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DUNSINANE

chicago
shakespeare theater
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Contents

“Experience is a jewel,
and it had need be so,
for it is often purchased
at an infinite rate.”

—*The Merry Wives of Windsor*



Chicago Shakespeare Theater
800 E. Grand on Navy Pier
Chicago, Illinois 60611

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ARTISTIC DIRECTOR: Barbara Gaines
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COVER: Siobhan Redmond and Darrell D'Silva,
photo by Simon Murphy.
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photo by Richard Campbell.

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befriend thee.”
—W.S.

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Welcome



DEAR FRIENDS,

Welcome to Chicago's home for Shakespeare. Today's presentation marks the return of two of our seminal international partners: the Royal Shakespeare Company and the National Theatre of Scotland. Their collaboration on *Dunsinane* has created a tour-de-force, penned by modern-day Scottish playwright David Greig. By boldly imaging the complicated power struggle following the demise of King Macbeth, Greig provokes a timely dialog on the complexities of nation-building following an invasion of epic proportion. The original play is one of the greatest tragedies ever written. To have it followed 400 years later by an equally complicated, nuanced tale is theatrically thrilling.

Through our World's Stage Series, we are honored to serve as a cultural ambassador by importing leading international companies like the RSC and National Theatre of Scotland to Chicago. In the spirit of cultural exchange, we are also increasingly exporting our own work to the world. In fact, during the run of *Dunsinane* two productions developed at Chicago Shakespeare (*Cadre* and *Othello: the Remix*) will tour to Australia, Canada, New Zealand and the United Arab Emirates. It is only fitting that a world-class city like Chicago have a global theater like Chicago Shakespeare. And your patronage fuels this work.

Also currently on tour, albeit a bit closer to home, is our *Short Shakespeare! Macbeth*. Some of you may have brushed up on Shakespeare's tragedy by joining us this winter at Navy Pier for this visceral, fast-paced production. As we write, it has just begun a five week tour to schools throughout the Midwest, and over the course of its run will engage nearly 40,000 students. By bringing complicated literature to life for our youngest citizens, our nationally-acclaimed education programs not only help illuminate a pathway to literacy, they also connect the next generation to their own humanity.

Thank you for joining us today and for supporting our work on stage, in the schools and communities of Chicago, and across the world!! ■

Barbara Gaines
Artistic Director

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Executive Director

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WITH FRIENDS!

About CST

Chicago Shakespeare Theater (CST) believes that Shakespeare speaks to everyone. A global theatrical force, CST is known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. The Theater has evolved into a dynamic company, producing award-winning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 25,000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia, Europe and the Middle East.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and seventy-eight total Joseph Jefferson Awards. CST's work with Chicago Public School students and teachers was recognized by the White House in 2014 with the National Arts and Humanities Youth Program Award. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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On the Boards



Sense and Sensibility, a CST-commissioned world premiere musical from Tony Award®-nominated composer Paul Gordon, graces the Courtyard Theater stage this April. Under the masterful hand of Artistic Director Barbara Gaines, beautiful melodies trace the lives of Elinor and Marianne Dashwood—two sisters whose fortunes change following their father's untimely death. Adept at bringing the romanticism of Austen to contemporary audiences, Gordon co-wrote the Broadway musical *Jane Eyre*, nominated for five Tony Awards® including Best Musical and Best Score, and won the 2007 Bay Area Critics Circle Award for his book to the musical *Emma*. Featuring stunning work by Costume Designer Susan E. Mickey and Scenic Designer Kevin Depinet, Jane Austen's deep, witty, romantic world becomes larger than life—and pure magic.



After concluding its sold-out run for student and family audiences at CST's home on Navy Pier, *Short Shakespeare! Macbeth* has set out on its five-week tour to urban, suburban and rural schools across the Midwest. The Short Shakespeare! tour—comprised of a cast of thirteen, their tour manager and a crew of seven—expands the impact of the Theater's education program by bringing professional productions directly into schools as a dynamic complement to classroom study. These tours greatly broaden access to CST's education program to students otherwise not able to visit the Theater in Chicago. Having already served 20,000 students here at CST, *Macbeth* will now reach an additional 11,000 students at twenty-four area schools.



The US premiere tour of *Dunsinane* marks CST's second collaboration with the Royal Shakespeare Company, following Chicago Shakespeare's Stratford-upon-Avon debut in 2006 with *Henry IV, Parts 1 and 2* as part of the RSC's Complete Works Festival. A five-year partnership with the National Theatre of Scotland has brought spirited artistry to stages across Chicago through CST's World's Stage Series. *The Strange Undoing of Prudencia Hart* turned CST's Upstairs theater into a lively, whiskey-soaked pub. The Broadway Armory became a time-swept battlefield in *Black Watch*. And *Long Gone Lonesome* found a home at The Hideout bar for a musical celebration of the life of Thomas Fraser. CST now welcomes both companies to its Courtyard Theater stage for the first time.



In January, CST's staff and artists gathered to honor Properties Master Cassandra Westover with the 13th annual Hurckes Award for Artisans and Technicians. The award is dedicated to supporting and recognizing a member of CST's production department, whose devoted and inspired work particularly exemplifies the very best of Chicago Shakespeare Theater. Westover has worked with many well-known theater and opera projects across the country, including the Virginia Shakespeare Festival, Utah Shakespeare Company and the Santa Fe Opera. CST audiences may recall some of Westover's memorable creations—the light-up umbrellas in the Chicago Shakespeare in the Parks 2014 tour of *A Midsummer Night's Dream*, the overturned car in *Julius Caesar*, and the breakable mirror in *Timon of Athens*. ■

photo credits, from left: Sharon Rietkerk and Megan McGinnis in *Sense and Sensibility*; Lanise Antoine Shelley in *Short Shakespeare! Macbeth*; Ensemble in *Black Watch*; Cassandra Westover. Photos by Liz Lauren, Michael Litchfield, Scott Suchman and Jeff Sciortino.

Appearing in **THE SCOTSMAN**
on January 29, 2015, journalist Joyce McMillan
heralds the first US tour performance of *Dunsinane*.

Truth Behind Great Theatre Unclear

Visit chicagoshakes.com
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and stories behind the
art on CST's stages.

DUNSINANE

BY DAVID GREIG

- DIRECTED BY
ROXANA SILBERT
- COURTYARD THEATER
- FEBRUARY 26–
MARCH 22, 2015
- 312.595.5600
- WWW.CHICAGOSHAKES.COM

By Joyce McMillan

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permission.

The performance of *Dunsinane* on January 29, 2015 at Carolina Performing Arts marks the beginning of a US tour that will also take the show to Washington, Chicago and Los Angeles, following visits last year to Moscow and Beijing, and it reinforces *Dunsinane*'s status as one of the most successful of all National Theatre of Scotland productions, originally produced by the Royal Shakespeare Company, and featuring a stunning central performance from Siobhan Redmond as Gruach, widow and queen of Scotland's late king, Macbeth.

It's obvious even from that brief description, though, that Greig's *Dunsinane* stands at an oblique angle to the version of Scottish history portrayed in the play that inspired it, Shakespeare's *Macbeth*. Partly inspired by Greig's thoughts on Britain's recent military involvement in Afghanistan and Iraq, the play not only allows Gruach to survive her husband, and remain in her castle at Dunsinane after its occupation by English forces, but also plunges into the complex psychology of the conquerors, who arrive from the south determined to restore peace to Scotland and to install their own chosen Scot—Malcolm—as king; but who find that subduing a nation with a mixture of armed force and good intentions is a bitterly complex business.

