh Sweet Sita, The Bourgeois Gentilhomme, Antigone, Oedipus, The Beggar or the Dead Dog/The Proposal, The Government Inspector* (Tara Arts); *Aureng-Zebe* (National Theatre Studio); *A Midsummer Night's Dream* (Lyric/Tara Arts); *The Millionairess* (Royal, Northampton); *Cyrano* (National Theatre/Tara Arts); *Routes* (Age Exchange); *Tartuffe, Little Clay Cart* (National Theatre); *Promised Land , Borderline* (Joint Stock); *Fanshen* (National Theatre/UK/Israel tour).
TELEVISION INCLUDES: *Doctors, The Kumars at 42B, Hotel Trubble, Compulsion, After You've Gone, The Kumars at Number 42, New Street Law, Meet The Magoons, The Lenny Henry Show, Bedtime, Holby City, Clocking Off.*
FILM INCLUDES: *The Physician, Material, Curse of the Wererabbit, Through the Fire, Shadowplay, We Are the Elephant.*
RADIO INCLUDES: *Dusty Won't Play, Liberty of Norton Folgate, The Wild Neighbour, This Sceptred Isle, Driftwood Heart, Earthly Powers, Jadoo, Dissolution, Everyday Story of Afghan Folk, Embers.*



BEATIE EDNEY

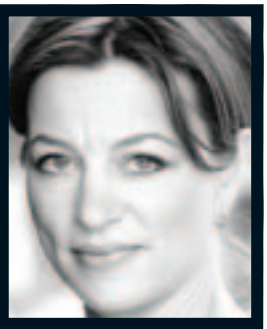
QUEEN VICTORIA

RSC: ***Les Liaisons Dangereuses.***
THIS SEASON: Queen Victoria in ***The Empress.***
THEATRE INCLUDES: *The Madness of George III, Dead Funny, Tango at the End of Winter, Les Liaisons Dangereuses* (West End); *Charged: Taken, That Almost Unnameable Lust* (Soho); *The Girlfriend Experience* (Royal Court/ Young Vic); *Summer Begins* (Donmar); *Nabokov's Gloves* (Hampstead); *Walpurgis Night* (Gate); *Alice* (Sheffield Crucible); *Who's Afraid of Virginia Woolf?* (Birmingham Rep); *The Importance of Being Earnest* (Nottingham Playhouse).
TELEVISION INCLUDES: *Lewis, Law and Order, Wallender, Poirot, New Tricks, Hotel Babylon, Kenneth Williams Fantabulosa!, Messiah, My Uncle Silas, The Tenant of Wildfell Hall, Dressing for Breakfast, The Affair, Prime Suspect, Thief Takers, Hard Times, The Free Frenchman, The Lilac Bus, Wildflowers, The Dark Angel, Inspector Morse, Lost Empires.*
FILM INCLUDES: *In the Name of the Father, Mr. Johnson, A Handful of Dust, The Diary of a Mad Old Man, Highlander.*

RINA FATANIA

FIROZA

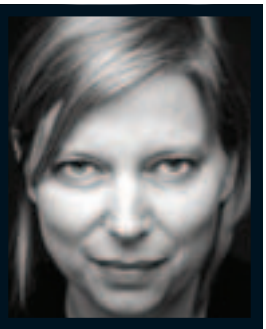
RSC DEBUT SEASON: Firoza in *The Empress.*
TRAINED: Central School of Speech and Drama.
THEATRE INCLUDES: *Dick Whittington, Cinderella* (Hackney Empire); *Wah! Wah! Girls* (Theatre Royal, Stratford East/Sadler's Wells/ Kneehigh); *Guantanamo Boy* (Brolly Productions/Stratford Circus); *Britain's Got Bhangra* (Theatre Royal, Stratford East/Rifco Arts); *The House of Bilquis Bibi* (Hampstead Theatre/UK tour); *Wuthering Heights, A Fine Balance, Strictly Dandia* (Lyric Hammersmith/ Tamasha); *It Ain't All Bollywood* (characters devised by Rina, National/Pakistani tour); *The Child of the Divide* (Tamasha/New York/Los Angeles tour); *Meri Christmas, The Deranged Marriage* (Rifco); *Bombay Dreams* (Apollo Victoria); *Arabian Nights* (Midland Arts Centre).
TELEVISION: *Digital-Mummyji Presents* (devised by Rina).
FILM INCLUDES: *Mumbai Charlie, The Travel Londoner.*
RADIO INCLUDES: *We are Water, Oceans Unite Us, Silver Street.*



