

CHICAGO SHAKESPEARE THEATER

**RSC**

**PERICLES**







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Welcome to Chicago Shakespeare Theater for *Pericles*!

We are thrilled to bring the Royal Shakespeare Company back to Chicago for the first time in thirty years in our first season of programming. It is wonderful to work with Daniel Evans and Tamara Harvey, the new Co-Artistic Directors of the RSC who are leading this groundbreaking company into some truly exciting places as they launch their tenureship by sharing this beautiful and lyrical production. There is always something hopeful about Shakespeare's late plays and their themes centered around forgiveness and the possibility of redemption, so it's a joy to be able to share this work with a Chicago audience at this time of new beginnings for the RSC and CST. Both of our companies have Shakespeare and accessibility at our hearts so a partnership that shares our passion for developing new audiences through the prism of this greatest of writers is the beginning of an exciting journey for all of us.

Shakespeare is at the heart of everything we do at CST and we are committed to providing a range of experiences with his text. Our education program for students launches this fall with our 2024 Shakespeare SLAM workshops and performances. Students work with Shakespeare's text staging scenes from the Bard while also creating "mash up" versions using their own words and ideas. The program culminates in a celebratory evening where teams perform their scenes on our Courtyard Theater stage for the audience and each other. This program has a profound effect on young people—it builds literacy, team work and collaboration, creative problem solving, empathy, presentational skills and much, much more. We are grateful to our donors who make Shakespeare SLAM possible! It's exciting to think that these young people will get a chance to perform on the same stage as the actors from the RSC whose performances you are about to enjoy and it's an honor for us both to be able to contribute to a hopeful future through the power and positive energy of theater—and especially Shakespeare. Enjoy this special occasion and thank you for support.

**Edward Hall**  
Artistic Director  
*Carl and Marilyn Thoma Chair*

**Kimberly Motes**  
Executive Director



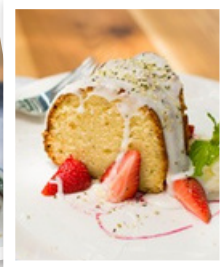
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# About CST

A Regional Tony Award recipient, Chicago Shakespeare Theater produces a bold and innovative year-round season—plays, musicals, world premieres, family productions, and theatrical presentations from around the globe—alongside education programming for students, teachers, and lifelong learners, and engagement with communities across the region.

Founded in 1986, the Theater has been celebrated and honored with numerous awards for artistic excellence. Chicago Shakespeare is the city's leading presenter of international work and has toured its own productions to five continents. The Theater is also dedicated to welcoming the next generation of theatergoers through robust educational programming and productions for all ages.

A national leader in the field, the Theater's arts-in-literacy programs support the work in classrooms across the region for tens of thousands of students each year by bringing complex texts to life onstage and through professional learning opportunities for teachers.

As a nonprofit organization, Chicago Shakespeare is, at its core, about people: connecting audiences and artists, partnering with teachers and students, and sharing with friends and neighbors. It is in this spirit that the Theater upholds its commitment to be an increasingly diverse, equitable, inclusive, and accessible organization. The Theater strives to engage today's artists and audiences in active and critical conversations with the work of its namesake, William Shakespeare.

Located on Chicago's iconic Navy Pier, Chicago Shakespeare's campus features the Jentes Family Courtyard Theater, The Yard at Chicago Shakespeare, and the Thoma Theater Upstairs. Onstage, in classrooms and neighborhoods across the city, and in venues around the world, Chicago Shakespeare is a multifaceted cultural center—inviting audiences, artists, and community members to share powerful stories that connect and inspire.

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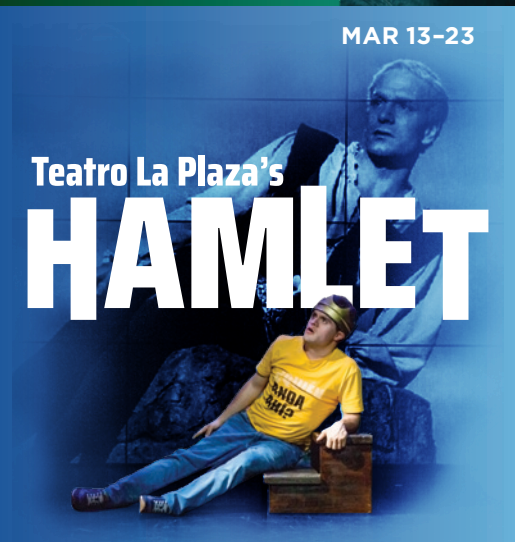


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Yea, providently caters for the sparrow...*

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# CHICAGO **SHAKESPEARE** THEATER

**EDWARD HALL**  
Artistic Director  
*Carl and Marilyn Thoma Chair*

**KIMBERLY MOTES**  
Executive Director

presents

# PERICLES

by **WILLIAM SHAKESPEARE**

**A Royal Shakespeare Company Production**

Scenic Design  
**JONATHAN FENSOM**

Costume Design  
**KINNETIA ISIDORE**

Lighting Design  
**RYAN DAY**

Composition  
**CLAIRE VAN KAMPEN**

Sound Design  
**CLAIRE WINDSOR**

Music Direction  
**ELINOR PEREGRIN**

Movement Direction  
**ANNIE-LUNETTE DEAKIN-FOSTER**

Casting  
**CHARLOTTE SUTTON CDG**

Producer  
**BEN TYREMAN**

directed by **TAMARA HARVEY**

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THE RSC ACTING COMPANIES ARE GENEROUSLY SUPPORTED BY  
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**The performance runs 2 hours and 35 minutes  
including a 15 minute intermission.**

If we can help accommodate you during your visit, please speak with our House Manager. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking photography or capturing any other video or audio recordings of the production. Production features stage smoke and haze effects.



# Company

Pericles  
Marina

## TYRE

Helicanus  
Escanes  
Lords

## ANTIOCH

Antiochus  
Antiochus' Daughter  
Thaliard

## TARSUS

Cleon  
Dionya  
Leonine

## PENTAPOLIS

Fishermen

Simonides  
Thaisa  
Lychorida

## EPHESUS

Cerimon  
Gentleman of Ephesus  
Lady of Ephesus

## MYTILENE

Pander  
Boult  
Bawd  
Lysimachus  
Diana

ZACH WYATT  
RACHELLE DIEDERICKS

PHILIP BIRD  
SAM PARKS  
SASHA GHOSHAL  
KEL MATSENA  
EMMANUEL OLUSANYA

FELIX HAYES  
CHYNA-ROSE FREDERICK  
MILES BARROW

CHUKWUMA OMAMBALA  
GABBY WONG  
SAM PARKS

MILES BARROW  
FELIX HAYES  
SAM PARKS  
CHRISTIAN PATTERSON  
LEAH HAILE  
CHYNA-ROSE FREDERICK

JACQUELINE BOATSWAIN  
PHILIP BIRD  
MIRIAM O'BRIEN

FELIX HAYES  
MILES BARROW  
JACQUELINE BOATSWAIN  
KEL MATSENA  
CHYNA-ROSE FREDERICK

*All other parts played by members of the company.*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: **Miles Barrow** for *Pericles*; **Chyna-Rose Frederick** for *Marina*; **Sasha Ghoshal** for *Escanes/Antiochus/Cleon/Leonine/Pander*; **Miriam O'Brien** for *Antiochus' Daughter/Dionya/Thaisa/Lychorida/Diana*; **Emmanuel Olusanya** for *Thaliard/Boult/Lysimachus*; **Sam Parks** for *Helicanus/Simonides*; **Gabby Wong** for *Cerimon/Bawd*.