And of course, through the character of Gruach, the play throws some doubt on the received Shakespearean view of Macbeth himself, cast by the bard as an archetypal tyrant and villain in the grip of evil forces. There has long been a quiet murmur of rebellious criticism in Scotland against Shakespeare's misrepresentation of a king who—according to



Scottish chronicles—reigned for seventeen years without reports of tyranny, and was viewed as “tall, golden-haired and generous”; the whole play can be read as a “dodgy dossier,” an apology for invasion and colonization on the pretext of bringing civilization to a barbarous place.

It's not only the Scots who are beginning to question the Shakespearean view of their history, generally shaped—like the chronicles he used as sources—to flatter the bard's royal patrons, who were Tudors and Stewarts. In the last week, I've twice heard English historians angrily disputing the assumptions about the Wars of the Roses, and in particular about the character of Richard III, perpetuated by Shakespeare's English history plays; it's almost as if the recent unearthing of Richard's bones, under a Leicester car park, marked a more general stirring of consciousness, as people across these islands begin to reassess the received national narrative with which we have lived for the last three or four centuries.

**And these days, it's not
only the Scots who are
beginning to question
the Shakespearean
view of their history**

The question for theatre, though, is how this possible shift in awareness—the placing of Shakespeare as a bit of a regime spin-doctor, rather than a faithful servant of truth—affects our perception of the plays, and our approach to staging them. Of course, nothing that we learn about history can diminish the extraordinary, elemental force of Shakespeare's poetry, either in the great nightmare vision of tyranny he conjures up in *Macbeth* (first performed for James VI and I in 1604), or in *Richard III*, a brilliant prototype study of royal villainy written almost a decade earlier.

It should, though, perhaps make us wary of assuming that these plays offer some kind of poetic truth about the history of these islands, when in fact the truth they embody is several degrees more metaphorical, and less literal, than that. To call *Macbeth* a great play is to state the obvious, in other words. But to call it a Scottish play, or even “the” Scottish play, is to stretch a point beyond what now seems comfortable, in spite of the fact that without what Shakespeare had read of Scotland—its rocks and moors, its dark nights, its names and clans—his mighty poetry might never have soared as it did, into a place far beyond history or geography, and into a nightmare of tyranny and injustice that belongs everywhere, or nowhere at all. ■

Above: Siobhan Redmond in *Dunsinane*, photo by Ka Lam.



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from Tony Award®-nominated writer Paul Gordon

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a new musical



book, music
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PAUL GORDON

directed by
BARBARA GAINES

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presents

DUNSINANE

written by **DAVID GREIG**

directed by **ROXANA SILBERT**

presented by the **NATIONAL THEATRE OF SCOTLAND**
and the **ROYAL SHAKESPEARE COMPANY**

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NICK POWELL

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Associate Movement Director
POLLY BENNETT

Fight Director
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There will be one 15-minute intermission

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Cast

(in alphabetical order)

Sergeant and Scottish Lord
Gruach's Attendant and Hen Girl
Siward
Malcolm
Macduff
Boy Soldier
Eric the Archer
English Soldier
English Soldier, Scottish Soldier
and Scottish Lord
Egham
Gruach's Attendant and
Gaelic Singer
Gruach

Ensemble

Soldier
Osborn
Soldier
Lulach

Musicians

Musical Director and Cello
Percussion
Guitar

GEORGE BROCKBANKS
HELEN DARBYSHIRE
DARRELL D'SILVA
EWAN DONALD
KEITH FLEMING
TOM GILL
TOYIN OMARI-KINCH
ARTHUR McBAIN
MATT McCLURE

ALEX MANN
MAIRI MORRISON

SIOBHAN REDMOND

PATRICK AGADA
JACK BALL
KYLE CURRY
FRED GEYER

ROSALIND ACTON
ROBERT OWEN
ANDY TAYLOR

Original 2010 production casting by Royal Shakespeare Company.
2011 and 2013 production casting by Anne Henderson.
2014 and 2015 production casting by Laura Donnelly.
Chicago casting by Bob Mason.

Playgoer's Guide

THE STORY OF *DUNSLINANE*

Under the cover of night, an English army sweeps through Scotland, arriving at Macbeth's castle of Dunsinane. A fierce battle ensues, they kill the king, and take the seat of Scottish power. The English commanding officer, Siward, discovers that Lady Macbeth (the Scottish Queen Gruach) is not dead. As he attempts to install Malcolm as Scotland's new king, Siward discovers that many will never accept another ruler while Gruach lives. One of Siward's Scottish allies, Macduff, suggests killing Gruach to end the conflict, but Siward refuses.

Siward attempts to encourage Gruach to renounce her claim to the throne. He tries to understand the political landscape and allegiances of the country. A parliament is called and, in a surprise move, he proposes to achieve peace through a marriage between Gruach and Malcolm, a plan to which both agree. But on the night of their wedding Gruach's men, storming the castle to free her, kill several of Siward's army.

Realizing that Lulach, the queen's son and heir, is still alive, Siward puts all his efforts into finding mother and son—against Malcolm's advice. After much bloodshed, Siward's men capture Lulach and execute him. Believing that Lulach's death will end the conflict, Siward feels compelled to return the son's body to Gruach. When he finds her, the queen is holding a baby, whom she claims is Lulach's child—and the next, true king of Scotland.

THE STORY OF SHAKESPEARE'S *MACBETH*

Victorious in battle, Macbeth and Banquo come upon the three Weird Sisters, who greet them with strange prophecies: Macbeth will be named Thane of Cawdor and Scotland's king, but Banquo will father Scotland's future kings. Lady Macbeth presses her husband to take destiny into his own hands by murdering King Duncan, a guest in their home that night. In the morning, the king's body is discovered; Duncan's sons flee and Macbeth is crowned king.

Macbeth's thoughts return to the Weird Sisters' final prophecy—Banquo, not he, will father Scotland's royal line—and he hires henchmen to slaughter Banquo and his son. The child escapes—and the father's ghost appears to Macbeth. Tortured by his fears, Macbeth seeks out the Weird Sisters, and once more mistakes their cryptic prophecies as assurance of success. Leading his country toward the abyss of civil war, he orders Macduff's family murdered, and Lady Macbeth is tormented into madness. His wife's death is reported to Macbeth before his own fatal confrontation with Macduff.

MACBETH'S ORIGINS IN PRINT AND IN PERFORMANCE

Shakespeare's *Macbeth* is drawn largely from two stories in Raphael Holinshed's history, *Chronicles of England, Scotland, and Ireland*, revised in 1587: one of King Duncan and the usurper Macbeth (b. 1005); the other of King Duff, slain by Donwald with the help of Donwald's ambitious wife. Crowned king in 1603 following Elizabeth I's 55-year reign, James I of Scotland claimed himself a descendent of Banquo.

Scholars are fairly certain that *Macbeth* was first performed in 1606 or 1607, soon after the great Gunpowder Plot of 1605 when revolutionaries attempted to overthrow the new government of King James I. The first published text of *Macbeth* appeared with the first Folio in 1623, seven years after Shakespeare's death. As with a number of Shakespeare's plays, there is evidence of the work of collaborators, including portions of the Witches' scenes attributed to Shakespeare's contemporary, Thomas Middleton.