TAMZIN GRIFFIN

LASCAR SALLY/MARY

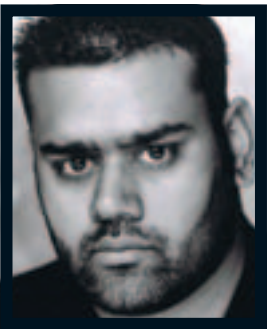
RSC: *Othello, Rough Magyck* (Forkbeard Fantasy/RSC).
THIS SEASON: Lascar Sally/Mary in *The Empress.*
THEATRE INCLUDES: *The Master and Margarita, Strange Poetry* (Complicite); *Measure for Measure* (Complicite/National Theatre); *A Dog's Heart* (Complicite/DNO/ENO); *Greenland, Our Class* (National Theatre); *Brief Encounter* (Kneehigh); *A Matter of Life and Death* (Kneehigh/National Theatre); *Tonight at 8.30* (Chichester); *Red Demon* (Young Vic/Tokyo Bunkamura); *San Diego* (Tron/Lyceum); *Witness* (The Gate/BAC); *Shockheaded Peter* (West Yorkshire Playhouse/Lyric Hammersmith/ world tour); *The Fear Show, Obituary* (ICA); *The Lights are On but there's Nobody Home* (Royal Court); *Nothing Lasts Forever* (BAC).
TELEVISION AND FILM INCLUDES: *A Fantastic Fear of Everything, Chernobyl, Casanova, The Calcium Kid, Smack The Pony, Kabhi Khushi Kabhie Gham, Roadrunner, Bob and Margaret, Teletubbies* (The Funny Lady), *Suburban Psycho, The Pay Off, First Sex, The Dream, Great Britain, Medus.*
RADIO: *The Fireraisers, A Disappearing Number.*



KRISTIN HUTCHINSON

LADY SARAH

RSC: *Creation and Passion, The Mysteries.*
THIS SEASON: Lady Sarah in *The Empress.*
TRAINED: Oxford University and The Poor School.
THEATRE INCLUDES: *Beauty and the Beast, Waves, A Dream Play, Iphigenia at Aulis* (National Theatre); *Autumn and Winter* (Orange Tree); *Live Like Pigs* (Royal Court); *The Jewish Wife, Party Time, One for the Road* (BAC); *Skylight, Educating Rita, Oleanna* (Duke's Theatre, Lancaster); *Tons of Money, How the Other Half Loves* (Bristol Old Vic); *Miss Julie* (ATC); *Macbeth* (Red Shift); *Top Girls, Dancing at Lughnasa, The Europeans* (Mercury, Colchester); *Hiawatha* (Sheffield Crucible); *Tess of the d'Urbervilles* (Queen's Theatre, Hornchurch); *Vassa Zhelznova, The House of Bernarda Alba, Women of Troy* (Gate Theatre, London); *The Goat Song* (Theatre Alibi); *Carmina Burana* (Gardzienice Theatre Association); *Diarmuid i Graine* (tour, Poland)
TELEVISION INCLUDES: *Measure for Measure, Pie in the Sky, Inspector Wycliffe, Doctors.*
RADIO: *The Mysteries.*
OTHER: Kristin also teaches freelance at the Centre for Theatre Studies, University of Essex.



