

Chicago will take center stage in 2016 with SHAKESPEARE 400 CHICAGO, as more than 1,000 local and international artists create a global celebration of Shakespeare like no other in the world. During this landmark year, Shakespeare will be alive on our stages, in our schools and across our neighborhoods. This international festival will help reaffirm Chicago's role as a global destination for cultural tourism. In 2016, the enterprising spirit of Shakespeare meets the entrepreneurial spirit of Chicago. I want to thank everyone who is working hard to ensure that it will be a great success.

Rahm Emanuel, Mayor

CITY OF CHICAGO

Chicago Shakespeare is proud to present SHAKESPEARE 400 CHICAGO, a global celebration made possible by an unprecedented collaboration of Chicago institutions. This yearlong festival both showcases the collective impact of our city's world-class cultural community and invites hundreds of artists from across the globe to make Chicago their stage in 2016. Embracing the audacious spirit of our eponymous playwright, the year ahead will feature an astonishing array of artists and thinkers. Shakespeare will come to life across disciplines, through inspirational acts of theater, dance, music, spectacle—even cuisine. It's a celebration 400 years in the making. A bold undertaking, true to the spirit of our global city and the greatest playwright of all time. This is Shakespeare 400 Chicago. Come play your part.

Barbara Gaines Artistic Director  
Criss Henderson Executive Director  
Doreen Sayegh Festival Producer

CHICAGO SHAKESPEARE THEATER



Paterson Joseph, photos by Robert Day

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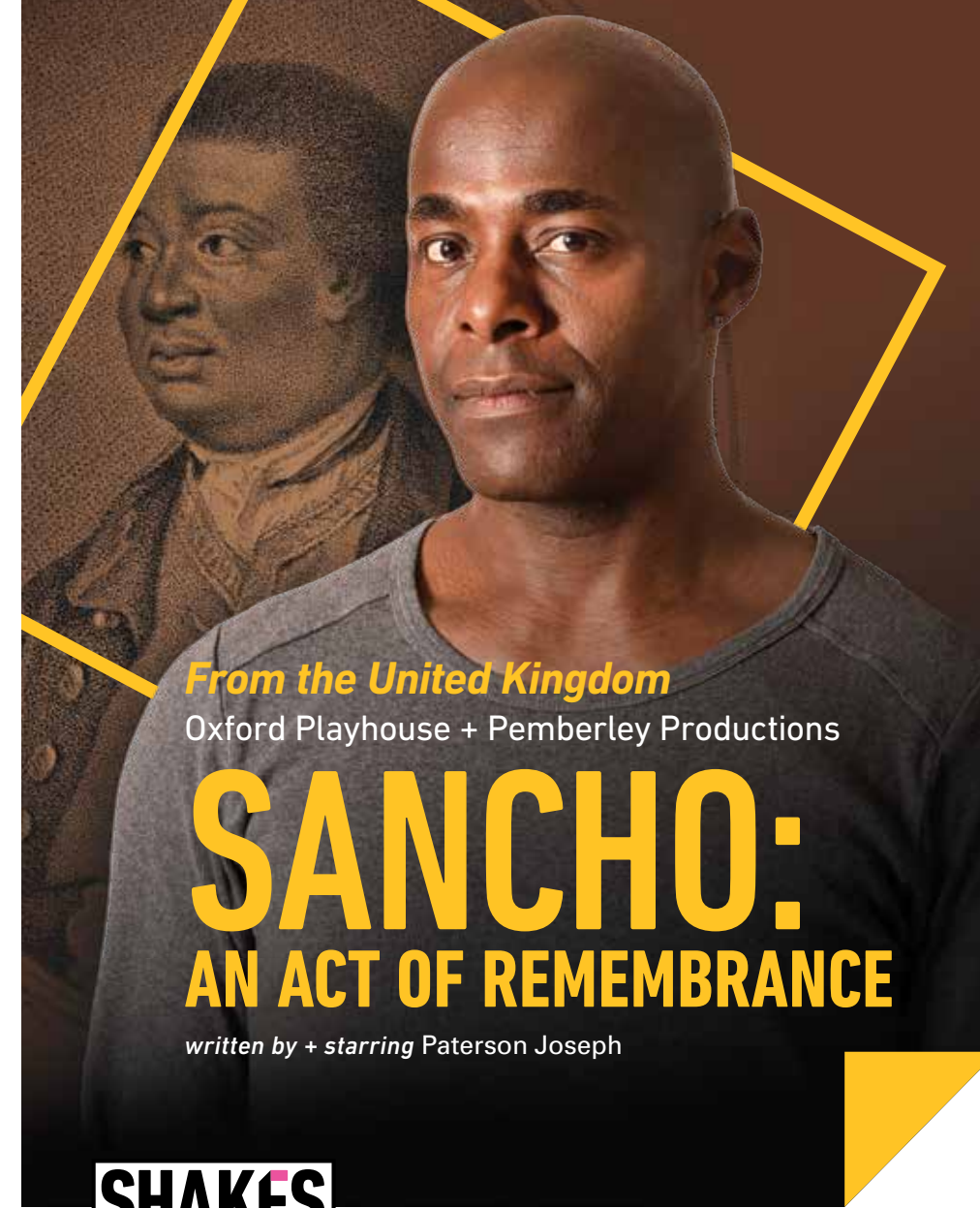
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on navy pier

