

# Royal Shakespeare Company

The Merry Wives of Windsor

Coriolanus

Midnight's Children

March 1-16, 2003 · Ann Arbor, Michigan

# MICHIGAN

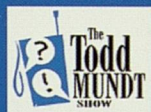
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# RADIO

# university musical society

University of Michigan • Ann Arbor

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## Welcome

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**T**he Royal Shakespeare Company, The University of Michigan, and the University Musical Society wish to welcome you to the Power Center for the Performing Arts and to this performance by the RSC. We are thrilled to be able to work together again, as we did in the first Ann Arbor residency in March 2001, to bring bold and distinctive theatrical and educational experiences to the people of our community.

This year's exciting three-week residency features the US première of the stage adaptation of Salman Rushdie's *Midnight's Children*, which our three institutions are co-producing in partnership with Columbia University. It is a great honor to be the site of the US première of this extraordinary dramatic experience. *Midnight's Children*, an allegorical history of modern India, won the 1981 Booker Prize, the highest literary honor offered in the United Kingdom. We are pleased that Mr. Rushdie is able to join us in Ann Arbor for several days of the residency.

This year's residency also brings to the stage repertory productions of two Shakespeare plays, the comedy *The Merry Wives of Windsor*, and *Coriolanus*, a tragedy set in ancient Rome. These dramatic selections enable local audiences to see the actors of the RSC in a variety of roles, from high comedy to high tragedy.

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Cultural and educational events throughout southeast Michigan enable audiences to learn about the dramatic and intellectual context of the plays and to enjoy a richer, fuller appreciation of the artistic offerings. Details about all of these events can be found at the RSC Michigan Residency website at <http://www.umich.edu/pres/rsc>.

We extend our special thanks to the public and private donors whose support makes this residency possible.

The RSC, UM, and UMS share a commitment to excellence in the performing arts. We look forward to developing more projects over the next two years of our five-year partnership, working not only with each other but with our many educational, community, and arts partners throughout southeast Michigan whose contributions greatly enrich the breadth and quality of our work.

Enjoy the performance!

*Michael Boyd*

**Michael Boyd**  
*Artistic Director Designate*  
 Royal Shakespeare Company



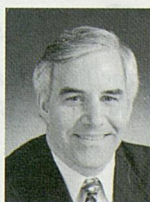
*Mary Sue Coleman*

**Mary Sue Coleman**  
*President*  
 University of Michigan



*Ken Fischer*

**Kenneth C. Fischer**  
*President*  
 University Musical Society



# UMS Leadership

## LETTER FROM THE CHAIR



**A**s I start my tenure as Chair of the Board of Directors of the University Musical Society, I am honored to serve an organization that brings rich and exciting cultural offerings to the University, to Ann Arbor, and to the larger community of southeastern Michigan. Where, outside of a major metropolis, could one have the opportunity to attend such a wide variety of events as Hubbard Street Dance, *Medea*, Tamango and Urban Tap, the Royal Shakespeare Company, and Bill T. Jones in a single academic year? When my husband Ami and I first considered moving from Boston to the Midwest, UMS was an important part of our decision. The cultural life of Ann Arbor — it seemed to us then and continues to us now — is vital and accessible, equal only to major cities in the US. Many others share these same feelings. UMS remains one of our best recruiting tools, attracting people from all over the world to our community by bringing the most distinguished performing artists to our doorsteps. (Of course, this year, one of our “doorsteps” is temporarily fenced in and surrounded by a big hole!) Through UMS offerings we educate ourselves, enjoy ourselves and come to a fuller understanding of different cultures.

Of course, we could not possibly accomplish our goals of arts presentation, audience education and creation of new works without the generosity of UMS donors — individuals, corporations, philanthropic foundations, and government agencies. We are very grateful for the support they provide for our programs.

We look forward to continuing to present the best performing artists in the world to you each season, and we hope to see you at many performances this winter.

Sincerely,

A handwritten signature in black ink that reads "Prue Rosenthal". The signature is written in a cursive, flowing style.