## MUSICIANS

Trombone/Percussion  
Flute/Clarinet/Saxophone  
Clarinet/Bass Clarinet/Saxophone  
Percussion/Chinese Dulcimer  
Percussion

ELINOR PEREGRIN  
RIANNA HENRIQUES  
DAI PRITCHARD  
ELAINE SO  
ROSIE BERGONZI



## **PERICLES PRODUCTION TEAM**

Associate Director  
Associate Costume Designer  
Assistant Director  
Voice and Text  
Textual Consultant  
Production Manager  
Company Stage Manager  
Deputy Stage Manager  
Assistant Stage Manager  
AEA Stage Manager  
Wigs, Hair & Make-up Supervisor  
Specialist Wigs, Hair & Make-up Artist  
Senior Stage & Props Technician  
Scenery, Set Painting, Properties,  
Costumes, Armoury, Wigs & Make-up  
Additional Costumes  
Production Photographer

**FRANCESCA MURRAY-FUENTES**  
**ZOE THOMAS-WEBB**  
**PETER ANDERSEN**  
**TESS DIGNAN**  
**JULIANO ZAFFINO**  
**LUCY GUYVER**  
**HARRIET STEWART**  
**ROSIE GIARRATANA**  
**FREDDIE DANIELS**  
**DANNY FENDER\***  
**SANDRA SMITH**  
**LAVINIA BLACKWELL**  
**LEX KELLY**  
**RSC WORKSHOPS,**  
**STRATFORD-UPON-AVON**  
**SARAH DERING & WENDY BENSTEAD**  
**JOHAN PERSSON**

Special thanks to Tim Carroll and Greg Doran.

# Playgoer's Guide

## **SYNOPSIS**

We are told we are hearing the story of Pericles, Prince of Tyre, who is sailing to Antioch to find a wife. King Antiochus offers his daughter's hand in marriage to any man who answers his riddle, with those who fail sentenced to death. When Pericles solves the riddle, he knows the answer could get him killed, and flees for safety.

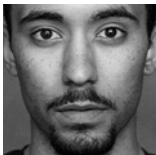
He travels to the city of Tarsus, to provide food for the famine-hit people. When he leaves, he is shipwrecked in a storm and rescued by fishermen near Pentapolis. He finds out that their king, Simonides, will offer his daughter Thaisa in marriage to whoever wins a jousting contest. Pericles wins and the pair marry.

Pericles decides to return to Tyre with Thaisa, who is now pregnant. During a storm, Thaisa dies giving birth to a daughter and is buried at sea. Pericles lands at Tarsus and entrusts his baby daughter, christened Marina, to the care of Governor Cleon and his wife Dionyza. Thaisa's coffin lands at Ephesus, where she is revived by Cerimon. She enters the Temple of Diana as a priestess.

Fourteen years pass. Dionyza becomes envious of Marina and arranges her murder, only for her to be abducted by pirates. They sell her into a brothel in Mytilene, where her chastity proves bad for business, although she impresses Governor Lysimachus. Pericles, still wandering the seas in grief, arrives by chance at Mytilene. Lysimachus brings Marina to Pericles, hoping she might lift his spirits. As they talk, Pericles is overjoyed to discover that Marina is his lost daughter. In a dream, the goddess Diana directs him to make a sacrifice at her temple in Ephesus. Pericles and Marina set sail to carry out this final act.

*\*denotes member of Actors' Equity Association.*





**ZACH WYATT** (*Pericles*)  
**RSC:** Debut season.  
**THEATRE:** *A Little Life* (West End), *Bartholomew Fair*, *The Merry Wives of Windsor* (Shakespeare's Globe), *Wild East* (Young

Vic), *I And You* (Hampstead Theatre). **FILM:** *Timewalker*, *Blithe Spirit*. **TELEVISION:** *Karen Pirie Series 2*, *The Witcher: Blood Origin*, *Karen Pirie Series 1*, *Urban Myths: Hendrix and Handel*. **TRAINING:** Guildhall School of Music & Drama, BA Acting Course, 3 years, 2015-2018.



**MILES BARROW**  
*(Thaliard/Fisherman/Boult)* **RSC:** *Pericles*.  
**THEATRE:** *Romeo and Juliet* (Almeida Theatre), *Fiddler On The Roof* (Menier Chocolate

Factory), *Aladdin* (Disney Theatrical/Prince Edward Theatre), *Pinocchio* workshop (National Theatre), *The Lorax* (Old Vic). **TELEVISION:** *Shardlake*, *The Peripheral*, *The Ark*, *Riches*, *Marriage, The Power*, *Scoop*. **FILM:** *Tetris*, *Jingle Jangle*, *Spark – a moment of connection*, *23 Walks*.



**PHILIP BIRD**  
*(Helicanus/ Gentleman of Ephesus)* **RSC:** *Pericles*.  
**THEATRE:** *White Teeth* (Kiln Theatre), *Cell Mates* (Hampstead Theatre), *Labyrinth* (Hampstead

Theatre), *Sunny Afternoon* (Harold Pinter Theatre/Hampstead), *The Potsdam Quartet* (Jermyn Street Theatre), *Wild Oats* (Bristol Old Vic), *The Cherry Orchard* (Royal Lyceum), *In The Club* (Rho Delta), *Sweet Panic* (Duke of York's Theatre), *Abigail's Party* (Whitehall Theatre), *Semi-Detached* (Chichester Festival Theatre), *The Marriage of Figaro* (Watermill Theatre), *The Merry Wives of Windsor*, *As You Like It*, *A New World*, *The Merchant of Venice*, *Holding Fire!*, *The Winter's Tale*, *Troilus and Cressida*, *Cymbeline*, *King John* (Shakespeare's Globe). Philip was nominated for an Olivier Award for his performance in *Good Rockin' Tonight* (Strand/Prince of Wales). **TELEVISION:** *Call The Midwife*, *Finding Alice*, *Kate and Koji*, *The Year of the Rabbit*, *Cheat*, *Midsomer Murders*, *Emerald City*, *My Shakespeare*, *Doctors*, *EastEnders*, *Casualty*, *The Fades*, *Emmerdale*, *My Family*, *Diamond Geezer II*, *The Royal*, *Heartbeat*, *The Bill*, *Silent Witness*, *Murder City*, *Feather Boy*, *Into The Void*, *Murder In Mind*, *The Glass*, *Coronation Street*,

*Holby City*, *The Wild House*. **FILM:** *Napoleon*, *Love at First Sight*, *Blessed*, *Imagine Me and You*, *In the Dark*, *Virtual Sexuality*.