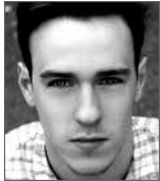
DUNSLINANE ON STAGE

An artistic partnership between the National Theatre of Scotland and the Royal Shakespeare Company launched the development of *Dunsinane*, which was premiered by the Royal Shakespeare Company at London's Hampstead Theatre in 2010, followed by performances in 2011 in Edinburgh, Glasgow, and Stratford-upon-Avon at the Swan Theatre. Two years later, *Dunsinane* began a tour across the United Kingdom. In 2014 the production toured to Beijing, Shanghai, Hong Kong, Taiwan and Moscow. On its 2015 tour of the US, the company visits North Carolina, Washington DC, Chicago and Los Angeles.

MACBETH ON CST'S STAGES

Chicago Shakespeare Theater first staged *Macbeth* as a full-length production in 1992, (with Kevin Gudahl in the title role, and the company's first international director, Roman Polak) and again in 2009, directed by Barbara Gaines and featuring Ben Carlson and Karen Aldridge. Two CST World's Stage productions were inspired by *Macbeth*: *Kabuki Lady Macbeth*, starring Barbara Robertson, and *Marionette Macbeth* with Italy's centuries-old marionette company, Carlo Colla e Figli. Other adaptations staged at CST include *MacHomer*, a one-man melding of *Macbeth* and *The Simpsons*, and numerous Short Shakespeare! plays, including this winter's 2015 production, directed by Kirsten Kelly. ■

Profiles



GEORGE BROCKBANKS

(Sergeant/Scottish Lord) has previously collaborated with the National Theatre of Scotland on the 2011, 2013 and 2014 tours of

Dunsinane (with the Royal Shakespeare Company). Other theater credits include: *DNA* (Hull Truck Theatre/UK tour); *A Midsummer Night's Dream* (Shakespeare Youth Festival); and *Territory* (The Pleasance Theatre Islington). Theater workshops include: *Wendy and Peter Pan* (Royal Shakespeare Company) and *Tomorrow I'll Be Happy* (RNT Studio). His television work includes: *Doctors* and *Hollyoaks*. His film credits include: *The Rise and Fall of the Krays*, *Frederick* (short) and *Dirt* (short). Mr. Brockbanks is a graduate of the Arts Educational School.



HELEN DARBYSHIRE

(Gruach's Attendant/Hen Girl) has previously collaborated with the National Theatre of Scotland on the 2013 UK tour and the 2014 Asian and Russian tour

of *Dunsinane* (with the Royal Shakespeare Company). Other theater credits include: *The Vagina Monologues* (Mark Goucher production); *After the End* (Pleasance Edinburgh/Dundee Rep); *The Firebird*, *Anna Karenina*, *The Rise and Fall of Little Voice*, *Sleeping Beauty*, *A Doll's House*, *Banyan Trees* (Dundee Rep); *The Seagull* (York Theatre Royal/RSAMD); *Sleeping Beauty*, *Romeo and Juliet* (RSAMD); *Sleeping Beauty* (Perth Theatre); *The Three Sisters* (Tron Theatre); and *This Is Ceilidh* (PW Productions). Ms. Darbyshire trained at the Royal Scottish Academy of Music and Drama (RSAMD).



DARRELL D'SILVA

(Siward) has previously collaborated with the National Theatre of Scotland on the 2014 tour of *Dunsinane* (with the Royal Shakespeare Company). Other theater

credits include: *Antony and Cleopatra*, *Julius Caesar*, *King Lear*, *The Winter's Tale*, *Camino Real*, *The Spanish Tragedy*, *Troilus and Cressida*, *A Month in the Country*, *A*

Midsummer Night's Dream, *Henry VIII*, *Dr. Faustus*, *The Drunks*, *Little Eagles*, *Hecuba* (Royal Shakespeare Company); *Making Stalin Laugh* (JW3); *The Rose Tattoo*, *Tales from the Vienna Woods*, *Closer*, *The Royal Hunt of the Sun*, *Further than the Furthest Thing* (National Theatre of Great Britain); *Hedda Gabler* (Old Vic); *Public Enemy*, *Six Characters In Search of an Author* (Young Vic); *Children's Children* (Almeida); *The White Devil* (Menier Chocolate Factory); *Paradise Lost* (Northampton); Franco Zeffirelli's production of *Absolutely!* (Perhaps) (Wyndhams Theatre); *Antarctica* (Savoy); *Romeo and Juliet* and *The Three Musketeers* (Sheffield Crucible). His television work includes: *Father Brown*, *Top Boy*, *Criminal Justice*, *Spooks*, *Prime Suspect*, *Out of the Blue*, *Messiah*, *Krakatoa: The Final Days*, *Eleventh Hour*, *Lawless*, *Queen of Swords*, *Wokenwell* and *A Great British Sex Scandal*. His film work includes: *The Throwaways*, *Northmen: A Viking Saga*, *Montana*, *Closer to the Moon*, *Dirty Pretty Things*, *Jimmy's End*, *His Heavy Heart and Song*. Mr. D'Silva is an Associate Artist at the Royal Shakespeare Company and trained at the Drama Centre London.



EWAN DONALD

(Malcolm) has previously collaborated with the National Theatre of Scotland on the 2014 tour of *Dunsinane* (with the Royal Shakespeare Company). Other theater

credits include: *The Three Sisters* (Tron Theatre); *This Is Ceilidh* (PW Productions); *The Baroness* (Dogstar); *The Satire of the Three Estates* (AandBC Theatre); *Be Silent or Be Killed*, *From These Parts* (Right Lines); *Knight and the Crescent Hare* (Ankur); *King Lear* (Citizens Theatre); *The Prince - The Johnny Thomson Story* (ATG); *Macbeth* (Open Book); *Midsummer* (Traverse Theatre); *Wake Me in the Morning*, *Saint One*, *Saint Catherine's Day*, *Baltimore*, *The Seagull* (Óran Mór); *The Not So Fatal Death of Grandpa Fredo* (Vox Motus); *An Imagined Sarha*, *An Arab Woman Speaks*, *Ramallah*, (Tron Theatre); *Grumpy Charlie Can't Come Out to Play* (Theatre Bo); *Walden* (Magnetic North); *Little Red Riding Hood* (The Arches); *Cinderella*, *Mother Goose*, *The Odd Couple* (female version), *Sleeping Beauty*, *Death of a Salesman*, *Proof*, *Sinbad and the Lost Princess*, *The Little Foxes* (Perth Theatre); *Sunshine on Leith*, *Sweet Bird of Youth*, *A Midsummer Night's Dream*, *The Talented Mr.*

Ripley, *The Graduate*, *The Visit*, *Merlin the Magnificent*, *Macbeth* (Dundee Rep); *Othello*, *A Midsummer Night's Dream* (Bard in the Botanics); and *Damages* (Rapture Theatre). Television work includes: *River City* and *New Town*. Mr. Donald trained at Edinburgh Telford College and Queen Margaret University College.



KEITH FLEMING

(Macduff) has previously collaborated with the National Theatre of Scotland on the 2014 tour of *Dunsinane* (with the Royal Shakespeare Company), *Black Watch*, *Beautiful Burnout* (with

Frantic Assembly), *The Miracle Man*, *The Making of Us* and *Peer Gynt* (with Dundee Rep). Mr. Fleming is a former member of Dundee Rep Ensemble, where he appeared in over 35 productions with the company and was honored with the Best Actor Award at Critics' Awards for Theatre in Scotland. Recent work includes: *The Union* (Royal Lyceum Edinburgh); *Miss Julie* (Citizens Theatre); and *Macbeth* (Perth Theatre). Other theater credits include: *The Dark Things*, *Pandas* (Traverse Theatre); *Squash*, *Call of the Wild*, *An Incident at the Border* (Óran Mór); *Barflies* (Grid Iron); *David Leddy's Untitled Love Story*, *Doubt* and *Days of Wine and Roses* (Theatre Jezebel).