Prue Rosenthal

*Chair, UMS Board of Directors*

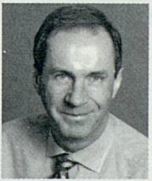
## CORPORATE LEADERS / FOUNDATIONS

**John M. Rintamaki**

*Group Vice President, Chief of Staff,  
Ford Motor Company*

*Ford Motor Company  
Fund*

“At Ford Motor Company, we believe the arts educate, inspire and bridge differences among cultures. They present for us all a common language and enhance our knowledge of each other and the world. We continue to support the University Musical Society and its programs that through the arts bring forth the human spirit of creativity and originality.”

**David Canter**

*Senior Vice President, Pfizer, Inc.*



“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of very brilliant people. What you really want are people with world-class talent—and to get those people, you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of the things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’s patrons.”



### **Douglass R. Fox**

*President, Ann Arbor Automotive*

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by the University Musical Society.”



### **William M. Broucek**

*President and CEO, Bank of Ann Arbor*

“Bank of Ann Arbor is pleased to contribute to the richness of life in our community by our sponsorship of the 2002/2003 UMS season. We look forward to many remarkable performances over the year. By your attendance you are joining with us in support of this vibrant organization. Thank you.”



### **Habte Dadi**

*Manager, Blue Nile Restaurant*

“At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”



### **Greg Josefowicz**

*President and CEO, Borders Group, Inc.*

“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”

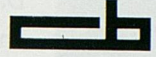





**Carl Brauer**

*Owner, Brauer Investments*

“Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community.”


**Len Niehoff**

*Shareholder, Butzel Long*

“UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work.”


**David G. Loesel**

*President, T.M.L. Ventures, Inc.*

“Café Marie’s support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community’s youth to carry forward into future generations this fine tradition of artistic talents.”


**Clayton Wilhite**

*Managing Partner, CFI Group, Inc.*

“We’re pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good.”


**Richard A. Collister**

*Executive Vice President, Comerica Incorporated*

*President, Comerica Charitable Foundation*

“The University Musical Society is renowned for its rich history and leadership in the performing arts. Comerica understands the nurturing role UMS plays in our community. We are grateful to UMS for coordinating this 124th grand season of magnificent live performances.”





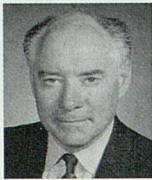
### W. Frank Fountain

*President, DaimlerChrysler Corporation Fund*

“DaimlerChrysler is committed to nurturing strong and vibrant communities through its support of the arts. We are pleased to partner with UMS in its effort to promote the cultural and economic vitality of our community.”

DAIMLERCHRYSLER

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### Fred Shell

*Vice President, Corporate and Government Affairs,  
DTE Energy*

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ The DTE Energy Foundation congratulates UMS for touching so many hearts and souls by inspiring, educating and enriching the lives of those in our community.”

**DTE Energy  
Foundation**



### Edward Surovell

*President, Edward Surovell Realtors*

“It is an honor for Edward Surovell Realtors to support the distinguished University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS’s future.”

EDWARD  
**SUROVELL  
REALTORS**



### Leo Legatski

*President, Elastizell Corporation of America*

“The University Musical Society is a leading presenter of artistic groups—music, dance and theater. Please support their efforts in the development of new works, which they combine with educational workshops in the region.”

**Elastizell**



**Rick M. Robertson**

*Michigan District President, KeyBank*

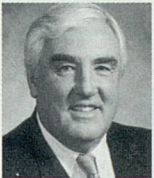
“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”



**Jan Barney Newman**

*Michigan Regional Director, Learning Express*

“Learning Express–Michigan is committed to promoting toys that excite imaginations of children. It is therefore with pleasure that we support the stimulating and diverse presentations of UMS that educate and enrich the entire community.”



**Eugene “Trip” Bosart**

*Senior Managing Director, McDonald Investments, Inc.*

“McDonald Investments is delighted to partner with the University Musical Society and bring world class talent and performances to audiences throughout southeastern Michigan.”