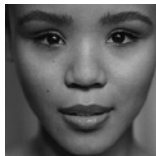


**JACQUELINE BOATSWAIN**  
*(Cerimon/Bawd)*

**RSC:** *Pericles*, *Kiss Me Kate*. **THEATRE:** *Small Island*, *The Amen Corner* (National

Theatre), *Coriolanus* (Donmar Warehouse), *Adult Supervision* (Park Theatre), *One Monkey Don't Stop No Show* (Kiln Theatre), *Doubt* (Town Hall Galway/Cork Everyman Palace), *To Kill A Mockingbird* (Touring Consortium), *The Lion The Witch and The Wardrobe* (Birmingham Rep), *Gone With The Wind*, *Cats* (Gillian Lynne Theatre), *The White Devil* (Colchester Mercury), *Hold On* (Bristol Old Vic), *Fosse* (Prince of Wales Theatre), *Chicago* (Adelphi Theatre), *Jesus Christ Superstar* (Lyceum Theatre), *Carousel* (National Theatre/ Shaftesbury Theatre), *Anything Goes* (Prince Edward).

**TELEVISION:** *The Sandman*, *After The Flood*, *Anansi Boys*, *Avoidance*, *Chemistry of Death*, *The Diplomat*, *Death in Paradise*, *Extraordinary*, *Ridley*, *Still Up*, *The Madame Blanc Mysteries*, *Doctors*, *Midsomer Murders*, *Carnival Row*, *Finding Alice*, *Shakespeare and Hathaway*, *Agatha and the Midnight Murders*, *Miracle Workers 2: The Dark Ages*, *Lethal White*, *Vera*, *Game of Thrones Prequel*, *Alex Rider*, *Bancroft*, *Hollyoaks*, *River*, *Cucumber/Banana*, *Bad Education*, *Cuckoo*, *Collateral*, *Wolfblood*, *In The Club*, *Shameless*, *The Importance of Bering*, *Whatever*, *Silk*, *Torchwood*, *Missresses*, *Life on Mars*, *The Royal*, *Little Devil*, *Casualty*, *Doctors*, *Grange Hill*, *EastEnders*. **FILM:** *Fantastic Beasts: The Secrets of Dumbledore*, *Genius*, *London Voodoo*, *Golden Eye*, *Showtime*, *A Ticket To Glory*.

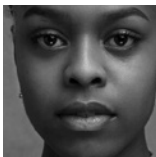
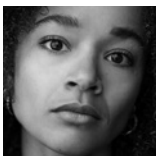
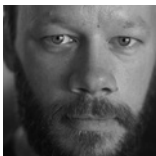


**RACHELLE DIEDERICKS**  
*(Marina)* **RSC:** *Pericles*.

**THEATRE:** *The House Party* (Chichester Festival Theatre), *A View From the Bridge* (Rose Theatre

Kingston, Chichester Festival Theatre, Bolton Octagon), *The Walworth Farce* (Southwark Playhouse Elephant), *The Crucible* (National Theatre), *Our Generation* (National Theatre, Chichester Festival Theatre), *Harry Potter and the Cursed Child* (Palace Theatre), *The Band* (Theatre Royal Haymarket, UK Tour). **TELEVISION:** *Andor*, *Speechless*. **FILM:** *This Time Next Year*, *The Silence and the Noise*, *How to Be a Person*.

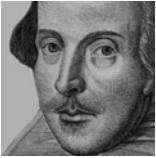


**CHYNA-ROSE FREDERICK***(Antiochus' Daughter/ Lychorida/Diana)***RSC:** *Pericles*. **THEATRE:** *The Crucible* (West End).**TRAINING CREDITS:** *Spring Awakening, The Addams**Family, The Welkin*, alongside multiple dance captain roles. **TRAINING:** Mountview Academy of Theatre Arts (June 2023).**SASHA GHOSHAL** *(Lord/ Ensemble)* **RSC:** *Pericles*.**THEATRE:** *The Father and the Assassin* (National Theatre), *The Winter's Tale* (Minack Theatre), *Bend It Like Beckham**the Musical* (Toronto). He has also played the role of Derrick in Maya Productions' work-in-progress musical *Benny and the Greycats*. **TRAINING:** Royal Central School of Speech and Drama (graduated with distinction). Before coming to London, Sasha was based in India as a popular award-winning singer of *Rabindrasangeet*, the songs of Nobel laureate Rabindranath Tagore that form an entire genre of Indian music. He made history by performing Tagore's musical theatre work at Shakespeare's Globe and Cadogan Hall, and now workshops Tagore's works in the UK and online, worldwide. He has recorded over 20 albums released by HMV, Times Music, Sony, Asha Audio, and Bhavna, and is regularly invited to sing on television, for film playback, and live concerts globally. He is an accredited All India Radio Artist, has acted in the Bengali film *Ramdhanu*, and has also performed in several Tagore plays.**LEAH HAILE** *(Thaisa)* **RSC:***Pericles*. **THEATRE:** *The Lovely Bones* (UK Tour), *Harry Potter And The Cursed Child* (The Palace Theatre, West End), *Instructions For Correct**Assembly* (Workshop - Royal Court), *The Crucible* (Manchester Royal Exchange), *Slick* (National Youth Theatre). **TELEVISION:** *Flatmates, Casualty, Doctors, The Musketeers, and The Five*. **FILM:** *Snow White, Send in the Clowns*. **TRAINING:** National Youth Theatre.**FELIX HAYES** *(Antiochus/ Fisherman/Pander)***RSC:** *Pericles, Vice Versa, The Tempest, The Comedy of Errors, Twelfth Night, A Midsummer Night's**Dream, The City Madam, Cardenio*.**THEATRE:** *Dr Semmelweis* (Sonia Friedman Productions), *Belle and Sebastian* (Bristol Old Vic), *Cyrano* (Bristol Old Vic), *A Christmas Carol* (Bristol Old Vic), *Peter Pan* (National Theatre), *Jane Eyre* (National Theatre & Bristol Old Vic), *A Monster Calls* (Old Vic & Bristol Old Vic), *Winter Solstice* (ATC), *One Hundred and One Dalmatians, The Adventures of Pinocchio, Ali Baba and the Forty Thieves* (all Tobacco Factory), *Romeo and Juliet* (Rose Theatre Kingston), *The Unsinkable Clerk, The Pickled King* (Network of Stuff). **TELEVISION:** *The Lazarus Project, Three Girls, A Gert Lush Christmas Special, Drunk History, Friday Night Dinner*.**KEL MATSENA***(Lord/Lysimachus)***RSC:** *Pericles*. **THEATRE:** *Dear England* (West End), *Shades of Blue* (Matsena Productions/ Sadler's Wells), *Dear England**(National Theatre), Joseph K, Cost of Living* (National Theatre Wales), *A Midsummer Night's Dream* (Director - Royal Welsh College of Music & Drama), *A Monster Calls* (Old Vic and US tour), *The Life and Adventures of Nicholas Nickleby Part 1 & 2* (Bristol Old Vic/BOVTS). **TELEVISION:** *Mixtape, Galwad, The Light, Brothers in Dance: Anthony and Kel Matsena, Doctors*. **FILM:** *Mad Heidi, Are You Numb Yet?***RADIO:** *Galapagos, Fahrenheit 451*.**MIRIAM O'BRIEN***(Lady of Ephesus/**Ensemble)* **RSC:** *Pericles*.**THEATRE:** *A Christmas Carol* (The Dukes, Lancaster), *Around**The World In 80 Days* (Theatre By The Lake & Hull Truck Theatre), *Faustus: That Damned Woman* (Storyhouse Theatre/Fallen Angels), *Sleeping Beauty, The Woman In Black, One Flew Over The Cuckoo's Nest, Dick Whittington, One Man, Two Guvnors, Cinderella* (Torch Theatre), *Milky Peaks* (Theatr Clwyd & How to Win Against History), *Box Clever* (Liverpool Everyman), *Curtain Up!* (Theatr Clwyd), *Humans At Work* (Warwick Arts Centre), *Shout! The Mod Musical* (Royal Court Theatre/Boheme Productions), *Hansel & Gretel* (Hightime Opera), *Much Ado About Nothing* (Sam Wanamaker Festival/ Shakespeare's Globe), *Up Next* (National Theatre). **TRAINING:** the Liverpool Institute for Performing Arts.