TOM GILL

(The Boy Soldier) has previously collaborated with the National Theatre of Scotland on the 2011 and 2013 UK tours and 2014 international tour of *Dunsinane* (with the Royal Shakespeare

Company). Other theater credits include: *Goodbye Barcelona* (Arcola); *Life on a Plum/Banging Wolves* (Wilderness Festival); *How We Won the World* (24:7 Festival); *ZigZag* (Manchester International Festival); *Stomp* (Theatre503); *Territory* (The Lowry/The Pleasance Theatre Islington); and *Spring Awakening* (Ben Kingsley Theatre). Film work includes *Eden Lake* and *Angels in Small Change*. Mr. Gill is also a spoken word artist and is the current UK Slam Poetry Champion. He was winner of the Kate Tempest Lyrical Fireworks Award in association with Paines Plough and has been featured at a range of venues and festivals across the UK, including Ronnie Scott's Jazz Club, Vault Festival and Tricycle Theatre. Mr. Gill trained at Guildford School of Acting.



TOYIN OMARI-KINCH

(Eric the Archer) makes his National Theatre of Scotland debut. Other theater credits include: *Fields Unsown* (Attic Theatre Company); *Circles*, *At the Gates of Gaza*, *Transmissions*, *It's Just a Name* (Birmingham

REP); *Empty* (FT/Belgrade Theatre); *The Day The Waters Came* (Theatre Centre/tour); *The Lost Happy Endings* (Red Earth/MAC, Birmingham); *Brothers* (Greenwich and Lewisham Young People's Theatre); *Not Quite Gospel* (Nu Century Arts); *Marcus the Sadist* (Jonzi D Productions); *Promise* (Belgrade Theatre); *Theatre Café Sweden*, *Theatre Café* (Company of Angels); *The Flying Machine* (Unicorn); and *Fool's Paradise* (The Drum). His television work includes: *Doctors*, *The Door* and *Games Men Play*. Mr. Omari-Kinch trained at The Birmingham Theatre School.



ARTHUR MCBAIN

(English Soldier) has previously collaborated with the National Theatre of Scotland on the 2014 international tour of *Dunsinane* (with the Royal Shakespeare

Company). Other theater credits include: *Machinal* (The Royal Court Theatre); *A New Face for Fast Times* (Drywrite at Soho Theatre); *Othello*, *Much Ado About Nothing*, *Pillars of the Community*, *The Provoked Wife* and *Three Sisters*. His television work includes *The Dog Thrower*. He is a member of Scaffold Shakespeare Company. Mr. McBain trained at the Oxford School of Drama.



MATT MCCLURE

(English Soldier/Scottish Soldier/Scottish Lord) has previously collaborated with the National Theatre of Scotland on the 2014 international tour of *Dunsinane* (with the Royal

Shakespeare Company) and *Black Watch*. Other theater credits include: *A Model Life* (Velvet Trumpet); *Antigone*, *Sunset Song* (Citizens Theatre); and *Observe the Sons of Ulster Marching Towards the Somme* (XLC Theatre Company). Television work includes: *River City*, *KNTV*, *Just for Laughs Sketch Show*

and *Yo! Diary*. Film work includes *The Wee Man* (winner of Cineworld Audience Award at BAFTA Scotland). Mr. McClure trained at Langside College in Glasgow.



ALEX MANN (*Egham*) has previously collaborated with the National Theatre of Scotland on the 2011 and 2013 tours of *Dunsinane* (with the Royal Shakespeare Company), and with the Royal

Shakespeare Company in *Shakespeare in a Suitcase*. Other theater credits include: *Strangers on a Train* (The English Theatre Frankfurt); *The Miser* (The Watermill Theatre); *Chavs* (Lyric Hammersmith); *Sunday Is the New Saturday* (Edinburgh Festival Fringe); *The Art of Success*, *New England*, *The Permanent Way* and *The Cherry Orchard* (London Academy of Music and Dramatic Art). Television work includes: *At Home with the Georgians* and *Hustle*. Film work includes *Maleficent*. Radio work includes *Dunsinane*. Mr. Mann trained at the London Academy of Music and Dramatic Art.



MAIRI MORRISON (*Gruach's Attendant/Gaelic Singer*) has previously collaborated with the National Theatre of Scotland on the 2013 UK tour of *Dunsinane* (with the Royal

Shakespeare Company) and *A Dead Man's Dying* (with Óran Mór). Other theater credits include: *Whisky Kisses*, *The Admirable Crichton*, *The Yellow on the Broom*, *Perfect Days* (Pitlochry Festival Theatre); *Angus, Weaver of Grass* (Horse and Bamboo Theatre); *Jacobite Country*, *The Seer* (Dogstar); *Eat Your Heart Out* (Óran Mór); *Roghainn nan Daoine/The People's Choice*, *Metagama* (Theatre Hebrides); and her self-penned solo show *Beasts of Holm* (Edinburgh Festival Fringe). Film and television credits include: *Katie Morag*, *Two Days in October*, *Bannan*, *Taggart*, *Crowdie and Cream*, *Bad Brown Owl*, *PC Alasdair Stewart*, *Lostbost*, *Broadford or Bust*, *Na Daoine Beaga*, *Iomadh Rud*, *Miughlaigh* and *An Roghainn*. As a singer, Ms. Morrison has performed at many festivals and appeared on numerous music programs. She performed at the Olympic Torch Ceremony in Glasgow, and her collaboration with Alasdair Roberts, *Urstan*, was voted one of The Herald Newspaper's Top 50 Albums of the Year in 2012. Ms. Morrison also has extensive experience as a voice over artist. She trained at the Royal Scottish Academy of Music and Drama.



SIOBHAN REDMOND (*Gruach*) has previously collaborated with the National Theatre of Scotland on the 2011, 2013 and 2014 tours of *Dunsinane* (with the Royal Shakespeare Company),

The House of Bernarda Alba and *Mary Stuart*. She is an Associate Artist of the Royal Shakespeare Company, where her work includes: *Richard III*, *King John*, *Twelfth Night*, *The Comedy of Errors*, *Much Ado About Nothing* and *The Spanish Tragedy*. Other theater credits include: *Exit the King* (Ustinov Studio - Theatre Royal Bath); *Red Rabbit*, *White Rabbit* (Traverse Theatre); *The President Has Come to See You*, *Death Tax* and *Untitled Matriarch Play* (Open Court, The Royal Court Theatre); *Doctor Faustus* (West Yorkshire Playhouse/Citizens Theatre); *A Midsummer Night's Dream* (Shakespeare's Globe); *The Prince of Homburg* (Donmar Warehouse); *Dido*, *Queen of Carthage* (National Theatre of Great Britain); *Perfect Days* (Traverse Theatre, Vaudeville Theatre); *An Experienced Woman Gives Advice* (Royal Exchange Theatre); and *The Trick Is to Keep Breathing* (Tron Theatre/The Royal Court Theatre). Television work includes: *Code of a Killer*, *Case Histories*, *Bob Servant*, *The Town*, *The Smoking Room*, *The Catherine Tate Show*, *The High Life*, *Sorry about Last Night*, *In the Red* and *Between the Lines*. Film work includes: *Alice Through the Looking Glass*, *Beautiful People*, *Captives*, *Duet for One* and *Latin for a Dark Room*. Radio work includes 10 series of *McLevy* for BBC Radio 4. Recently she narrated Noye's *Fludde* with the BBC Scottish Symphony Orchestra and *The Snow Queen* with the Royal Scottish National Orchestra. Ms. Redmond trained at Bristol Old Vic Theatre School.