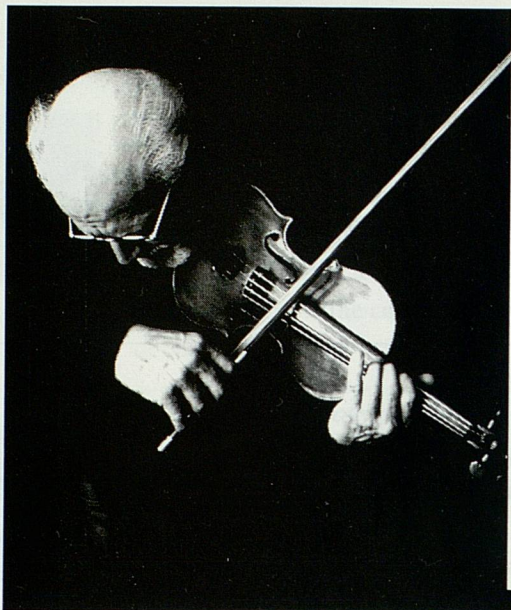


**Albert M. Berriz**

*President and CEO, McKinley Associates, Inc.*

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”





**We support the  
arts with more  
than just applause.**

The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

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**Erik H. Serr**

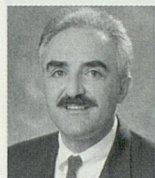
*Principal, Miller, Canfield, Paddock & Stone, P.L.C.*

“As 2002 marked Miller Canfield’s 150th anniversary, we salute and appreciate the University Musical Society for presenting wonderful cultural events to our community for more than 120 years. Miller Canfield is proud to support such an inspiring organization.”


**Robert J. Malek**

*Community President, National City Bank*

“A commitment to quality is the main reason we are a proud supporter of the University Musical Society’s efforts to bring the finest artists and special events to our community.”


**Joe Sesi**

*President, Sesi Lincoln Mercury Volvo Mazda*

“The University Musical Society is an important cultural asset for our community. The Sesi Lincoln Mercury Volvo Mazda team is delighted to sponsor such a fine organization.”


**Thomas B. McMullen**

*President, Thomas B. McMullen Co., Inc.*

“I used to feel that a UM–Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment.”


**Sharon L. Beardman**

*Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.*

“TIAA-CREF works with the employees of the performing arts community to help them build financial security, so that money doesn’t get in the way of the art. We are proud to be associated with the great tradition of the University Musical Society.”