**EMMANUEL OLUSANYA***(Lord/Ensemble)***RSC:** *Pericles*. **THEATRE:** *A Midsummer Night's Dream* (Holland Park Theatre), *Phaedra* (National Theatre),*Lark Rise to Candleford*, *The Snow Queen* (Everyman Theatre), *Flashbang* (Lion & Unicorn Theatre), *The Trumpet and the King* (Terra Nova), *Elegies for Angels, Punks and Raging Queens* (King's Head). **TELEVISION:** *EastEnders*. **AUDIO:** *Iron Anthology: The Door/The Lock and Morgan: Metal*. **TRAINING:** LAMDA.**CHUKWUMA OMBALA***(Cleon)* **RSC:** *Pericles*, *A Midsummer Night's Dream*, *Hecuba*, *Queen Anne*.**THEATRE:** *Scandaltown* (Lyric Hammersmith),*Intimate Apparel* (Theatre Royal Bath, Park Theatre), *King Lear* (BAM / Chichester Festival Theatre). **TELEVISION:** *Shakespeare & Hathaway*, *Magpie Murders*, *Flack*, *Queens of Mystery*, *Liar*, *Midsomer Murders*, *Houdini and Doyle*, *Stan Lee's Lucky Man*.**SAM PARKS** *(Escanes/Fisherman/Leonine)***RSC:** *Pericles*. **THEATRE:** *I Am Shakespeare* (Old Vic), *An Ideal Husband* (Classic Spring/VaudevilleTheatre), *Oliver Twist* (Regent's Park Open Air Theatre), *Here Lie The Remains of Mercy* (Theatre Delicatessen), *We Just Keep Going* (VanKnoll Unlimited), *Pride and Prejudice* (Sheffield Crucible), *The Last Confession* (Triumph Entertainment), *Snow Gorilla* (Rose Theatre), *Café Chaos* (The Kosh), *Johnny Come Lately* (Coal Theatre), *You Can't Take It With You* (Royal Exchange Manchester), *Smash!* (Menier Chocolate Factory), *Burn My Heart* (Trestle Arts), *Epic* (Theatre 503), *The Critic* (Chichester Festival Theatre), *The Tempest*, *A Midsummer Night's Dream* (Shakespeare's Globe). **TELEVISION:** *I, Jack Wright*, *Black Doves*, *The Lord of the Rings: Rings of Power*, *Sex Education S4*, *The Ballad of Renegade Nell*, *The Sister Boniface Mysteries*, *The Crown*, *Taboo*, *The Bill*, *The Chase*. **FILM:** *Christmas Karma*, *Ralphie*, *Fantastic Beasts: The Secrets of Dumbledore*, *Last Night in Soho*, *Ammonite*, *Les Misérables*, *Kevin and Perry – The Movie*.**CHRISTIAN PATTERSON***(Simonides)* **RSC:** *Pericles*, *Cymbeline*, *The Secret Garden*. **THEATRE:** *The American Clock* (Old Vic), *The Way of the World* (Donmar Warehouse),*Guys and Dolls* (Donmar Warehouse and Tour), *My Country: A Work in Progress* (National Theatre), *The Rise and Fall of Little Voice*, *Insignificance*, *All My Sons*, *Aristocrats*, *Rape of the Fair Country*, *Glengarry Glen Ross*, *As You Like It* (Theatr Clwyd), *Under Milk Wood* (Theatr Clwyd/tour), *St Nicholas*, *Blackbird*, *The Dying of Today*, *Blasted* (The Other Room), *Oliver!* (Theatre Royal Drury Lane), *Journey's End* (West End /UK Tour), *The Gondoliers*, *The Merchant of Venice*, *The Water Babies* (Chichester Festival Theatre), *Peggy's Song* (National Theatre Wales), *One Man, Two Guv'nors* (Torch Theatre). **TELEVISION:** *A Cruel Love: The Ruth Ellis Story*, *My Lady Jane*, *The Pact*, *In My Skin*, *The English*, *Why Don't They Ask Evans?*, *Industry*, *The Accident*, *Pride*, *Mr Selfridge*, *Krod Mandon* and *the Flaming Sword of Fire*. **FILM:** *Mickey 17*, *Pride*, *I Know You Know*, *Malice in Wonderland*. He is an Associate Artist of Theatr Clwyd. Christian is also a founder member of Grand Ambition at Swansea Grand Theatre.**GABBY WONG** *(Dionysa)***RSC:** *Pericles*, *The Jew of Malta*, *Love's Sacrifice*, *Volpone*, *Troilus and Cressida*. **THEATRE:** *Macbeth*, *Othello* (Shakespeare's Globe),*Macbeth*, *The Winter's Tale* (National Theatre), *Maryland*, *Pah-La* (Royal Court Theatre), *The Duchess of Malfi* (Citizens Theatre), *Life of Pi* (Crucible Theatre), *Doctor Faustus* (Jamie Lloyd Company), *Takeaway*, *Sinbad the Sailor* (Theatre Royal Stratford East), *One of Two Stories or Both* (Manchester International Festival), *Posh—all female* (Pleasance Theatre), *Last Days of Limehouse* (New Earth Theatre). **TELEVISION:** *1899*, *KAOS*, *EastEnders*, *Unprecedented*, *Strangers*. **FILM:** *Rogue One*, *Indiana Jones and The Dial of Destiny*. **AUDIO:** *Private Revolutions*, *The Drifted Stream*, *The Warringham Chronicles*, *Dragons of the Pool*, *The Quiet One*, *Avenue of Eternal Peace*.





## WILLIAM SHAKESPEARE

(Playwright) hails from Stratford-upon-Avon, England where he was born April 23, 1564. He launched his theatrical career

as an “upstart crow” in London in the early ‘90s—establishing himself as a successful actor, playwright, and part-owner of the Lord Chamberlain’s Men for nearly twenty years. Notable credits among his thirty-eight plays include his earliest works—*Love’s Labour’s Lost*, *The Comedy of Errors*, *Richard III*, *King John*, and *The Taming of the Shrew*. Between 1594–1599, he debuted *Romeo and Juliet*, *Julius Caesar*, *Richard II*, *The Merchant of Venice*, and *Twelfth Night*. His great tragedies *Hamlet*, *Othello*, *King Lear*, and *Macbeth*—were preceded by the comedies *Measure for Measure* and *All’s Well That Ends Well*. The histories, comedies, and tragedies made way for Shakespeare’s final dramatic form, the romances: *Cymbeline*, *Pericles*, *The Winter’s Tale*, and *The Tempest*. His works include the first recorded use of more than 1,700 words in the English language including swagger, eyeball, bedroom, and skim milk. He has published two narrative poems and 154 sonnets. His complete collection of plays was published as the First Folio in 1623. Shakespeare retired around 1611 to live as a country gentleman in Stratford, until his death on April 23, 1616.