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presents



From the United Kingdom

Oxford Playhouse + Pemberley Productions

# SANCHO: AN ACT OF REMEMBRANCE

written by + starring Paterson Joseph



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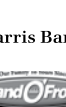
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# Note from Paterson Joseph

I had never heard of the subject of my play until I discovered Thomas Gainsborough’s portrait of the extraordinary Charles Ignatius Sancho, in a book by historian Gretchen Gerzina: *Black England*. The most remarkable thing about this discovery is not that most people hadn’t a clue about such an amazing pioneer of multi-ethnic Britain, but that I, a Black Briton, had no clue either. Truth is, I had presumed that the presence of Black People in Britain began in 1948 with the 249 passengers (and one stowaway), on board the ship, *HMT Empire Windrush*, when it docked at Tilbury from Montego Bay, Jamaica. Any previous dealings blacks had with the UK would have been remote, I had imagined: African slavery, Caribbean plantations, etc. But was that right?

In the early 2000s, I began a lengthy research period; hours, days, months, years; trawling the archives for details about Black Britain. Most books I tackled were pretty dry. Heavy on facts, light on story. But with Ms. Gerzina’s book, I discovered the joy of research. Her stories took me much further back than I could have imagined. My knowledge of Black Britain was transformed by my threefold discoveries about the man baptized in 1729 by the Bishop of Cartagena, Columbia: Charles Ignatius.

First, Sancho’s life was no *Roots*, nor was it a British version of *12 Years a Slave*. Charles Ignatius’s journey was odder, more quirkily eccentric and subtle than the American models of slave life I’d been used to seeing and reading about. Second, Sancho was a “victim” of the British gentry’s love of “exotica.” He was black, smart, humorous; he appealed to those who knew that Africans were not merely the “beasts of burden” as the slave traders portrayed them. Third, he was an entertainer in a time of supreme entertainers; his best friends were the satirical, shaggy-dog tale author, Laurence Sterne, and the greatest actor of the eighteenth century, David Garrick.

My final, pleasant shock of enlightenment was reading about the “black frolics” and dances organized by the countless black servants, freemen and sailors all over London’s parks. A community of souls who all knew the dangers for Africans in the world beyond the UK. They trod a careful path within these Isles to maintain both their freedom, and that of their, oftentimes white, spouses and mixed-heritage children. They may have been seen but they were seldom heard. Still, for them, being ignored meant being relatively safe from attack. Like their white, working-class friends and neighbors, they were shut out of political life, because you had to be a proprietor to register to vote. And very rare, maybe non-existent, was that working-class worker who could afford to buy property.

It may be hard for some of us today to imagine a world where one is treated as a second-class citizen, with little or no say in the running of one’s own country. In England before the early twentieth century this was true for all women and the majority of men. Getting one’s vote registered would become a burning goal for the working men and women of the UK for much of the eighteenth and nineteenth centuries, and beyond. And Sancho would have been amongst that disenfranchised and dissatisfied throng. All this, a sobering reminder, if ever one was needed, never to abstain from voting!