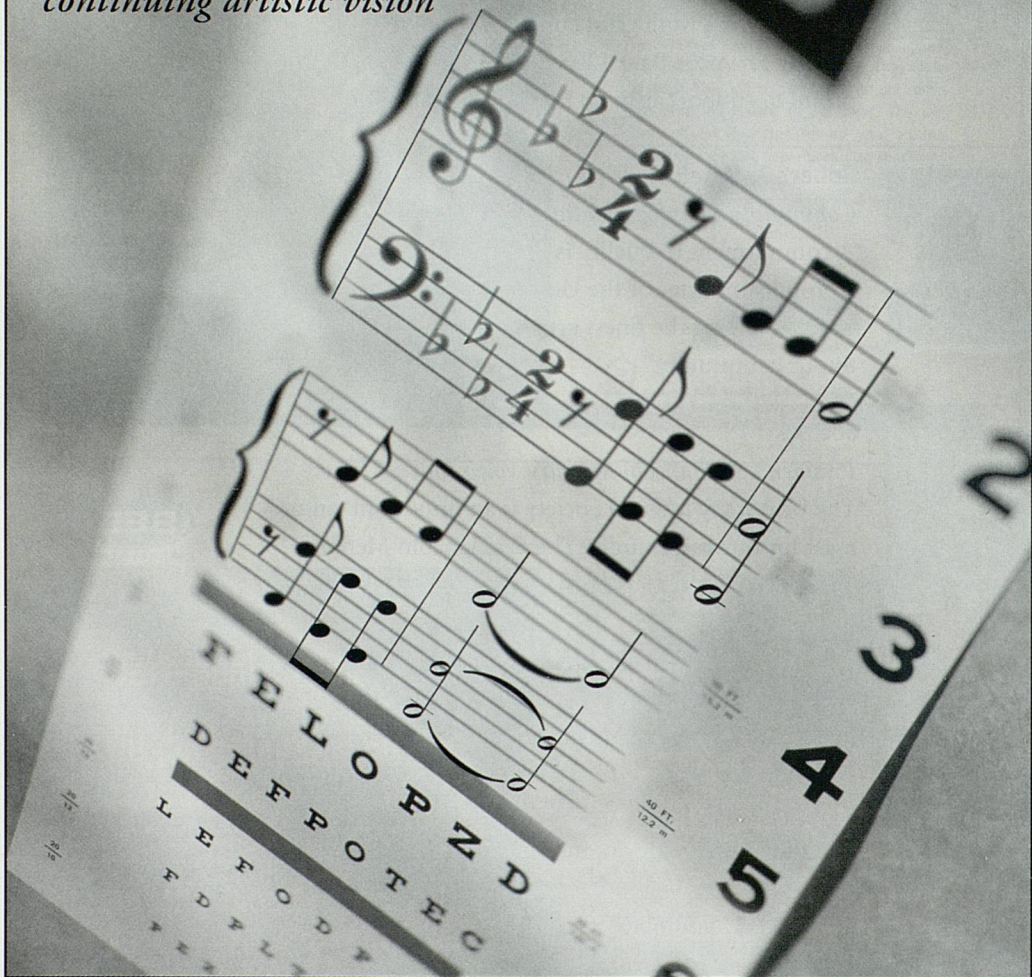


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**Community Foundation for  
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**The Whitney Fund**

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**New England Foundation for the Arts**



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## Q: What do these performing artists have in common?



CHRIS LEE

Cynthia Phelps, principal violist with the New York Philharmonic, who has performed as soloist with orchestras around the world.

Christine Dakin, former principal dancer with Martha Graham Dance Company and internationally renowned dancer, choreographer, and teacher.



HOWARD SCHATZ ORNSTEIN



SCOTT DOBRY

Chip Davis, Grammy-award-winning founder of popular group Mannheim Steamroller.

The School of Music is proud to play a part in preparing the next generation of performing artists. To help support the School's commitment to educational excellence and the training of future artists, please contact Jeff Nearhoof, [jeffhn@umich.edu](mailto:jeffhn@umich.edu), 734-647-2035.

**A: They all graduated from  
the School of Music at  
the University of Michigan.**

UNIVERSITY MICHIGAN  
**School of Music**

# UMS services

## GENERAL INFORMATION

### Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

### Listening Systems

For hearing-impaired persons, the Power Center, Mendelssohn Theatre and Detroit Opera House are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

### Lost and Found

For items lost at Rackham Auditorium, Trueblood Theatre, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Pease Auditorium, Detroit Opera House and Orchestra Hall please call the UMS Production Office at 734.764.8348.

### Parking

Parking for Ann Arbor events is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street and Fourth Avenue structures for a minimal fee. Parking for Detroit events

is available in the Orchestra Hall lot, Detroit Opera House garage and People Mover lots for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for performances in the 02/03 Choral Union series. Cars may be dropped off in front of the performance venues beginning one hour prior to performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please see the UMS website at [www.ums.org](http://www.ums.org).

### Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center, Detroit Opera House and Orchestra Hall, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

### Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

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## TICKETS

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The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons are now able to purchase tickets for UMS events and School of Music events with just one phone call.

As a result of this transition, the walk-up window is conveniently located at the **League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The Ticket Office phone number and mailing address will remain the same.

Mon–Fri: 10am–6pm  
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### Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

## GROUP TICKETS

The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$50,000 on some of the most popular events in our season. Don't miss our current season, featuring world-renowned artists such as Sweet Honey in the Rock, the Vienna Philharmonic, Audra McDonald, Dave Holland, and many more, including our special Brazil Series, all at special group rates!

Imagine yourself surrounded by ten or more of your closest pals as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling Lakshmi Kilaru, Group Sales Coordinator, at 734.763.3100. Don't wait—rally your friends and reserve your seats today!