PATRICK AGADA (*Soldier/Ensemble*) returns to Chicago Shakespeare Theater, where he understudied in *A Q Brothers' Christmas Carol*. Other Chicago credits include: *Superior*

Donuts (Open Door Repertory Company); *A Long Walk for Water* (City Lit Theatre Company); and *Twelfth Night* (UIC). He recently graduated with a BFA in Theatre from the University of Illinois at Chicago and completed training with the Blue Man Group.



JACK BALL (*Osborn/Ensemble*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Hit the Wall* (The Inconvenience); *Hansel and Gretel* (Broadway in

Chicago/ Emerald City Theatre); and *A Bright Room Called Day*, *Spring Awakening*, *Angels in America: Perestroika*, *The Little Dog Laughed*, *A Free Man of Color*, *Waiting for Lefty*, among others (The Theatre School at DePaul University). Film credits include *Henry Gamble's Birthday Party*. Television credits include *Sirens* (USA). Mr. Ball received a BFA in acting from the Theatre School at DePaul University and is an ensemble member of The Wulfden.



KYLE CURRY (*Soldier/Ensemble*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *Great Expectations* (Strawdog Theatre Company); and

Dancing in the Storm (Adapt Theatre). Mr. Curry's regional credits include work with: Milwaukee Repertory Theater, Virginia Shakespeare Festival, Kentucky Shakespeare, Houston Shakespeare, Dallas Shakespeare, Stages Repertory Theatre, Contemporary Theatre of Dallas, Main Street Theater, Next Act Theatre and FESTA in Florence, Italy. Mr. Curry received his BFA from the University of Oklahoma and his MFA from the University of Houston Professional Actor Training Program. He is an audiobook narrator and also an Advanced Actor Combatant with the Society of American Fight Directors.



FRED GEYER (*Lulach/Ensemble*) returns to Chicago Shakespeare Theater, where he appeared in *King Lear*, *Henry V* and *Short Shakespeare! A*

Midsummer Night's Dream. Other Chicago credits include: *The Pitchfork Disney* (Jeff Award nomination-Actor in a Principal Role, Interrogating Theatre Project); *Northanger Abbey* (Remy Bumppo Theatre Company); *Twelfth Night* (First Folio Theatre); and *The Mistakes Madeline Made* (LiveWire Chicago). Mr. Geyer is also a co-founder of Buzz22 Chicago, where he most recently appeared in the hit production *She Kills Monsters*, produced at the 2013 Steppenwolf Garage Rep. Regional credits include work with: Montana Shakespeare in the Parks and Riverside Theatre (Iowa). Mr. Geyer received his BA in Theatre at Northwestern University.

DAVID GREIG (*Writer*) is a playwright whose previous work for the National Theatre of Scotland includes: *Glasgow Girls*, *The Great Yes, No, Don't Know Five Minute Theatre Show*, *One Day in Spring*, *The Strange Undoing of Prudencia Hart*, *Peter Pan*, *The Bacchae*, *Futurology: A Global Review* and *Gobbo*. Other theater work includes: *The Events*, *Victoria*, *Charlie and The Chocolate Factory*, *The Monster in the Hall*, *Midsummer*, *Yellow Moon*, *Letter of Last Resort*, *Miniskirts of Kabul*, *Kyoto*, *Being Norwegian*, *Damascus*, *Pyrenees*, *San Diego*, *The American Pilot*, *Outlying Islands* and *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. Mr. Greig's work with Suspect Culture includes: *8000m*, *Lament*, *Timeless*, *Mainstream* and *Airport*.



ROXANA SILBERT (*Director*) is Artistic Director of Birmingham Repertory Theatre, for whom she has directed Molière's *Tartuffe*, the world premiere of *Khandan (Family)* with the

Royal Court Theatre and, most recently, *Of Mice and Men*. Previously, she was Associate Director of the Royal Shakespeare Company, where her work included: *A Soldier in Every Son*, *Galileo*, *Measure for Measure*, *Richard III*, *Shakespeare Shorts*, *Such Tweet Sorrow* (the world's first Twitter play), *Little Eagles* and *Brixton Stories*. As Artistic Director of Paines Plough, her work included: *Orphans*, *Roaring Trade*, *Being Norwegian*, *Between Wolf and Dog*, *Long Time Dead*, *Strawberries in January*, *After the End* and *Dallas Sweetman*. As Literary Associate of the Traverse Theatre, her work included: *The Slab Boys*, *Still Life*, *The People Next Door*, *Iron*, *15 Seconds and Greenfields*. As Associate Director at the Royal Court Theatre, her work included: *At the Table*, *Still Nothing*, *I Was So Lucky*, *Been So Long*, *Fairgame*, *Bazaar*, *Sweetheart*, *Essex Girls* and *Mules*. Her freelance work includes: *Whistle in the Dark* (Citizens Theatre); *Under the Black Flag* (Shakespeare's Globe); *Precious*, *Blonde Bombshells of 1943* (West Yorkshire Playhouse); *Property* (National Theatre of Great Britain - Studio); *Damages* (The Bush); *The Price* (Bolton Octagon); *Top Girls*, *Translations* (New Vic); *Cadillac Ranch* (Soho); and *Slash Hatch on the E* (Donmar Warehouse). Radio work includes: *Hysteria*, *Billiards*, *Japanese Gothic Tales*, *The Tall One*, *The Tape Recorded Highlights of a Humble Bee*, *The Good Father* and *Brace Position*.

ROBERT INNES HOPKINS (*Designer*) has previously collaborated with the National Theatre of Scotland on *A Doll's House* and the original production of *Dunsinane* for the Royal Shakespeare Company at Hampstead Theatre. Other theater credits include: *Neville's Island*, *King Lear* (Chichester Festival Theatre); *Swallows and Amazons* (West End/UK tour/Bristol Old Vic); *Bingo* (Young Vic/Chichester Festival Theatre); *The Last Summer* (Gate Theatre in Dublin); *Children's Children* (Almeida Theatre); *Clybourne Park* (The Royal Court Theatre/West End); *The Priory*, *The Pain and the Itch*, *Wanderlust*, *Tusk Tusk* (The Royal Court Theatre); *Goodnight Mr. Tom* (UK Tour); *Wallenstein*, *Carousel* (Chichester Festival Theatre); *Twelfth Night*, *Romeo and Juliet* (Regent's Park Open Air); *Marble* (Abbey Theatre); *Promises, Promises* (TMA Designer of the Year Award - Sheffield Crucible); *The Resistible Rise of Arturo Ui* (National Actors Theatre New York); *Dallas Sweetman* (Canterbury Cathedral); *Our Country's Good* (Liverpool Playhouse); *The Weavers* (Critics' Circle Designer of the Year Award - Gate Theatre in London); *Pinocchio* (Royal Lyceum Theatre); *The Member of the Wedding* (Young Vic); *The Malcontent* (Royal Shakespeare Company); *The Comedy of Errors* (Critics Circle Designer of Year Award, RSC); *The Wasp Factory* (TMA Designer of the Year Award, West Yorkshire Playhouse); and *My Mother Said* (TMA Designer of the Year Award - Oxford Stage Company). Opera credits include: *Maometto II* (Garsington Opera); *Nabucco* (De Vlaamse Opera); *Tristan und Isolde* (La Fenice); *The Bartered Bride* (New Zealand/ Valencia/ Strasbourg/ Opera North); *Tristan und Isolde* (Oslo); *Lohengrin* (San Francisco/ Houston/ Geneva); *Wozzeck*, *Billy Budd* (Santa Fe); *Peter Grimes* (Oslo/ Washington DC/ Santa Fe); *Paradise Moscow* (Opera North); *Norma*, *La bohème* (Grange Park); *Betrothal in a Monastery* (Glyndebourne/Valencia); and *Die Soldaten* (Openwelt Set Design of the Year Award, Ruhr Triennale).