One of the most heartening details uncovered in my studies was the natural solidarity between the white working-class and their African brothers and sisters, the former often rescuing and hiding slaves who had run away from cruel masters. A wonderful picture: Struggling brother aiding struggling brother. An historical fact the likes of the UK Independence Party seem to have cynically forgotten.

Some of the stories I’ve come across are so domestic and modern they make me smile and shudder simultaneously. When Sancho’s rather sketchy, and frankly racist, biographer, Joseph Jekyll, wrote that Sancho could have made an actor if not for a speech impediment, it sounded like something an agent might say to a black actor today after they’d auditioned for the new Mr. Darcy: “Great audition, they loved you...but they’re going another way...” The fact that Sancho’s black skin had no part to play in his stymied acting career seems pretty unlikely to me. But perhaps it truly was the only obstacle and that, in fact, there were, as in the courts of Henry VIII and his daughter, Elizabeth I, black musicians and performers whose color was of little or no consequence to the majority of Britons in their day.

Through these years of research my ideas of British Life and Black British contributions to it have been revolutionized. What I thought about multi-ethnic Britain pre-Windrush and what I now know has, for me, changed forever the meaning of the words, Black British. I now write them confidently, but with awareness of their resonance on every form that begs the question: Who Do You Think You Are? My humble hope is that this play will contribute a little to an understanding of our shared British history. Whoever we are.



# Sancho: An Act of Remembrance

**FEBRUARY 17–21, 2016**

Writer and Performer	<b>PATERSON JOSEPH</b>
Co-director	<b>SIMON GODWIN</b>
Set Designer	<b>MICHAEL VALE</b>
Music Arrangement & Sound Designer	<b>BEN PARK</b>
Lighting Designer	<b>LUCRECIA BRICENO</b>
Costume Designer	<b>LINDA HAYSMAN</b>
Associate Lighting Designer	<b>ANSHUMAN BHATIA</b>
Oxford Playhouse Production Manager	<b>TIM BOYD</b>
Production Associate	<b>PAMELA SALLING</b>
Assistant Director	<b>ANNA GIRVAN</b>
Design Assistant	<b>SARAH JUNE MILLS</b>
Producers	<b>TIM SMITH FOR PEMBERLEY PRODUCTIONS</b>
	<b>OXFORD PLAYHOUSE</b>

**RECORDED MUSIC BY:**

Violin	<b>BUFFY NORTH</b>
Viola	<b>PHIL BROWN</b>
Cello	<b>REBECCA JORDAN</b>
Bass & Harpsichord	<b>BEN PARK</b>

*Most of the music in this production was originally composed by Charles Ignatius Sancho.*

*SANCHO: AN Act of Remembrance* was originally commissioned by the Oxford Playhouse in 2011. This production of *Sancho: An Act of Remembrance* had its first performance at the Oxford Playhouse on Thursday, September 17, 2015.

This production of *Sancho: An Act of Remembrance* is supported by the Arts Council of England under their Grants for the Arts Scheme. The producers wish to acknowledge the help and support of The October Gallery, London.

# Profiles

**PATERSON JOSEPH** (*Writer and Performer*) Mr. Joseph has worked regularly at the National Theatre in London (*Whale, Saint Joan, Royal Hunt for the Sun, The Emperor Jones, Elmina’s Kitchen*); the Royal Shakespeare Company (*Julius Caesar*, seen at BAM in 2013), *Don Juan, Troilus and Cressida, Love’s Labour’s Lost, King Lear, The Pretenders*); as well as the Royal Exchange, Gate, Almeida and Young Vic Theaters. Television credits include: BBC’s *The Hollow Crown* (PBS), *The Leftovers* (HBO) and Danny Boyle’s *Babylon*. Mr. Joseph is a season regular in *Law and Order UK* and *Peep Show*; he has also appeared in *Doctor Who, Hustle* and *No.1 Ladies Detective Agency* (all BBC). In 2015, Mr. Joseph co-starred with Christopher Eccleston in *Safe House*, a major four-part drama for ITV, and appeared on Sky and NBC last autumn in *You, Me and the Apocalypse*. *Sancho* marks Mr. Joseph’s first play as a writer.