## DISCOUNTED STUDENT TICKETS

**Did you know?** Since 1990, students have purchased over 122,000 tickets and have saved more than \$1.8 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 02/03 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for all UMS events for 50% off the published price. This extremely popular event draws hundreds of students every fall—last year, students saved nearly \$100,000 by purchasing tickets at the Half-Price

Student Ticket Sale! Be sure to get there early as some performances have limited numbers of discounted tickets available.

2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.

3. Students may purchase the UMS Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 02/03 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

## GIFT CERTIFICATES

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than eighty events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.



In an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 02/03 season.

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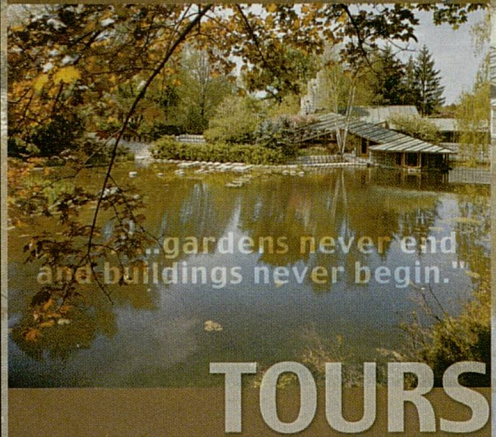


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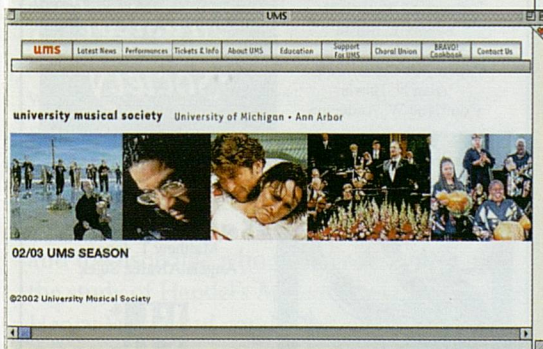
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Why should you log onto [www.ums.org](http://www.ums.org)?

- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online.
- **CyberSavers** Special weekly discounts appearing every Tuesday, only available by ordering over the Web.
- **Information** Wondering about UMS's history, event logistics, or volunteer opportunities? Find all this and more.
- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.
- **Development Events** Current information on UMS Special Events and activities outside of the concert hall. Find details on how to support UMS and the arts online!
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Choral Union** Audition information and performance schedules for the UMS Choral Union.



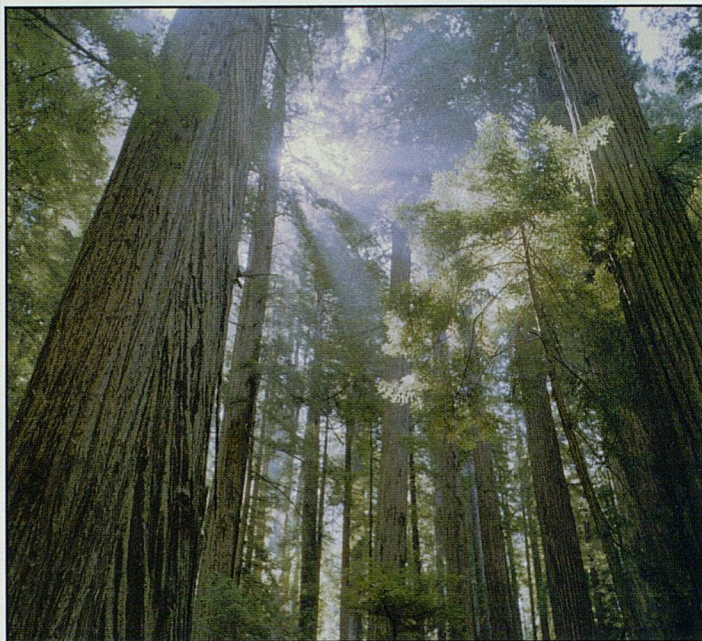
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# UMSannals

## UMS HISTORY

**T**hrough an uncompromising commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 124 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts approximately 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor, Ypsilanti, and Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from UM, and endowment income.