CHAHINE YAVROYAN (*Lighting Designer*) has previously collaborated with the National Theatre of Scotland on *Let the Right One In*, *Caledonia*, *Realism*, *Elizabeth Gordon Quinn* and *The Wonderful World of Dissocia*. Other theater credits include: *Bright Phoenix* (Liverpool Everyman); *Punk Rock* (The Lyric Theatre Belfast); *Juvenalia*, *Dr Marigold and Mr Chops*, *Tuesdays at Tesco's* (Assembly Rooms); *Tartuffe*, *Khandan* (Birmingham Rep); *The Pass*, *Narrative*, *Get Santa*, *Wig Out!*, *Relocated*, *The Lying Kind*, *Almost Nothing*, *At the Table*, *Bazaar*, *Another Year Wasted* (The Royal Court Theatre); *King Lear*, *The*

House, *Major Barbara* (Abbey Theatre); *Molly Sweeney* (The Print Room); *A Soldier in Every Son*, *Measure for Measure*, *Marat/Sade*, *God in Ruins*, *Little Eagles* (Royal Shakespeare Company); *Farewell, Half a Glass of Water* (Field Day Theatre Company); *Uncle Vanya* (Minerva, Chichester Festival Theatre); *The Lady from the Sea*, *The Comedy of Errors*, *Three Sisters* (Royal Exchange Theatre); *The Vortex* (Gate Theatre in Dublin); *Scorched* (Old Vic Tunnels); *Fuente Ovejuna*, *Punishment Without Revenge*, *Dr. Faustus* (Madrid); *Orphans*, *Dallas Sweetman*, *Long Time Dead* (Paines Plough); *Jane Eyre*, *Someone Who'll Watch Over Me* (Perth Theatre); *Il Tempo del Postino* (Manchester International Festival); and *How to Live* (Barbican). Dance credits include: *Jasmin Vardimon Dance*, *Bock and Vincenzi*, *Frauke Requardt*, *Colin Poole*, *Candoco*, *Ricochet*, *Rosemary Lee and Arthur Pita*. Music work includes: *XX Scharnhorst* (HMS Belfast); *Sevastopol*, *Home*, *Dalston Songs* (ROH2); *Plague Songs* (Barbican); *The Death of Klinghoffer* (Scottish Opera); and *Jocelyn Pook Ensemble*, *Diamanda Galas* (International). Site specific work includes: *Wings of Desire* (Victoria Square, Birmingham); *Paradise Lost* (Archway Tower, London); *Focal Point* (Rochester Harbour); *Enchanted Parks* (Newcastle); *Dreams of a Winter Night* (Belsay Hall); *Deep End* (Marshall St Baths); and *Ghost Sonata* (Sefton Park Palmhouse).

NICK POWELL (*Composer and Sound Designer*) has previously collaborated with the National Theatre of Scotland on *The Wheel*, *27*, *Realism* (with Edinburgh International Festival), *The Wonderful World of Dissocia* (with Edinburgh International Festival/Tron Theatre/Theatre Royal Plymouth - The Drum), *Futurology: A Global Review* (with Suspect Culture) and *The Wolves in the Walls* (with Improbable). Other recent composition and sound design work for theater includes: *Of Mice and Men* (Birmingham Rep); *Othello* (National Theatre of Great Britain); *A Life of Galileo*, *Richard III* (Royal Shakespeare Company); *The Nether*, *The Mistress Contract*, *Narrative*, *Get Santa*, *Relocated*, *The Vertical Hour* (The Royal Court Theatre); *All My Sons*, *The Crucible*, *The Lord of the Flies* (Open Air Theatre in Regent's Park); *Los Macbez*, *Falstaff* (Centro Dramático Nacional in Madrid); *Penumbra*, *Tito Andronico* (Animalario); *Urtain*, *Marat-Sade* (Animalario/CDN); and sound design only for *Wolf Hall/Bring Up the Bodies* (Royal Shakespeare Company, West End/Broadway). Television and film work includes: *Beneath the Veil*, *Death in Gaza*, *Lip Service* and the Spanish features *Gente En Sitios* and *Dispongo de Barcos*. He has also scored three of the films of visual artist Phil Collins. Mr. Powell has toured

and recorded with many bands and is one half of OSKAR, who have made two albums, performed live scores for three Prada fashion shows in Milan, and exhibited installations at the V&A, London and the CCA, Glasgow.

LUKE KERNAGHAN (*Associate Director*) is a freelance theater director, working extensively within the UK and internationally. He is an Associate Director of the multi-award-winning company Big h'ART, with whom he has collaborated on *Namatjira* (Southbank Centre) and *Hipbone Sticking Out* (Canberra Centenary Theatre). His directing includes: *Código Ténoc* (Compañía Nacional de Teatro de Mexico and the Royal Shakespeare Company); *Mexicocrosse* (Royal Shakespeare Company); *Heartbreak Beautiful* (Theatre Royal Plymouth); *The Urban Girl's Guide to Camping* (Southwark Playhouse); *Vantastic & Lobster* (Oval House); *No Way Out* (*Huis Clos*) (Southwark Playhouse); *Rebels & Retail* (Trafalgar Studios); *The B File* (Etcetera Theatre); and *The Rover* (Etcetera Theatre). A graduate of University of Oxford with a BA Joint Honours in French and Spanish, Mr. Kernaghan also earned a Diploma in Theatre Studies from the École Internationale de Théâtre Jacques Lecoq in Paris. He gained an MA in Directing from the Central School of Speech and Drama in London, and trained on the National Theatre's Director's Course. Mr. Kernaghan was Artistic Director of Mulberry Theatre Company and Associate Director of the David Glass Ensemble, for whom he directed the London production of *Gormenghast* (Battersea Arts Centre). He was the inaugural Resident Assistant Director at the Theatre Royal Plymouth and Drum, assisting on *Love Song* (Frantic Assembly); *Golden Dragon* (ATC) and *Ubu* (Theatre Royal Plymouth). As Associate or Assistant Director, Mr. Kernaghan has worked for: the National Theatre of Scotland (*Dunsinane*); the Royal Shakespeare Company (*Richard III* and *A Soldier in Every Son*); the Donmar Warehouse (*Novecento*); Paines Plough (*Dallas Sweetman*); and he was a Connections Regional Director for the National Theatre. As Movement Director, productions include: *Certified Male* (Leicester Curve) and *Traces* (Paines Plough). He is the co-translator of *Lecoq's Theatre of Movement and Gesture*, published by Methuen, and David Bradby's *History of French Theatre*.