**SIMON GODWIN** (*Co-director*) Mr. Godwin’s recent work includes *Strange Interlude, Man and Superman* and *The Beaux’ Stratagem* (National Theatre, London), as well as *The Two Gentlemen of Verona* (Royal Shakespeare Company). Between 2011 and 2013 he was associate director at the Royal Court, where he directed seven world premieres including: *Routes, If You Don’t Let Us Dream, NSFW, The Witness, Goodbye to All That, The Acid Test* and *Wanderlust*. Between 2009 and 2011 he was associate director of Bristol Old Vic, where he directed *The Little Mermaid, Krapp’s Last Tape, A Kind of Alaska, Faith Healer* and *Far Away*.

**MICHAEL VALE** (*Set Designer*) Mr. Vale has designed the sets and costumes for over 200 theater and opera productions both in the UK and abroad, including those he has directed. Companies he has worked with include: Royal Shakespeare Company, National Theatre, London, Royal Opera House, English National Opera, Glyndebourne Festival Opera, Opera North, English Touring Opera, De Vlaamse Opera, Antwerp, Los Angeles Opera, New Zealand International Arts Festival, Galaxy Theatre, Tokyo, Warsaw Globe Theatre Company, Munich Biennale, Lyric Hammersmith, The Royal Court, Almeida Theatre, Soho Theatre, Manchester Royal Exchange, Birmingham Rep., West Yorkshire Playhouse, Sheffield Crucible, Northampton Theatre Royal, Liverpool Playhouse, Nottingham Playhouse, Bristol Old Vic, Plymouth Theatre Royal, Edinburgh Royal Lyceum, Bolton Octagon, Oldham Coliseum, Manchester Library Theatre, Salisbury Playhouse, Colchester Mercury Theatre, English Touring Theatre, The Royal Festival Hall, The Queen Elizabeth Hall, The Sage, Gateshead, Battersea Arts Centre, Spymonkey, Kneehigh Theatre Company and Told By An Idiot, with whom he is an Associate Idiot. His work has been nominated for two Olivier Awards, an Irish Times Theatre Award, a Manchester Evening News Theatre Award, a Charrington Fringe First Award and two Off West End Theatre Awards.

**BEN PARK** (*Music Arrangement & Sound Designer*) Mr. Park has an extensive track record as a producer, collaborator, director, performer and

educator. He originally studied at the Royal College of Music and subsequently, having gained a degree in Zoology at University College London, Mr. Park then set about becoming a session musician working with such bands as Soul 2 Soul, The Escape Club, Lamb and Diesel Park West. He has written and performed for film, television and theater, notably the multi-award winning *70 Hill Lane* with Improbable Theatre; as associate artist at the Royal Opera House with longtime collaborator choreographer/director Fin Walker, the triple BAFTA-winning, Oscar-nominated S4C production of The Canterbury Tales; and the new British comedy film, *Downhill-the-movie*. Mr. Park is currently collaborating as associate director/composer with Fin Walker on a new *Macbeth*, to be premiered at the Norwich Festival 2016.

**LUCRECIA BRICENO** (*Lighting Designer*) Ms. Briceno is a Peruvian artist currently based in Brooklyn, New York. Much of her work has been in association with artists developing innovative and original pieces. Her designs have been presented at such venues as: Arena Stage in Washington, DC, The Metropolitan Museum of Art, Dallas Theatre Center, Berlind Theatre, La Mama ETC, Culture Project, Pregones Theatre, Intar, HERE Arts Center, Soho Rep, Ohio Theatre, Irondale Center and ArtsEmerson in Boston. Internationally her work has been seen in Caracas, Peru, Turkey, Scotland, Korea, Bogota and Norway. In 2015, her design work for *Crime and Punishment* was part of the Venezuelan presentation for the Prague Quadrennial. Her design work has been nominated for several awards and was awarded a Bel Geddes award for the upcoming production of *The Desire of the Astronaut*. She has been a guest artist/lecturer at NYU, Princeton University, Hunter College and the Pontificia Universidad Católica del Perú.