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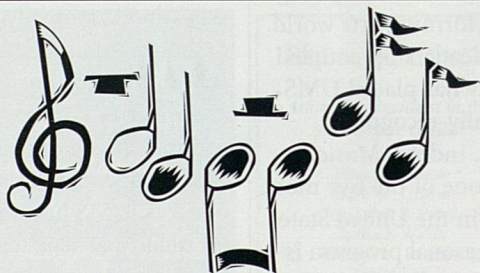
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## UMS CHORAL UNION

Throughout its 124-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Nine years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams's *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms's *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire.

The Choral Union opened its current season with performances of Mahler's *Symphony No. 3* with the DSO, followed by a performance of Beethoven's *Symphony No. 9* with the Ann Arbor Symphony Orchestra. In December the chorus presented its 124th series of annual performances of *Messiah*, using the rarely-heard Mozart revision of Handel's great work in Michigan Theater. The Choral Union's season will conclude in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by organist Janice Beck.

The Choral Union's 01/02 season included performances of *Messiah*, Ives's *Symphony No. 4* with Michael Tilson Thomas and the San Francisco Symphony Orchestra and Brahms's *Ein deutsches Requiem* with Thomas Sheets conducting the Ann Arbor Symphony Orchestra, all in Hill Auditorium. To conclude its 123rd season, the Choral Union joined the DSO and Neeme Järvi in three critically acclaimed performances of Beethoven's *Missä Solemnis*.

During the 2000/2001 season, the UMS Choral Union appeared in two series with the DSO. The season culminated in a performance of Berlioz's *Requiem* with the Greater Lansing Symphony Orchestra, along with tenor Stanford Olsen and members of the UM School of Music Symphony Band in Hill Auditorium.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theatre favorites with Erich Kunzel and the DSO at Meadowbrook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail [choralunion@umich.edu](mailto:choralunion@umich.edu) or call 734.763.8997.

## VENUES / BURTON MEMORIAL TOWER

*With the 18-month closing of Hill Auditorium for renovations, the 02/03 UMS season will include performances by the world's celebrated music, theater and dance artists in 11 venues in three cities: Ann Arbor, Ypsilanti and Detroit.*

### Ann Arbor Venues

#### Hill Auditorium

**T**he 18-month, \$38.6-million dollar renovation to Hill Auditorium began on May 13, 2002 under the direction of Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Hill was first opened to Michigan audiences in 1913 and this current renovation project will update all of its infrastructure systems and restore much of the interior décor to its original splendor.

Exterior renovations will rebuild brick paving and stone retaining walls, restore the south entrance plaza, rework the west barrier-free ramp and loading dock, and improve the landscaping which surrounds the building.

Interior renovations will create additional restrooms, improve audience circulation by providing elevators, replace main-floor seating to increase patron comfort, introduce barrier-free seating and stage access, replace audio-visual systems, and completely replace all mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Upon reopening in January 2004, Hill Auditorium will decrease in seating capacity from 4,169 to 3,710.

#### Lydia Mendelssohn Theatre

**N**otwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS regularly began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. The superlative Mendelssohn Theatre has been the home of the UMS Song Recital series for the past eight years.

#### Michigan Theater

**T**he historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000, and balcony restorations have been completed.

#### Power Center for the Performing Arts

**T**he Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major

gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

### Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies.

### St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splen-

did three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

### Ypsilanti Venues

#### EMU Convocation Center

An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a maximum seating capacity of 9,510 for center-stage entertainment events.

#### Pease Auditorium

Built in 1914, Pease Auditorium was renovated in 1995. Earlier this year, the restoration of the Aeolian/Skinner pipe organ was completed and the interior of the auditorium was refurbished. Pease Auditorium can seat up to a total of 1,541 concertgoers.

### Detroit Venues

#### Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000-square-foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the

2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

### Orchestra Hall

**O**rchestra Hall was dedicated in 1919 as the new home of the Detroit Symphony Orchestra. In 1939, after the depression, the orchestra moved to the Masonic Temple Theatre and the facility was renamed the Paradise Theatre. The Paradise became one of the nation's most famous stages for African-American Jazz musicians (1941-1951).