## TAMARA HARVEY (Director) RSC: *Pericles*.

Tamara Harvey was appointed Co-Artistic Director of the RSC with Daniel Evans in June 2023. She was previously the Artistic Director of Theatr Clwyd (2015–2023). Tamara was born in Botswana and grew up in Massachusetts and Brighton before graduating from the University of Bristol. She trained at the Shakespeare Theatre of New Jersey and her first professional job in theatre was as assistant director at Shakespeare’s Globe under Mark Rylance. Her work as a freelance director has included Shakespeare, classic revivals, new writing and musical theatre, at theatres in the West End, around the UK, and in the USA. Her award-winning shows for Theatr Clwyd included *Home, I’m Darling* by Laura Wade (nominated for five Olivier Awards, winning Best New Comedy), Peter Gill’s version of *Uncle Vanya*, digital adaptations of *The Picture of Dorian Gray*, *What a Carve Up!* and *Isla*, which she then directed for the BBC. During her tenure, Theatr Clwyd premiered over fifty new plays and musicals, many touring Wales

and the UK, and was named as The Stage’s Regional Theatre of the Year in 2021. Together with Executive Director Liam Evans-Ford, she built partnerships and co-productions across the UK, including with the National Theatre, Paines Plough, the Sherman Theatre, National Theatre of Wales, Royal Welsh College of Music and Drama, ETT, Sheffield Theatres, the NHS, Social Services, the National Trust, and the BBC.

## JONATHAN FENSOM (Set Designer) RSC:

*Pericles*. **THEATRE:** Other credits include *Journey’s End* (West End/Broadway, Tony Award for best revival); *Marjorie Prime*, *The Lyons* (Menier Chocolate Factory); *Our Lady of Kibeho* (Theatre Royal Stratford East); *The Two Popes* (Rose); *A Woman of No Importance* (West End); *As You Like It* (Shakespeare Theatre Company); *Lucia di Lammermoor*, *Jacobin* (Buxton Festival); *Pygmalion*, *The American Plan* (Theatre Royal Bath); *Becky Shaw*, *The Homecoming*, *Big White Fog* (Almeida); *Six Degrees of Separation*, *National Anthems* (The Old Vic); *Happy Now?*, *The Mentalists*, *Burn/Citizenship/Chatroom* (National Theatre); *The Sugar Syndrome* (Royal Court); *Duck, Talking to Terrorists* (Out of Joint/Royal Court); *Rapture*, *Blister*, *Burn*, *Raving*, *In the Club*, *Abigail’s Party* (Hampstead).

**OTHER:** Jonathan is a noted Scenic and Costume Designer for theater, opera, and ballet. He won the 2018 Drama Desk Award for Best Costume Design for *Farinelli and the King* and was nominated for Tony Awards in both set and costume categories for the same production. Jonathan has enjoyed a long relationship with Shakespeare’s Globe, designing more than a dozen productions including *Measure for Measure*, *The Duchess of Malfi*, *Hamlet*, *Love’s Labour’s Lost*, and *Julius Caesar*. Early on in his career Jonathan was the Associate Designer on Disney’s *The Lion King*. More recently he worked in film, including his recent role as Associate Costume Designer on *Enola Holmes 2*.

## KINNETIA ISIDORE (Costume Designer)

**RSC: *Pericles*. TRAINING:** Wimbledon College of Art. **THEATRE:** As Costume Designer: *Nye*, *Our Generation* (National Theatre); *Black Superhero* (Royal Court); *School Girls*; *Or*, *The African Mean Girls Play*, *Scandaltown*, *Aladdin*, *Obsidian* (Dance West Fest); *Adult Children* (Donmar Warehouse); *Jesus Hopped the ‘A’ Train* (Young Vic); *Rock Follies*, *Our Generation* (Chichester); *Enter Achilles* (Rambert/Sadler’s Wells); *The Night Woman* (The Other Palace).



As Co-Costume Designer: *The Wife of Willesden* (Kiln/A.R.T. Boston/Brooklyn Academy of Music). As Associate Costume Designer: *Lemons Lemons Lemons Lemons Lemons* (Opera House, Manchester/Theatre Royal Brighton); *Constellations* (Donmar Warehouse).

**RYAN DAY** (*Lighting Designer*) **RSC:** *Pericles, the Red Shoes*. **TRAINING:** Royal Central School of Speech and Drama. **THEATRE:** *Now, I See* (Theatre Royal Stratford East); *The Lion Inside, The Boy at the Back Class* (Rose/UK tour); *Backstairs Billy* (Duke of York's); *Quiz* (Chichester Festival Theatre/UK tour); *Never Have I Ever* (Minerva, Chichester); *Saving Face* (Curve Leicester/The Place); *War and Culture* (New Diorama); *Black Superhero* (Royal Court); *Local Hero* (Co-Lighting Designer with Paule Constable, Minerva, Chichester); *Wild Onion* (Norwich Theatre Royal/UK tour); *Lizard Boy* (Hope Mill/Edinburgh Fringe); *Mission, The Ballad of Corona V* (The Big House); *Christie Done It, Dr Faustuss* (Cockpit); *Rabbit Hole, Darknet* (Union); *I Know I Know I Know* (Southwark Playhouse); *Into the Woods, A Merchant of Venice* (Playground). As Associate/Assistant: *The Rite of Spring* (Sadler's Wells/UK tour); *Wickies* (Park 200); *The Lemon Table* (Salisbury Playhouse/UK tour); *Les Misérables, Les Misérables in Concert* (Sondheim) *The King's Speech* (Watermill); *The History Boys* (Theatre Royal Bath, UK Tour).

**CLAIRE VAN KAMPEN** (*Composer*) **RSC:** *Pericles, Hamlet, Romeo and Juliet* (RSC/Barbican/tour). **OTHER:** Claire van Kampen trained at the Royal College of Music in London. She has developed an international career as a Composer for theatre, radio, television and film soundtracks, and the concert hall. She began her theatre career with the Royal Shakespeare Company in 1986, and then the Royal National Theatre in 1987, becoming the first female to be a Musical Director with either company. From the opening of Shakespeare's Globe Theatre she served as Founding Director of Theatre Music from 1996-2006, and as resident composer from 2007-2015. She is currently the Globe Associate and Senior Research Fellow for early Modern Music, and Creative Associate of the Old Vic theatre, London. In the US Claire has created original scores for Broadway productions of *True West* in 2000, *Boeing-Boeing* in 2008, *La Bete* in 2010, *Twelfth Night* and *Richard III* in 2013/14, and her own authored play *Farinelli and the King* in 2017/18.

*Farinelli and the King* was nominated for six Olivier and five Tony awards. Claire's ballet *Uncaged* (Choreographer Antonia Franceschi) premiered with the New York Theatre Ballet Company in February 2020, following their debut piece *She Holds Out Her Hand* in 2018. Claire will be releasing a double album of her Tudor Music for the BBC's *Wolf Hall* and *The Mirror and the Light* at the end of 2024. She is also writing a book on Music in Shakespeare's Theatres. She was awarded an Honorary Doctorate in Music by Brunel University in 2019.