TONY JAYAWARDENA

ADBUL KARIM

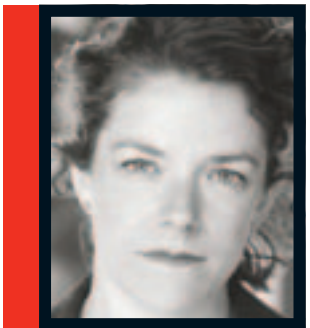
RSC: *Twelfth Night.*
THIS SEASON: Abdul Karim in *The Empress.*
TRAINED: Guildhall School of Music and Drama.
THEATRE INCLUDES: *Great Expectations* (ETT/Watford Palace); *Cinderella* (Theatre Royal, Stratford East); *Wah! Wah! Girls* (Kneehigh/ Sadler's Wells/Theatre Royal, Stratford East); *The Wind in the Willows* (West Yorkshire Playhouse); *All's Well that Ends Well, England People Very Nice, London Assurance* (National Theatre); *Travels with My Aunt* (Oldham Coliseum); *A Fine Balance* (Tamasha); *Jack and the Beanstalk* (Barbican); *Child of the Divide* (Tamasha/tour); *Drive Ride Walk* (Bridewell); *Aladdin* (Broadway); *Behna* (Kali/Soho); *The Jungle Book* (Birmingham Stage Co.); *Othello, The Sneeze* (Good Company).
TELEVISION INCLUDES: *Silent Witness, Nick Nickleby, Beautiful Day, Pete vs Life, Kabadasses, Nuzzle and Scratch, Trial and Retribution, Blair, ChuckleVision, Doctors, Hotel Babylon, Holby City, Moses Jones.*
FILM INCLUDES: *Screwed, The Wedding Video, Trance, Tower Block, Huge, A Bunch of Amateurs, Chasing Liberty.*
RADIO: *Silverstreet.*

THE CAST

JAPJIT KAUR

SINGER/AYAH

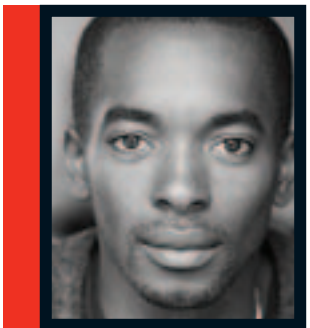
RSC: ***Much Ado about Nothing.***
THIS SEASON: **Singer/Ayah in *The Empress.***
THEATRE INCLUDES: *Wah! Wah! Girls* (Sadler's Wells); *Lotus Beauty* (Tamasha); *England People Very Nice*, *Rafta Rafta* (National Theatre).
TELEVISION INCLUDES: *BBC Space Project, Brits Bollywood, Bhanwar.*
FILM INCLUDES: *Jadoo, All In Good Time.*
MUSIC INCLUDES: *Khwaab, Baavaria, Ur Jaa* (music videos); *Svara Kanti, Dusk and Blackdown, Niraj Chag* (tours).
ALBUMS: *The Lost Souls, Moonshe, Raakshasa, Paredolia.*



EMILY MYTTON

SUSAN MATTHEWS/ GEORGINA/CHARLOTTE

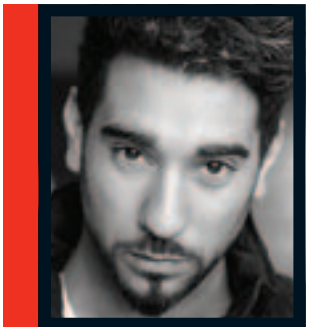
RSC: ***The Lion, The Witch and the Wardrobe.***
THIS SEASON: **Susan Matthews/Georgina/ Charlotte in *The Empress.***
TRAINED: Jaques Lecoq Theatre School, Paris.
THEATRE INCLUDES: *War Horse, Every Good Boy Deserves Favour, His Dark Materials,* (National Theatre); *Beasts and Beauties* (Hampstead); *Tunnel 228* (Punchdrunk/Old Vic); *The House that Jack Built* (Punchdrunk); *The Red Ladies* (National Theatre/Clod Ensemble); *The Creation of the Violin* (BAC); *The World Cup Final 1966* (BAC/UK tour/ Beggarsbelief); *The Donkey Show* (Hanover Grand); *5 Moral Agents, The Lesson* (Theatre O/ BAC/London International Mime Festival); *Off the Wall, The Chimp That Spoke* (David Glass Ensemble); *Many Stories High* (Barely Ensemble); *Floating Babel, The Turnout* (Shibboleth/Irish tour); *Square – An Urban Fairytale* (Shibboleth/Pleasance); *Crime and Punishment* (Shibboleth/Dublin Festival); *The Big Adventure* (Leicester Phoenix); *The Communication Cord* (Haymarket Theatre).
TELEVISION INCLUDES: *Hannah Glass, Takes.*
FILM: *Friends, Fame and Cocaine.*
OTHER WORK INCLUDES: Assistant movement director for the Opening Ceremony of the London 2012 Olympic Games; in-house movement and choreography assistant for *War Horse* at the New London Theatre; movement director for *The Homeless Polar Bear* (Greenpeace/Partizan). As writer: *The Sketch Show* (Baby Cow/ITV); *Murder!* (radio).