ANNA MORRISSEY (*Movement Director*) is Artist in Residence for the Historic Royal Palaces, creating original dance-theater pieces that respond to the history and architecture of Hampton Court, Kew Palace, Kensington Palace, Banqueting House and the Tower of London. Her work for the National Theatre of Scotland includes *Caledonia*, and for the Royal Shakespeare Company her work

includes: *Pericles*, *Antony and Cleopatra*, *Marat/Sade*, *The Grain Store*, *The Drunks*, *The Tragedy of Thomas Hobbes*, *I'll Be the Devil* and *Cordelia Dream*. Ms. Morrissey's other movement and choreography credits include: *King Charles III* (Almeida Theatre/West End); *Circles* (Birmingham Rep/Tricycle Theatre); *World of Extreme Happiness* (National Theatre of Great Britain); *A Christmas Carol* (Birmingham Rep); The London 2012 Olympic Opening Ceremony (Movement Assistant); *Boeing Boeing*, *The Village Bike* (Crucible Theatre); *My Generation* (West Yorkshire Playhouse); and *101 Dalmatians* (Northampton Theatre Royal). Opera credits include: *The Magic Flute* (NI Opera & Nevill Holt); *Macbeth*, *The Flying Dutchman*, *Noye's Fludde*, *Hansel and Gretel* (NI Opera); *Elisir d'amore*, *The Barber of Seville* & *Manon Lescaut* (Opera Holland Park); and *Orpheus in the Underworld* (Scottish Opera). Direction credits include: *As Strange A Maze* (Sensations Festival, The Roundhouse); *On Progress* (Hampton Court, Latitude Festival, Waterfront Stage); *Beating Heart Cadaver* (Finborough Theatre); *Masque Arias* (Royal Shakespeare Company New Work/Stratford River Festival); *Ghost Plays* (Royal Shakespeare Company Young People's Project); and *Memories Cabaret* (Chapitô Theatron). Ms. Morrissey has taught for Central School of Speech and Drama, the University of London, Birkbeck College and for the Education Department at the Royal Shakespeare Company.

POLLY BENNETT (*Associate Movement Director*) is a movement director and choreographer working across the UK and internationally. She holds an MA in Movement from Royal Central School of Speech and Drama and was Resident Company Movement Practitioner at the Royal Shakespeare Company 2013. She is currently an Associate Movement Practitioner at the Royal Shakespeare Company. Ms. Bennett was Assistant Movement Director on the London 2012 Opening Ceremony, Mass Cast Choreographer on the London 2012 Paralympic Opening Ceremony and Mass Cast Choreographer on Sochi Winter Olympics Opening Ceremony. Recent credits include: *Hopelessly Devoted*, *The Angry Brigade* (Paines Plough, UK Tours); *Helver's Night* (York Theatre Royal); *To Kill a Mockingbird* (Regent's Park Open Air Theatre, UK Tour); *Ragnarok* (Eastern Angles); *Mock Tudor* (Pleasance Edinburgh, Theatre 503); *Anna* (Workshop, Aix-en-Provence International Festival); *The Web* (Young Vic); *nut* (National Theatre of Great Britain); *Pope Joan* (St James' Church Piccadilly); *Fazer's Urban Symphony* (Royal Albert Hall/BBC); *Hysteria* (Hampstead Theatre); *A Mad World My Masters* (Royal

Shakespeare Company); The Queen's Coronation Concerts (Buckingham Palace/BBC); *Acis and Galatea* (Iford Opera); *Short and Stark* (Southwark Playhouse); *Mudlarks* (Bush Theatre); The Festival of Neighbourhood Finale (Royal Festival Hall); *The Lights* (The Spring); *Celebrity Night at Café Red* (Trafalgar Studios); *Don Juan Comes Back from the War* (Finborough Theatre); *Sum Zero* (Lyric Hammersmith Studio); and *Love, Question Mark* (New Diorama Theatre).

TERRY KING (*Fight Director*) has worked extensively as a fight arranger at all the major theater companies in Britain. His credits include: *Henry VI Parts 1, 2 and 3*, *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Coriolanus*, *As You Like It*, *Cymbeline*, *Singer*, *Henry V* (Royal Shakespeare Company); *His Dark Materials*, *Henry IV Parts 1 and 2*, *Scenes from the Big Picture*, *Othello*, *The Duchess of Malfi* (National Theatre of Great Britain); *Our Country's Good* (The Royal Court Theatre); *Peter Pan* (West Yorkshire Playhouse); *Les liaisons dangereuses* (Old Vic); *Of Mice and Men* (Birmingham Rep/West End); *Festen* (Almeida Theatre/West End); *Caligula*, *Don Carlos*, *Othello* (Donmar Warehouse); and *The People Are Friendly* (Traverse Theatre). His work for musicals and opera includes: *Porgy and Bess*, *Saturday Night Fever*, *Martin Guerre*, *Jesus Christ Superstar*, *Oliver!*, *Spend Spend Spend!*, *The Fifteen Streets*, *Lautrec*, *Chitty Chitty Bang Bang*, *Guys and Dolls*, *Billy Elliot the Musical*, *Cabaret*, *Fiddler on the Roof*, *Jerry Springer: the Opera*, *Our House*, *The Lord of the Rings*, *Dirty Dancing*, *Zorro* and *Otello*. Television work includes: *The Bill*, *Casualty*, *Eastenders*, *Broken Glass*, *Fatal Inversion*, *Nerys Glas*, *The Mayor of Casterbridge*, *Lucky Jim*, *Blue Dove* and *Rock Face*.

STEPHEN KEMBLE (*Voice Coach*) is a text and voice coach and actor. In 2011 he became a designated Linklater voice teacher. The book *The Voiceover Book: Don't Eat Toast*, which he co-authored, has just been published. He has worked with the Royal Shakespeare Company for seven years, in Stratford-upon-Avon, London and New York as part of The Lincoln Center Festival residency. In addition to the classical repertoire, previous voice coaching work for the Royal Shakespeare Company includes: *Little Eagles* and *The Life of Galileo*. Most recent work includes: *Titus Andronicus*, *A Mad World My Masters*, *Candide*, *Wolf Hall*, *Bring Up the Bodies* (Royal Shakespeare Company); *Tartuffe* and *The Life of Galileo* (Birmingham REP). Mr. Kemble graduated with distinction from the MA Voice Studies program at the Royal Central School of Speech and Drama.

RUTH COOPER-BROWN (*Archery Consultant*) is a founder and director of RC-ANNIE Ltd. Established in 2005 with Rachel Bown-Williams, RC-ANNIE Ltd is a Dramatic Violence Company, choreographing action for theater and film. Ms. Cooper-Brown worked extensively in professional theater both on stage and behind the scenes before training as a British Academy of Dramatic Combat (BADC) teacher. She is currently the Chairperson of the BADC, the first woman to have held this role, and is a member of the committee of the Paddy Green International Stage Combat Workshop. Previous work with the National Theatre of Scotland includes *The James Plays* (with Edinburgh International Festival/National Theatre of Great Britain). Other theater credits include: *Kill Johnny Glendenning* (Royal Lyceum); *King Charles*, *Bakersfield Mist*, *MOJO* (Sonia Friedman); *The Colby Sisters of Pittsburg, Pennsylvania*, *Once a Catholic*, *Paper Dolls*, *Red Velvet* (Tricycle Theatre); *Garw* (Theatr Bara Caws); *Y Negesydd* (Theatr Genedlaethol Cymru); *A Handful of Stars* (Theatre503); *Jason* (English Touring Opera); *Aristocrats*, *Salt*, *Root* and *Roe* (Clwyd Theatr Cymru); *Bracken Moor* (Shared Experience/Tricycle Theatre); *Jumpy* (The Royal Court Theatre); and *The Snow Queen* (Trestle Theatre). Film credits include: *Myrddin*, *Howl*, *Cryptic*, *Down Dog*, *Suspension of Disbelief*, *The Seasoning House*, *City Slacker*, *Cheerful Weather for the Wedding*, *Deviation* and *iLL Manors*.