**CLAIRE WINDSOR** (*Sound Designer*) **RSC:** *Pericles, The Box of Delights, Macbeth, Julius Caesar, Richard III, Much Ado About Nothing, The Whip, The Taming of the Shrew, Tamburlaine, The Duchess of Malfi, Imperium, Dido, Queen of Carthage, Love for Love, The Jew of Malta, The Rape of Lucrece, Doctor Faustus, Snow in Midsummer*. Claire is currently a member of the RSC Sound department. **TRAINING:** Claire was a professional musician and live sound engineer for eight years before she graduated from the Liverpool Institute for Performing Arts, BA (Hons) Sound Technology. **THEATRE:** *Redlands* (Chichester Festival Theatre); *Our Lady of Kibeho* (Royal & Derngate/Theatre Royal Stratford East); *Fantastic Mr Fox* (Nuffield Southampton Theatres/Leicester Curve/Lyric Hammersmith/UK tour); *Betty! A Sort of Musical, Happy Days, Three Sisters, Monster, Jonah and Otto, Palace of the End, Flags, Mojo Mickybo, 0.0008, PUB, Powdermonkey, London Assurance* (Manchester Royal Exchange); *Company Along the Mile* (Milan Govedarica/West Yorkshire Playhouse). She has transferred shows to the Curitiba Theatre Festival, Edinburgh Festival Fringe and Galway Arts Festival as well as taking shows on tour.

**ANNIE-LUNETTE DEAKIN-FOSTER** (*Movement Director*) **RSC:** *Pericles, A Midsummer Night's Dream*. **THEATRE:** *Richard, my Richard* (Shakespeare North); *Sleeping Beauty, Robin Hood, Beauty and the Beast, The Panto That Nearly Never Was, Pavilion* (Theatr Clywd); *The Little Matchgirl, Happier Tales* (Wise Children); *Beautiful Thing* (Stratford East/Leeds Playhouse/HOME, Manchester); *The Tempest* re-imagined (Regent's Park Open Air Theatre/Unicorn); *Othello, A Midsummer Night's Dream* (Shakespeare's Globe); *The Flood* (Queen's, Hornchurch); *You Bury Me* (Bristol Old Vic/UK tour); *Lemons Lemons Lemons Lemons* (Harold Pinter); *The Famous Five* (Chichester Festival



Theatre/Theatre Clwyd); *Heart* (Minetta Lane, New York); *Romeo and Juliet*, *Little Women* (Grosvenor Park Open Air Theatre); *An Octoroon* (Abbey); *Cock* (Ambassadors); *Mum* (Soho/Theatre Royal Plymouth); *Rockets and Blue Lights* (National Theatre); *Black Victorians*, *Pop Music* (national tour); *Overflow*, *Chiaroscuro* (Bush); *The Bee in Me*, *Aesop's Fables*, *Grimm Tales* (Unicorn); *You Stupid Darkness* (Southwark Playhouse); *The Last Noel* (Arts at the Old Fire Station/UK tour); *On the Other Hand we're Happy*, *Daughterhood*, *Dexter*, *Winters Detective Agency* (Roundabout); *The Court Must Have a Queen* (Hampton Court Palace); *The Little Match Girl* and *Other Happier Tales* (Shakespeare's Globe/national tour).

## CHARLOTTE SUTTON CDG (Casting

Director) **RSC:** *Pericles*, *Love's Labour's Lost*. **THEATRE:** *Guys & Dolls* (Bridge); *The Unfriend* (Wyndham's/Criterion/Chichester Festival Theatre); *The Secret Life of Bees* (Almeida); *Best of Enemies*, *Death of a Salesman* (Young Vic/West End); *Further than the Furthest Thing*, *Fairview*, *The Convert*, *trade*, *Dutchman* (Young Vic); *Our Generation* (Chichester Festival Theatre/ National Theatre); *The Inquiry*, *Assassins*, *Local Hero*, *The Famous Five*, *Sing Yer Heart Out for the Lads*, *Doubt*, *Oklahoma!*, *The Deep Blue Sea*, *The Watsons*, *Cock*, *Flowers for Mrs Harris*, *The Meeting*, *random/generations*, *Quiz*, *Fiddler on the Roof*, *Strife*, *Mack and Mabel* (Chichester Festival); *Caroline*, or *Change* (Chichester Festival Theatre/Hampstead/West End); *South Pacific* (Sadler's Wells/Chichester Festival Theatre/UK tour); *Cock* (Ambassadors); *Company* (Gielgud); *Long Day's Journey into Night* (Wyndham's/BAM/LA); *wonder.land*, *The Light Princess*, *Emil and the Detectives*, *The Elephantom* (National Theatre). **FILM:** *Disenchanted* (Walt Disney Studios, UK casting); *the Untitled Lion King Prequel* (Walt Disney Studios, UK search for roles).

## ELINOR PEREGRIN (Music Director)

**RSC:** *Pericles*, *Macbeth*. **TRAINING:** LAMDA in acting, Guildhall School of Music and Drama in music. **THEATRE:** *Emilia*, *Titus Andronicus*, *The Comedy of Errors* (Shakespeare's Globe); *my lover was a salmon in the climate apocalypse* (Pleasance/Cockpit/Vault Festival); *The Ballad of Rudy* (Goblin); *The Red Side of the Moon* (Iris); *Far Out* (Omnibus); *Our Town*, *Constellations*, *Consent*, *Twelfth Night* (LAMDA). **MUSIC COMPOSITION:** *The Penelopiad* (University of Birmingham); *The Tempest* (Theatre Ark); *Twelfth Night*

(LAMDA); *my lover was a salmon in the climate apocalypse* (Pleasance/Cockpit/Vault Festival). **OTHER:** Elinor is an Actor, Folk Musician, classically trained multi-instrumentalist, Composer and Music Director working predominantly in theatre. Elinor plays trombone and sackbut for orchestras and ensembles across the UK; both live in concert and in recording sessions. Her specialism is in contemporary and early music. Elinor is one of Constella OperaBallet's Connecting Stars artists. She also sings and plays bodhrán and guitar both as a solo folk artist and with her band, The Mistakings. She has recently performed at a number of folk festivals and released the Mistakings' Five Songs EP. Elinor is working towards the release of her debut solo album.

## TESS DIGNAN (Voice and Dialect)

**RSC:** *Pericles*, *(Love's Labour's Won)* *Much Ado About Nothing*, *Love's Labour's Lost*, *The Mouse and His Child*, *Twelfth Night*, *The Drunks*, *Women Beware Women*, *Romeo and Juliet*, *King Lear*, and *Hamlet*. **THEATRE:** As Head of Voice at Shakespeare's Globe, productions include: *The Taming of the Shrew*, *Romeo and Juliet*, *Ibsen's Ghosts*, *Twelfth Night*, *As You Like It*, *A Midsummer Night's Dream*, *The Tempest*, *The Winter's Tale*, *Titus Andronicus*, and *Emilia* (Globe and West End). Other coaching includes *That Face* (Orange Tree); *The Shape of Things* (Park); *The Narcissist*, *Sing Yer Heart Out for the Lads*, and *Flowers for Mrs Harris* (Chichester Festival Theatre); *Hamlet*, *The Cherry Orchard* (Theatre Royal, Windsor); *Closer*, *Out West*, *Britannicus*, *Scandaltown* (Lyric). Voice Coaching on Handel's *Jephtha* at the Royal Opera House, Covent Garden. Voice and Text on; *Faustus: That Damned Woman*, *Headlong*; *A Day in the Death of Joe Egg* (Trafalgar Studios); *Mother Courage and her Children* (Manchester Royal Exchange); *Night School* (Pinter at the Pinter); *Tartuffe* (Haymarket); *Othello*, *Twelfth Night*, *Macbeth* (Liverpool Everyman); *Pink Mist* (Bristol Old Vic); *Caledonia* (National Theatre of Scotland). Tess has been involved with productions at the Stratford Shakespeare Festival, Ontario, Canada. Master Classes at the Moscow Arts Theatre School, El Institut del Teatre, Barcelona, Escola Superior d'Arte Dramàtic, Valencia; as Dialogue Coach on *Outlander*; given a Masterclass at the Haymarket Theatre and as a Speaker at the Arts Club, London.