AKI OMOSHAYBI

SERANG/LASCAR

RSC DEBUT SEASON: **Serang/Lascar in *The Empress.***
THEATRE INCLUDES: *Chariots of Fire* (Geilgud); *Hair* (Broadway); *Caribbean Story* (Arts Theatre); *Time to Change* (Soho); *Umbrellas of Cherbourg* (Kneehigh/Gielgud); *Blue/Orange* (Tabard); *West Side Story* (50th anniversary tour); *Hairspray* (Shaftesbury).
FILM INCLUDES: *Accidental Gangster, Control, The Network, Simon Says* (all short).



RAY PANTHAKI

HARI

RSC DEBUT SEASON: **Hari in *The Empress.***
THEATRE INCLUDES: *The Westbridge, Where Do We Live* (Royal Court); *Mean Time* (Donmar); *In My Name* (Trafalgar Studios); *Gladiator Games* (Nomination Best Supporting Actor, TMA Awards 2006. Sheffield/Stratford East); *Tales from Firohza, Baag* (National Theatre Studio).
TELEVISION INCLUDES: *Life of Crime, Mongrels, Strictly Confidential, Blessed, Bad Press, EastEnders, Spooks, My Family, Blood Strangers, Armando Ianucci Show, Losing It, The Bill.*
FILM INCLUDES: *28 Days Later, Ali G Indahouse, Kidulthood, Convenience, It's a Wonderful Afterlife, City Rats, The Man Inside, Screwed, Jadoo, Tube Tales, Rehab, Bollywood Queen, Feral Generation, Interview with a Hitman, Provoked, Veils, Jump Boy, Best Mates, A to Z.*
OTHER: Ray produced the film *Kidulthood* and recently wrote and directed *Life Sentence.*

ANNEIKA ROSE

RANI DAS

RSC: ***Romeo and Juliet*; *The Tempest*** **(Little Angel/RSC).**
THIS SEASON: **Rani Das in *The Empress.***
THEATRE INCLUDES: *A Midsummer Night's Dream* (Edinburgh Royal Lyceum); *Arthur and George* (Birmingham Rep); *The Prime of Miss Jean Brodie* (Assembly); *Much Ado about Nothing* (Regent's Park Open Air Theatre); *Educating Agnes* (Theatre Babel); *Crime and Punishment* (Fringe 2007).
TELEVISION: *Taggart, PA's, No Holds Bard, Above Suspicion, Field of Blood.*

THE CREATIVE TEAM

ED WOODALL

SIR JOHN OAKHAM/ PAINTER/ WILLIAM

RSC: ***Everyman, The Mysteries, Henry VIII*** **(Complete Works Festival)**
THIS SEASON: **Sir John Oakham/Painter/ William in *The Empress.***
THEATRE INCLUDES: *Out of a House Walked a Man, Theatre of Blood* (National Theatre); *Nights at the Circus* (Kneehigh); *The School for Scandal* (ETT); *The School for Wives* (Salisbury Playhouse); *The Hanging Man* (Improbable Theatre); *World Cup Final 1966, St. George and the Dragon* (BeggarsBelief); *Wanted Man* (The Table Show); *The Play of the Weather* (A and BC); *An Oak Tree* (News from Nowhere). As Director: *Een Hond Begraven* (Timeout Live Award); *Happy Yet?* (Gate, Notting Hill). As Movement Director: *The Horse Marines* (Plymouth Theatre Royal).
TELEVISION INCLUDES: *Cold Lazarus, Oliver Twist, The 10th Kingdom.*
FILM INCLUDES: *Master and Commander, Emma, Enigma, The Jolly Boys' Last Stand.*
OTHER: Ed has worked as a teacher at Central, Guildhall, Rose Bruford, E15, Queen Mary and Westfield, The Actor's Centre, RADA, and most recently at the Oxford School of Drama.