**LINDA HAYSMAN** (*Costume Designer*) Ms. Haysman trained as a theater designer at Central School of Art and Design. She specializes now in costume design and worked at the BBC covering a variety of shows, from period dramas and plays to popular sitcoms. Feature film credits include: *Delirium, The Black Prince, Sus, Niagara Motel, Urban Ghost Story* and *The Runner*. Television credits include: *Not Even God Is Wise Enough, Small Metal Jacket, Tales from Hollywood, Prisoners in Time, Out of the Blue, Scene Dramas, A Few Short Journeys of the Heart, Low Level Panic, The Crouches, In Exile, Once Upon a Time in the North, May to December, Woodcock, Lenny Henry Gets Wild, East Enders, Scoop, The Story of Tracey Beaker, Megamaths, Hero to Zero, John Daniel* and *The Last African Flying Boat*.

**ANSHUMAN BHATIA** (*Associate Lighting Designer*) Mr. Bhatia’s designs for dance, opera and theater have been seen at: Canada’s Royal Winnipeg Ballet, Soho Rep, Arena Stage in Washington, DC, HERE Arts Center, New York Theater Workshop, Lincoln Center Director’s Lab, Infinity Theater Company, The Juilliard School, University of Denver, The New School for Drama and Columbia University. His assistant and associate designs have been

seen at the New York Philharmonic, Central City Opera in Colorado, Washington Ballet, Anchorage Opera, Roundabout Theater, the Guggenheim Museum, Opera Theater of Saint Louis and Brooklyn Academy of Music. Mr. Bhatia received his MFA from New York University. www.bhatiadesign.com

**ANNA GIRVAN** (*Assistant Director*) Ms. Girvan trained at Bristol Old Vic and is a Jerwood Assistant Director 2014/15. As a director, her work in theater includes: *Welcome, Friend at the Courtyard; A Little Nonsense* at Edinburgh Fringe and Brighton Fringe; *Stuff at the Bike Shed, Exeter; Debris and Contractions* at the Alma Tavern (also Trafalgar Studios 2). As assistant director, her work includes: *Richard II* (Shakespeare’s Globe Theatre); *The Red Lion* (National Theatre, London); *Happy Days* (Young Vic); *The Lion King* (Bristol, Manchester and Birmingham UK tour venues); *A Voyage ‘Round My Father, The Lady in the Van* (Salisbury Playhouse); *The Good Companions* (Bristol Old Vic Studio); and *Glengarry Glen Ross* (the Ustinov, Bath Theatre Royal).

**PEMBERLEY PRODUCTIONS** (*Producer*) Founded by Tim Smith, Pemberley Productions is a producing company dedicated to bringing European drama to North America and North American drama to Europe. Its previous projects include a European tour of The Public Theater’s *Apple Family Plays* written and directed by Richard Nelson, and an Irish Tour of the American Players Theatre’s production of James DeVita’s *In Acting Shakespeare*. As well as producing the UK and US tour of *Sancho*, in the 2015/16 season Pemberley Productions will also produce a nine-week North American tour of the Filter Theatre (in association with the Royal Shakespeare Company) production of *Twelfth Night*. Prior to founding Pemberley Productions, Mr. Smith worked as the general manager and consulting producer for Druid Theatre Company in Ireland, and as a tour manager for the Royal Shakespeare Company.

**OXFORD PLAYHOUSE** (*Producer*) Oxford Playhouse and its Burton Taylor Studio present and produce a wide range of live performance. The program includes the best of British and international drama, family shows, contemporary dance and music, student and amateur shows, comedy, lectures and poetry. The Playhouse has been presenting and creating all kinds of performance since 1938. It produces and tours its own shows, has acclaimed Shared Experience as its Resident Company, mentors emerging artists through the Evolve Artists in Residence program and presents Playhouse Plays Out, an ongoing series of off-site events which take surprising theater to unexpected places across the county. The Learning team works with over 14,000 people each year through post-show discussions, workshops, work experience, three resident young people’s theater companies and holiday workshops. The Playhouse also produces an annual pantomime. 2014/15’s *Beauty and the Beast* was seen by 36,000 people. www.oxfordplayhouse.com