## FRANCESCA MURRAY-FUENTES

(Associate Director) **RSC:** *Pericles*. **THEATRE:** As Director: *The Last Taboo of Motherhood?* (Fuel, audio drama); *Frida* (Northern Opera Group); *Alice in Wonderland* (Theatre on Kew); *Love in the Time of Corona* (Jermyn Street, also as writer); *Doggerland*, *Silent Statues* (National Youth Theatre); *Dance Protest* (Bunker); *La Llorona* (Dance City); *King Lear* (Rose Bruford); *Ref!* (Space2); *The Runner* (Theatre Deli/Oxford Playhouse/Edinburgh Fringe). As Associate or Assistant: *When You Pass Over My Tomb* (Arcola Theatre); *Quiz* (Chichester Festival Theatre/Wessex Grove); *Local Hero* (Chichester Festival Theatre/Neal Street); *Blue/Orange* (Royal & Derngate/Oxford Playhouse/Bath Theatre Royal); *Mother Courage*, *The Damned United* (Red Ladder); *84 Charing Cross Road* (Cambridge Arts); *Happiness Engineers* (Barbican); *Into the Woods*, *Richard III*, *Night Before Christmas* (Leeds Playhouse); *Every You Every Me*, *Children of the Night*, *Cinderella* (Oxford Playhouse); *Red Riding Hood Rock'n'Roll Panto* (Mountview). **OTHER:** Francesca is a British-Chilean Director and Theatre-Maker. She trained on the MFA in Theatre Directing at Birkbeck and has been Resident Director at Oxford Playhouse and Resident Assistant Director at Leeds Playhouse. She was recognised in 'The Stage 100' in 2021 for her contributions to the industry during the pandemic, and her play *The Runner* was nominated for the Amnesty International Freedom of Expression Award.

**HARRIET STEWART** (*Company Stage Manager*) **RSC:** *Pericles*, *Julius Caesar*.

**THEATRE:** *The Picture of Dorian Gray* (Michael Cassel Group & Kindred Partners for Haymarket Theatre), *Quiz* (Jonathan Church Productions, UK Tour), extensive work at Royal Exchange Theatre, Manchester, including: *Let The Right One In*, *Wuthering Heights*, *The Almighty Sometimes*, *Hobson's Choice*, *Mother Courage*, *Death Of A Salesman*, *Anna Karenina*, *Breaking The Code*. Harriet specialised in new writing work for Theatr Clywd, Bush Theatre & Paines Plough, highlights include: *Lungs*, *Wasted*, *Disgraced*, *The Assassination of Katie Hopkins*, *Pavilion*, *Pretty Shitty Love*. Harriet has previously played at Chicago Shakespeare in 2016 with Cheek By Jowl during their international tour of *The Winter's Tale*.

**ROSIE GIARRATANA** (*Deputy Stage Manager*)

**RSC:** *Pericles*, *Julius Caesar*. **THEATRE:** *Minority Report* (Nottingham Playhouse, Birmingham Rep, Lyric Hammersmith &

Simon French Entertainment), *Arabian Nights*, *Wonder Boy*, *Igloo*, *The Boy Who Cried Wolf* (Bristol Old Vic), *Great Expectations*, *Betty! A Sort Of Musical*, *The Glass Menagerie*, *The Strange Undoing Of Prudencia Hart*, *Gypsy*, *West Side Story*, *Mother Courage & Her Children*, *The House Of Bernada Alba*, *Jubilee* (Royal Exchange Theatre), *Everyday*, *Grounded*, *A Midsummer Night's Dream* (Deafinitely Theatre), *NHS The Musical*, *Monster Raving Loony*, *Solid Air* (Plymouth Theatre Royal), *The Nico Project* (Manchester International Festival), *Henry V* (Shakespeare At The Tobacco Factory) *The Cherry Orchard* (Bristol Old Vic/Royal Exchange Theatre), *Half Breed* (Talawa/SoHo Theatre) *Tommy The Musical*, *Blood Wedding*, *The Threepenny Opera* (Graeae Theatre Company/ RAMPs On The Moon), *Blue Heart* (Tobacco Factory/Orange Tree Theatre).

**FREDDIE DANIELS** (*Assistant Stage Manager*) **RSC:** *Pericles*, *Hamnet*, *All's Well That Ends Well*. **THEATRE:** *East Is East* (Lyttelton Theatre, National Theatre), *Nativity! The Musical* (UK and Ireland tour), *I Should Be So Lucky* (ATG), *The Play What I Wrote*, *101 Dalmatians*, *Peter Pan* (Reimagined), *Nativity! The Musical*, *Coming to England*, *Tartuffe*, *Woyzeck*, *Concubine*, *The British Dream* (Birmingham Rep), *Wake, Rheingold* (Birmingham Opera Company). **TRAINING:** Freddie trained at the Birmingham Rep Theatre on the 1-year Stage Management apprenticeship scheme.

**DANNY FENDER** (*AEA Stage Manager*)

**CHICAGO SHAKESPEARE:** *Henry V*, *Short Shakespeare! Romeo and Juliet*, Chicago Shakespeare in the Parks productions of *DREAM* and *ShakesFest!*, ABLE Ensemble's *Reconnect*. **CHICAGO:** new play workshops for Steppenwolf Theatre Company; *Revolution* (A Red Orchid Theatre); *The Steadfast Tin Soldier* (Lookingglass Theatre Company); *Two Trains Running*, *The Lady from the Sea*, *The Tragedy of Othello, the Moor of Venice*, *The Mousetrap*, *Oedipus Rex*, *King Hedley II* (Court Theatre); *The Music Man*, *Ah, Wilderness!* (Goodman Theatre). **NEW YORK:** *Black Swan* (workshop). **TOUR:** *Hamilton* (Philip Company Tour). **EDUCATION:** The Theatre School at DePaul University, Interlochen Arts Academy. Fender is one of the owners of The Understudy Coffee and Books, a theater bookstore and specialty coffee shop located in Andersonville.