STU BARKER

COMPOSER/ MUSIC DIRECTOR

RSC: ***Cymbeline, Don John*** **(Kneehigh/RSC).**
THIS SEASON: ***The Empress.***
THEATRE INCLUDES: Stu has worked extensively as composer/musical director with Kneehigh Theatre over the last sixteen years. Shows as Composer/Music Director include: *A Matter of Life and Death, Tristan and Yseult* (National Theatre); *Brief Encounter* (Broadway/ West End); *Hansel and Gretel* (Bristol Old Vic); *The Bacchae, The Wooden Frock* (West Yorkshire Playhouse); *Nights at the Circus, The Red Shoes* (Lyric Hammersmith); *The Wild Bride, Rapunzel, Midnight Pumpkin* (BAC); *Pandora's Box* (Northern Stage). Stu has also worked as Composer and Music Director for Shakespeare's Globe, Bristol Old Vic, Donmar Warehouse, Welfare State International, Contact Theatre, Liverpool Lantern Company, Travelling Light and Horse and Bamboo. Recently Stu has been touring as trombonist with C. W Stoneking & His Primitive Horn Orchestra.

LEZ BROTHERSTON

DESIGNER

RSC: ***Much Ado about Nothing.***
THIS SEASON: ***The Empress.***
TRAINED: Central School of Art and Design.
THEATRE INCLUDES: *Hedda Gabler, Design for Living, The Real Thing, Dancing At Lughnasa* (Old Vic); *A Long Day's Journey Into Night, Under the Blue Sky, In Celebration* (West End); *My City, Measure for Measure, A Dark Dark House, Dying for It* (Almeida); *Hysteria* (Theatre Royal Bath); *The Day We Sang* (Manchester International Festival); *Women Beware Women, Really Old Like 45* (National Theatre); *Duet for One* (West End and Almeida); *Hedda Gabler* (The Gate, Dublin); *The Dark and Little Foxes* (Donmar). Musical theatre includes: *Sister Act* (West End/Broadway/Germany/Vienna/ Milan/Paris/Holland/Stuttgart); *The Umbrellas of Cherbourg, The Rise and Fall of Little Voice, Acorn Antiques, Far Pavilions, Spend, Spend, Spend, Tonight's the Night, My One and Only* (West End).
DANCE INCLUDES: A long collaboration with Matthew Bourne resulting in: *Sleeping Beauty, Swan Lake, Edward Scissorhands, Dorian Gray, Highland Fling, Cinderella, The Car Man, Play Without Words* and most recently *Early Adventures.* Other dance: *Seven Deadly Sins* (Royal Ballet); *Into the Woods, The Soldier's Tale* (Royal Opera House); *Romeo and Juliet, Swan Lake, A Christmas Carol, Carmen, Hunchback of Notre Dame, The Brontës, Dracula* (Northern Ballet). Lez also designed, co-wrote and co-directed *Les Liaisons Dangereuses* with Adam Cooper (Japan and Sadler's Wells).
OPERA INCLUDES: *L'Elisir d'Amore, Cornet Christoph Rilke's Song of Love and Death* (Glyndebourne); and productions for Opera North, Scottish Opera, Opera Zuid Holland, Welsh National Opera, Royal Danish Opera.
FILM INCLUDES: *Letter to Brezhnev, Swan Lake, The Car Man, Romeo and Juliet, A Christmas Carol.*
OTHER: *Victoria Wood – At It Again* 2001 (Royal Albert Hall & tour); *French and Saunders Live* in 2000 (UK tour); *French and Saunders – Still Alive* 2008 (UK tour).
Lez is also an Associate Artist of New Adventures.