DEBORAH ACKER* (*CST Production Stage Manager*) has stage managed the past twenty-four seasons at Chicago Shakespeare Theater. Other stage management credits include: *Puttin' on the Ritz* (National Jewish Theater); *Six Degrees of Separation*, *Driving Miss Daisy*, *I'm Not Rappaport* (Briar Street Theatre); *The Nerd* (Royal George Theatre); and *A...My Name Is Alice* (Ivanhoe Theatre). She has production managed extensively throughout Chicago, and has also provided lighting designs for: the Apollo Theatre, Candlelight Dinner Playhouse, Chicago Shakespeare Theater's Team Shakespeare, the Museum of Science and Industry, *Some Like It Cole* (tour) and *Pump Boys and Dinettes* in Branson, Missouri.

*Denotes member of Actors' Equity Association



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BARBARA GAINES (*CST Artistic Director*) is the founder and artistic director of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). Ms. Gaines made her Lyric Opera debut directing Giuseppe Verdi's *Macbeth*. She received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council, and the Spirit of Loyola Award. Ms. Gaines serves on the Shakespearean Council of Shakespeare's Globe Theatre in London.



CRISS HENDERSON (*CST Executive Director*) has produced CST's past twenty-five seasons. Under his leadership, CST has become one of the nation's leading regional theaters and one of Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered numerous honors, including: the 2013 Cultural Innovation Award from Chicago Innovation Awards; Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center, and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in *Crain's Chicago Business*. He serves as president of the Producers' Association of Chicago-area Theatres and on the Board of Directors of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training, created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

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International Representation by Michael Mushalla of Double M Arts & Events, LLP. For information about touring, please contact Michael Mushalla by phone (+1 347 280 3396) or email (mushalla@gmail.com).



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The National Theatre of Scotland was established in 2006 and has created over 200 productions. Being a theatre without walls and building-free, the Company presents a wide variety of work that ranges from large-scale productions to projects tailored to the smallest performing spaces. In addition to conventional theatres, the Company has performed in airports, schools, tower blocks, community halls, ferries and forests.

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The National Theatre of Scotland creates much of its work in partnership with theatre-makers, companies, venues and participants across the globe. From extraordinary projects with schools and communities, to the ground-breaking online *5 Minute Theatre*, to immersive pieces such as David Greig's *The Strange Undoing of Prudencia Hart*, the National Theatre of Scotland's aspiration is to tell the stories that need to be told and to take work to wherever audiences are to be found.

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By Jackie McGlone

This essay is excerpted from one written in 2013, "After the Dictator Falls: Tracing the Steps of Gruach," by Jackie McGlone, a freelance feature writer. It is reprinted here with permission of the National Theatre of Scotland.

In his essay, *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful* (1757), the great parliamentarian and philosopher

Edmund Burke argued that we like to go to violent plays for the same reason that people went to hangings: not because violence improves us but because it interests us—as long as it's happening to someone else.

David Greig was inspired to write *Dunsinane* after seeing five or six productions of *Macbeth* in rapid succession—and always wanting the play to carry on, longing to see Part 2. "I kept wondering, 'What happens after the dictator falls?'"

Dunsinane is Greig's "response" to that question.

If *Macbeth* is "the Scottish play," then *Dunsinane* reverses that—it's a play about English people. It tells of an English garrison trying to survive in a hostile land, just as our "peace-keeping" forces have struggled in distant lands of late. When Greig's play begins, Macbeth is dead. The Queen has not taken her own life [as she does in Shakespeare's story]. She is very much alive, and she certainly has not "unsexed" herself. We encounter an icily regal woman, who is cleverly playing the occupying army, led by the aristocratic Siward (Earl of Northumbria), at various complex games while carving up clan allegiances.



"This is where, I think, contemporary events in Syria are relevant," says Greig. "What interests me is this impulse to do good, which can often end up causing as much or, indeed, more bloodshed. In *Dunsinane*, Siward doesn't begin by wishing to cause harm—he believes himself to be doing the right thing." The playwright continues that he is, "actually fond of Siward, a man of action who finds himself in a confusing situation. He ends up mired in trouble and even more violence. The sad thing is, in war, one man's downfall is the downfall of many."

The academic, historian and broadcaster, Fiona Watson, believes that we can't lay all the blame on Shakespeare for the demonizing of the Macbeths. The king's posthumous reputation had been bloodied, besmirched and blackened by Scotland's mythmakers—early practitioners of the black art of spin—long before an Englishman dramatized his tragic rise and fall.

We can't lay all the blame on Shakespeare for the demonizing of the Macbeths

In her scholarly, "factional" biography, *Macbeth: A True Story*, Watson points out that Shakespeare's *Macbeth* bears no resemblance to the king who ruled between 1040 and 1057/8.

"It is difficult to exaggerate how great an injustice history has inflicted on him and his queen, although Shakespeare was merely repeating,

with some of his own embellishment, what was already being said by the Scots themselves," she says.

Macbeth's queen was Gruoch—Gruach in *Dunsinane*—great-great-great-granddaughter of Malcolm I. Macbeth had married her after slaughtering her first husband, Gillacomgain of Moray—Macbeth's cousin and father of Gruoch's son, Lulach. Is her image as a virago a farrago of lies? Why is it that she seems more of a monster than Macbeth? And why is it that, most troublingly, of all Shakespeare's characters the Macbeths seem the most "modern?"

"Ah, the silence of medieval women!" exclaims Watson, to whose impressive and illuminating research Greig insists he'll be forever indebted, echoing Watson's view that the real queen has perhaps been wronged by history even more unjustly than Macbeth himself. Gruoch is conspicuous by her absence from the chronicles and



sources scoured by Watson in her intellectually rigorous determination to fill in the “gaping crevasses” in our knowledge about Macbeth’s seventeen-year reign.

Do not, however, be tempted to interpret Gruoch’s absence as indicative of a weak and submissive personality, warns Watson, pointing to the uniqueness of Gruoch’s only recorded foray into public life. She was named with her husband in documents relating to the gift of land to the Culdee monastic community of St. Serf’s, an island in Loch Leven, Fife. “An undeniable hint that this doubly royal woman played an active role both in her marriage and in public life more generally,” Watson writes, stressing that Gruoch made a political match with

Macbeth. Her first husband had been murdered by him. She and her fatherless son needed a strong protector; Macbeth fitted the bill perfectly.

Greig says: “Once you take another point of view of Macbeth himself from Shakespeare’s, then you have to think again about this woman, who has been painted as monstrous. You have to recognize that she may have been behaving not only rationally but with honor. I’m not saying that Gruoch is a good woman. She’s

in a complex situation—and she’s a queen...Of course it’s cheeky to write a sequel to a great Shakespeare play, but I wanted to reclaim a bit of our history, and that’s how I feel about Gruoch. I’m reclaiming her, too.” ■

Why is it that she seems more of a monster than Macbeth? And why is it that, most troublingly, of all Shakespeare’s characters the Macbeths seem the most “modern?”

Previous page: Darrell D’Silva in *Dunsinane* : Photo by Jason Ma
This page: Arthur McBain, Toyin Omari-Kinch, Tom Gill and Matt McClure in *Dunsinane*, photo by KPO Photo.



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