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The Royal Shakespeare Company's mission is to bring people together to experience stories that deepen our understanding of ourselves, each other and the world around us, and that bring joy. Shakespeare's restless exploration of all of human nature is our inspiration and touchstone. The Company's roots lie in the bold vision of a local brewer, Edward Fordham Flower, who in 1879 established a theatre in Stratford-upon-Avon with his son Charles. The RSC as we know it today was formed by Sir Peter Hall, whose ambition was to produce new plays alongside those of Shakespeare and his contemporaries. We continue this today across our three permanent theatres in Stratford – the Royal Shakespeare Theatre, the Swan Theatre and The Other Place – and around the globe. We believe everybody's life can be enriched by culture and creativity. Our transformative Creative Learning and Engagement programmes reach over half a million young people and adults each year. We have collaborated with generations of the very best theatre makers and we continue to nurture the talent of the future.



### EDWARD HALL

(Artistic Director, *Carl and Marilyn Thoma Chair*) Acclaimed theater, television, and film director Edward Hall joined CST in October

2023. In February 2024, he directed his debut production as Artistic Director—*Richard III* starring Tony nominee and Paralympic champion Katy Sullivan and has more recently directed *Henry V*. He previously directed the Jeff Award-winning *Rose Rage* trilogy at CST in 2003. Edward has built his love of Shakespeare around original interpretations of the Bard's plays, staging acclaimed productions in London's West End and on tour around the globe. He first directed at the RSC in 2000 and has had a long and happy association with the company. He led the UK's Hampstead Theatre for nearly a decade, transforming it into one of the nation's most successful theaters for new work development, with over 100 world premieres. He was the founder and Artistic Director of the multi award winning Propeller Shakespeare touring for over twenty years across the US, Europe, Asia, and beyond. He has served as an Associate Director at the National Theatre and Old Vic in London. His extensive film and television credits include *The Heist Before Christmas* starring

Timothy Spall, *Blithe Spirit* starring Dame Judi Dench, multiple HBO and BBC series, and the season 4 finale for *Downton Abbey*. This season, Hall directs CST's productions of *Henry V*, *Short Shakespeare!* *A Midsummer Night's Dream*, and *Sunny Afternoon*. He is a member of The Arts Club Of Chicago.



### KIMBERLY MOTES

(Executive Director) Esteemed arts leader Kimberly Motes joined CST in October 2023, bringing more than 25 years of senior

leadership experience within the performing arts and higher education in Minnesota and Washington DC. Motes served as the Managing Director of the Tony Award-winning Children's Theatre Company (CTC). During her seven-year tenure, CTC produced 46 plays/musicals including 15 commissioned new works and six co-productions/transfers. Motes has held leadership roles including Senior Vice President of Institutional Advancement at the University of St. Thomas, Vice President of Institutional Advancement at the College of Saint Benedict, Managing Director at Theater Latté Da, and Executive Director at the Cowles Center for Dance and the Performing Arts. She spent 13 years in Washington, D.C., where she was the Director of Development at Arena Stage and led adult arts education programming and a ballet training program with legendary ballerina Suzanne Farrell at the John F. Kennedy Center for the Performing Arts. Her career began at The Washington Ballet. She has also served on grant panels for the National Endowment for the Arts and the Minnesota State Arts Board. She is a member of the Economic Club of Chicago.

*Chicago Shakespeare productions are made possible in part by the Illinois Arts Council Agency and a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events.*

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# Playing Leader

**As Pericles journeys to different places and peoples, he observes leadership both good and bad. But are we any closer to understanding what it is that makes an effective leader?**

*Commissioned for the original production of Pericles in Stratford-upon-Avon*

By Patrick Diamond

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Patrick Diamond is a former senior civil servant and policy advisor, and a leading expert on British politics. He is currently Professor in Public Policy at the School of Politics and International Relations at Queen Mary, University of London.

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Among the most perplexing questions of any era would surely be what makes an effective leader? Pericles himself journeys from place to place, taking lessons from the leaders he meets, observing the stories they have constructed around themselves and pondering what kind of leader he could be when he returns to Tyre. Some have even debated if Pericles represents an exploration of how early modern society was beginning to feel about democracy. In our modern era, the question might more specifically be why liberal democracies end up with such ineffectual, incompetent leaders. These figures are (in most cases) freely chosen, yet so many countries are ruled by those considered at best ineffectual, at worst venal and corrupt. As Professor Brian Klass puts it: 'Why do the worst people end up in power?'

## The Wrong Leaders

In the contemporary period, political leadership has been defined by the reign of Donald Trump in the United States and Vladimir Putin in Russia. In Eastern Europe, nations such as Hungary that overthrew the shackles of decades-long dictatorship ended up with demagogues like Victor Orban. Even apparently moderate, centrist leaders, notably French President Emmanuel Macron, sowed the seeds of disillusionment by failing to realise the promise of widely shared economic prosperity. Closer to home, the United Kingdom suffered the indignity of Boris Johnson's chaotic tenure as Prime Minister, followed by the 45-day debacle of the Truss premiership. This is an age in which weak and incompetent leaders are apparently everywhere. And they are found not just in the political sphere. The management consultancy McKinsey carried out research on why in the business world 'so many bad bosses (especially men) make it to the top'. In truth, we end up with the wrong leaders because of the gulf between our image of a good leader, and the reality of what is required to lead in modern democracies.

**“The story of Pericles underlines that to prosper, leaders must be emotionally honest, empathetic & brutally frank about their limitations”**





## Advisors & Spin Doctors

The most confident and—dare one say it—egotistical leaders might appear at the outset to be most plausible. Their projection of political authority ostensibly appeals to our need as citizens to feel secure in a world apparently more dangerous and hostile. These leaders invest so much in the construction of their image, as if they are fleetingly aware of their innate flaws and vulnerabilities. The focus is on creating a veneer of supremacy and control. Consequently, many political leaders recruit a vast entourage of aides and apparatchiks. The emergence of the ‘spin doctor’ is encouraged by the growing dominance of social media. The popular BBC TV series, *The Thick of It*, depicts the absurd lengths to which political advisers will go in protecting their boss’s image. In a world of 24/7 news, leaders gather advisers around them who attend to the shaping of their image, both for global and domestic consumption. The purpose is to construct a plausible narrative about that leader to affirm their authenticity—they are storytelling, much like Gower tells us the story of Pericles in the play, guiding a narrative onto us.

## Projecting an Aura

The enduring persona of the strong leader in popular culture is derived from the Italian political theorist, Niccolò Machiavelli. Machiavelli’s dictum was that for a leader, ‘it is better to be feared than loved’. He insisted that instilling fear enabled leaders to achieve more, exerting power by sowing doubt in their opponents. Leaders must project an aura of untrammelled authority, never evoking hesitation or uncertainty. Yet the story of Pericles underlines that to prosper, leaders must be emotionally honest, empathetic, and brutally frank about their limitations. Leaders cannot rely on their charisma alone to overcome adversity. In Pericles, we observe that leadership is not merely about pursuing what it is perceived the public want, but an opportunity to educate the people to better understand the difficulties that lie ahead. As the character Cleon observes, ‘Who makes the fairest show means most deceit.’

## Leading a Government

Contrary to the popular view of a charismatic strong leader, it is dedication and resolve that ultimately achieve results. The German scholar Max Weber described the task of leading a government as the ‘strong, slow drilling through hard boards’. Too few liberal democracies in recent decades have had successful leaders, such has been the allure of the ‘strong man’ archetype. Yet a nuanced understanding of the art of good leadership is as necessary for us as it is for Pericles, if our societies are once more to be well governed. ■



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