DAN COLEMAN

ASSISTANT DIRECTOR

RSC: ***The Heart of Robin Hood.***
THIS SEASON: ***The Empress.***
TRAINED: Birkbeck College.
THEATRE INCLUDES: Dan is the Artistic Director of Dawn State Theatre Company. He was previously Resident Assistant Director at Sheffield Crucible and the Joint Programming Director at Theatre503. As Director: *A Chronicle of Wasted Time* (Dawn State); *Dirty Great Love Story* (Vault Festival/Old Vic Tunnels); *Skittles* (BAC/Pleasance, Edinburgh); *The Biting Point, Playlist* (Theatre503); *Urban Scrawl, Sick* (Theatre503/Latitude Festival); *Signs of Rust* (King's Head); *The Story Project* (White Bear); *The Comedy of Errors* (ArtsEd); *The Taming of the Shrew* (Guildford School of Acting); *The Caucasian Chalk Circle* (London School of Dramatic Art). As Assistant Director: *Tartuffe* (Liverpool Playhouse/ETT/national tour); *An Enemy of the People, Sisters, True West, Alice* (Sheffield Crucible).

TANIKA GUPTA

WRITER

RSC DEBUT SEASON: ***The Empress.***
After graduating from Oxford University, Tanika worked as a community worker and in an Asian women's refuge for several years. She began writing drama in the early 1990s and has been Writer-in-Residence at both the Soho Theatre and National Theatre.
THEATRE INCLUDES: *Wah! Wah! Girls!* (Sadler's Wells/Theatre Royal Stratford East); *Great Expectations* (Watford Palace/ETT); *Sugar Mummies, Catch* (Royal Court); *Sanctuary, The Good Woman of Setzuan, The Waiting Room* (National Theatre); *Meet the Mukherjees* (Bolton Octagon); *Gladiator Games* (Sheffield Crucible/ Theatre Royal Stratford East); *Hobson's Choice* (Young Vic/national tour. Nominated for a Lawrence Olivier Award 2003); *Fragile Land* (Hampstead); *Skeleton, White Boy* (Soho); *Inside Out* (Arcola); *A River Sutra* (National Theatre Studio). Tanika's play *Mind Walking* for BandBazi is presently on a UK tour and a filmed excerpt from her new play about London Music Hall, *'Walter Sickert and The Three Graces'*, forms part of an exhibition at the Victoria & Albert Museum until December 2013. Her collection, *Tanika Gupta: Political Plays* was published by Oberon in 2012.
TELEVISION INCLUDES: *Banglatown Banquet, The Lives of Animals, Flight* (Winner of the FIPA D'Argent Prize and Ethnic Minorities Media Award) *Bideshi, All About Me*, as well as several episodes of *EastEnders* and *Grange Hill.*
RADIO INCLUDES: Over 30 original radio plays and adaptations, winning many awards, including the Amnesty International Media Award 2005. Tanika's version of *A Doll's House* won the BBC Audio Drama award for Best Adaptation in 2013.
Tanika was awarded an MBE in 2008.

THE CREATIVE TEAM

TERRY KING

FIGHT DIRECTOR

RSC: Recent productions include: ***Boris Godunov, Troilus and Cressida, A Soldier in Every Son – The Rise of the Aztecs, Richard III, The Taming of the Shrew, Cardenio, Macbeth, Little Eagles, As You Like It, The Drunks, The Grain Store, Hamlet, Romeo and Juliet, Antony and Cleopatra, Morte d'Arthur, Dunsinane, Othello, Hamlet, A Midsummer Night's Dream,*** the ***Histories*** cycle, ***Noughts & Crosses, Julius Caesar, King John, Pericles, The Indian Boy, Merry Wives the Musical, Twelfth Night, As You Like It, Gunpowder Season.***
THIS SEASON: ***The Empress.***
THEATRE INCLUDES: *The Lord of the Rings, On an Average Day, Ragtime, Chitty Chitty Bang Bang* (West End); *Accidental Death of an Anarchist, Caligula* (Donmar); *King Lear, The Murderers, Fool for Love, The Duchess of Malfi, Henry V, Edmund, Jerry Springer the Opera* (National Theatre); *Oleanna, Search and Destroy, Sore Throats* (Royal Court).
OPERA INCLUDES: *Othello* (WNO); *Porgy and Bess* (Glyndebourne); *West Side Story* (York); *Carmen* (ENO).
TELEVISION INCLUDES: *Fell Tiger, A Kind of Innocence, A Fatal Inversion, The Bill, EastEnders, Measure for Measure, Casualty, The Widowing of Mrs. Holroyd, Death of a Salesman.*

SHEEMA MUKHERJEE

COMPOSER/MUSICIAN

RSC DEBUT SEASON: ***The Empress.***
Sheema is a Sitarist, Composer and Collaborator. She is in bands The Imagined Village, Transglobal Underground and Cornershop.
THEATRE INCLUDES: *The Cornershop Project* (Composer. Black Country Touring/Foursight); *Northern Exposure* (co-composer. West Yorkshire Playhouse); *Wuthering Heights* (Tamasha); *EAT!* (Birmingham Rep/Black Country Touring).
PERFORMANCES INCLUDE: The World Music Festival (Chicago); Montreux Jazz Festival and the Olympia-Halle (Munich); supporting Jimmy Page and Robert Plant throughout their European tour (1998); the Olympics Arts Festival for Sydney 2000; regular appearances at WOMAD (UK) with her own ensemble; Elton John's Black Tie & Tiara Ball; Westminster Abbey for The Queen on Commonwealth Day; Beijing; Hong Kong with PRS UK Composer exchange. Multiple tours including US, Canada, India, Europe, China, Russia, Mexico, Venezuela, South Africa, Tunisia and Australia. Sheema was also one of the composers for 2012 London Cultural Olympiad.
COLLABORATIONS INCLUDE: Sir John Tavener, Martin and Eliza Carthy, Bobby McFerrin, Boris Grebenshikov, Natacha Atlas, Noel Gallagher & Cornershop, Mercan Dede, Yanka Rupkina, Courtney Pine for UK Commonwealth Games, Kula Shaker.
OTHER: In addition to composition and live work Sheema has recently created a perfume called 'Sikkim Girls' for Lush and is releasing a new album in June.
AWARDS: Radio 2 Folk Award with IV, Radio 3 World Music award with TGU.

EMMA RICE

DIRECTOR

RSC: ***Don John*** **(Kneehigh/RSC/Bristol Old Vic),** ***Cymbeline*** **(Kneehigh/RSC).**
THIS SEASON: ***The Empress.***
THEATRE INCLUDES: Emma is the joint artistic director of Kneehigh. She has directed its productions of *The Bacchae* (TMA Theatre Award for Best Touring Production); *Brief Encounter* (Olivier award nomination for Best Director. Kneehigh/David Pugh/Dafydd Rogers); *A Matter of Life and Death* (Kneehigh/National Theatre); *Midnight's Pumpkin; Rapunzel* (Kneehigh/BAC); *The Red Shoes* (TMA Theatre Award for Best Director); *Tristan & Yseult; The Wooden Frock.* Emma also directed *The Umbrellas of Cherbourg* (Gielgud Theatre, West End); *Oedipussy* (Spymonkey); and *Wah Wah! Girls* (Peacock Theatre).

MALCOLM RIPPETH

LIGHTING DESIGNER

RSC: ***Don John, Cymbeline*** **(Kneehigh/RSC).**
THIS SEASON: ***The Empress.***
THEATRE INCLUDES: ***Refugee Boy*** (West Yorkshire Playhouse); *Forever House* (Drum Theatre Plymouth); *The Promise* (Donmar); *The Dead* (Abbey, Dublin); *London* (Paines Plough); *Belong* (Royal Court); *West Side Story* (Sage Gateshead); *Decade* (Headlong Theatre at St. Katharine Docks); *Calendar Girls* (West End/ Australia/Canada); *HMS Pinafore* (Guthrie Theater, Minneapolis); *Six Characters in Search of an Author* (Theatregoers' Choice Award for Best Lighting Designer. West End). His many productions for Kneehigh Theatre include: *Brief Encounter* (winner of Village Voice OBIE as a member of the design team for the show off-Broadway, Theatregoers' Choice Award for Best Lighting Designer), *The Wild Bride, The Umbrellas of Cherbourg* and Tanika Gupta's *Wah! Wah! Girls.* Malcolm also has lit productions for the Tricycle Theatre, Lyric Hammersmith, English Touring Theatre, Gate Theatre Dublin and many regional theatres including National Theatre Wales, Birmingham Rep, Northern Stage, Salisbury Playhouse, Bristol Old Vic and the National Theatre of Scotland.
OPERA AND DANCE INCLUDES: *The Threepenny Opera* (Théâtre des Champs-Elysées/ Royal Festival Hall); *Le Nozze di Figaro* (Garsington Opera); *Seven Deadly Sins* (WNO); *Carmen Jones* (Royal Festival Hall) and numerous productions for balletLORENT including *Rapunzel* and *Designer Body.*

JONATHAN RUDDICK

SOUND DESIGNER

RSC: ***Julius Caesar*** **(Stratford/UK tour/ Russia),** ***Song of Songs, Written on the Heart, Romeo and Juliet*** **(re-design),** ***Morte d'Arthur.*** **Jonathan currently works in the RSC Sound Department.**
THIS SEASON: ***The Empress.***
THEATRE INCLUDES: Jonathan worked for the Baxter Theatre Company in the Lighting and Sound departments from 1999-2006, for which work includes: *The Suip!, Glass Roots, Vatmaar, World in a Guitar, Madiba Magic, Hamlet, Amadeus, The Travellers* (Fortune Cookie Company, Adelaide).
TELEVISION INCLUDES: Floor Manager for South African Broadcast Corporation (2003-4), Woman of the Year Live Event.

ZABARJAD SALAM

DIALECT COACH

RSC: ***The Winter's Tale, Much Ado about Nothing, Matilda the Musical.***
THIS SEASON: ***The Empress.***
TRAINED: Central School of Speech and Drama.
Zabarjad has worked at Drama Centre London, LAMDA, Central School of Speech and Drama and The National School of Drama Delhi, India. She is presently employed at RADA.
THEATRE INCLUDES: *The Veil, Thirteen, Juno and the Paycock, The Comedy of Errors, The Last of the Haussmans, Timon of Athens* (National Theatre). Other theatre work includes Chichester Festival Theatre, Arcola Theatre, Classical Opera Company and Tamasha Theatre Company. Her freelance work coaching reporters, presenters and clients in the business world includes working internationally as a voice coach to the EMEA presenting and reporting team at Bloomberg Television.

MAX WHITE

VIDEO DESIGNER

RSC: Max joined the RSC's Video Department in 2010 and has worked on numerous RSC productions, making his design debut co-designing the puppet film sequence for *Matilda, the Musical.* Recent work for the RSC includes trailers, filmed stage scenes and advertising. As Video Designer: ***The Mouse and his Child.*** As Director: ***The Merry Wives of Windsor EPK, Kate Tempest, myShakespeare, Open Stages trailer.*** As Film Editor: ***YPS King Lear.***
THIS SEASON: ***The Empress.***
OTHER WORK: As well as working on video design for theatre, Max has a background in commercial and film production.

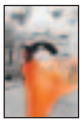
SARAH WRIGHT

DIRECTOR OF PUPPETRY

RSC: ***The Mouse and his Child, The Tempest, Venus and Adonis*** **(Little Angel/RSC);** ***The Comedy of Errors.***
THIS SEASON: ***The Empress.***
THEATRE INCLUDES: As Director of Puppetry: *Wild Bride, The Umbrellas of Cherbourg, The Red Shoes, Hansel and Gretel, Brief Encounter* (Kneehigh); *Sleeping Beauty* (Matthew Bourne's New Adventures); *The Double Puppet Director* (Theatre Royal, Bath); *A Very Old Man with Enormous Wings, Angelo, Cupid and Psyche* (Little Angel); *Hotel* (Silo Theatre, Amsterdam); *The BFG* (David Wood). As Puppeteer: *A Very Old Man with Enormous Wings* (Little Angel/ Kneehigh); *Kneehigh Rambles* (Kneehigh); *Fish Clay Perspex* (Faulty Optic/LIMF 2009/national tour/Brittany tour); *The Queen of Spades* (WNO/Green Ginger/Houston Grand Opera); *The Little Mermaid, Jabberwocky, The Sleeping Beauty, Prince and the Mouse,* and various other productions (Little Angel); *Kultivar, PlanetariumSilo* (Silo Theatre, Amsterdam).
OTHER: Sarah is also a Visiting Tutor at Central School of Speech and Drama and Guildhall School of Music and Drama.

PROGRAMME ACKNOWLEDGEMENTS

IMAGE CREDITS



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Queen Victoria's funeral cortege passes Marble Arch, 2nd February 1901 (b/w photo). English Photographer/Private Collection/The Bridgeman Art Library.

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