In the late 1950s, the building was abandoned and fell into disrepair. In 1964, it was headed for the wrecking ball, but local citizens rallied to save the great concert hall. DSO musicians and volunteers founded Save Orchestra Hall, Inc., to marshal citizen support for the retention and restoration of the building to its former architectural grandeur.

In September 1989 the DSO returned to Orchestra Hall, now its permanent home, capping a multi-million-dollar restoration effort.

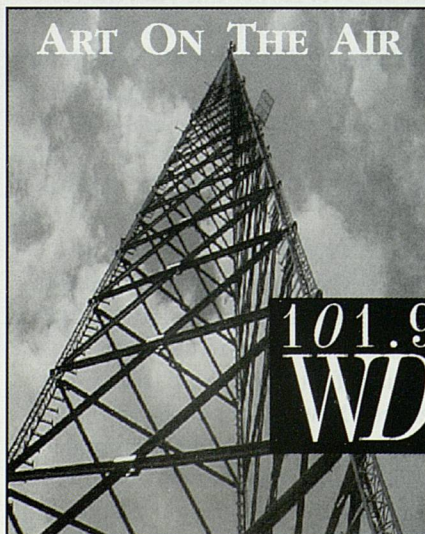
In 1996, the Detroit Symphony Orchestra launched Orchestra Place, an \$80-million development project on eight acres of land surrounding Orchestra Hall.

### Burton Memorial Tower

**S**een from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.

This current season marks the second year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



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# The Productions

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*The Royal Shakespeare Company in association with UMS and  
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William Shakespeare's

## The Merry Wives of Windsor

Saturday Evening, March 1 at 7:30 · Wednesday Evening, March 5 at 7:30 · Thursday Afternoon, March 6 at 1:30  
Saturday Evening, March 8 at 7:30 · Sunday Afternoon, March 9 at 1:30

William Shakespeare's

## Coriolanus

Sunday Afternoon, March 2 at 1:30 · Tuesday Evening, March 4 at 7:30 · Thursday Evening, March 6 at 7:30  
Friday Evening, March 7 at 7:30 · Saturday Afternoon, March 8 at 1:30

Salman Rushdie's

## Midnight's Children

A new dramatization by Salman Rushdie, Simon Reade and Tim Supple

Wednesday Evening, March 12 at 7:30 · Thursday Evening, March 13 at 7:30 · Friday Evening, March 14 at 7:30  
Saturday Afternoon, March 15 at 1:30 · Saturday Evening, March 15 at 7:30 · Sunday Afternoon, March 16 at 1:30

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The Royal Shakespeare Company residency is presented in association with the University Musical Society and The University of Michigan.

Additional support provided by Philip and Kathleen Power and The Power Foundation.

Support for the *Midnight's Children* residency provided by the Ford Foundation.

The educational activities associated with this performance are presented with support from the Whitney Fund, a supporting organization of the Community Foundation for Southeastern Michigan.

*Midnight's Children* is presented in association with Columbia University.

Additional support provided by media sponsor Michigan Radio.

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Company productions.*

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*The Royal Shakespeare Company in association with UMS and  
The University of Michigan present*

William Shakespeare's  
**The Merry Wives of Windsor**

Michael Boyd, *RSC Artistic Director Designate*

Saturday Evening, March 1 at 7:30 · Wednesday Evening, March 5 at 7:30  
Thursday Afternoon, March 6 at 1:30 · Saturday Evening, March 8 at 7:30 · Sunday Afternoon, March 9 at 1:30

Power Center for the Performing Arts

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**Director** RACHEL KAVANAUGH  
**Staging Designed by** PETER McKINTOSH and  
TI GREEN  
**Set and Costumes Designed by** PETER McKINTOSH  
**Lighting Designer** HARTLEY T A KEMP  
**Sound Designer** GREGORY CLARKE  
**Composer** TERRY DAVIS  
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**Music Director** BRUCE O'NEIL/RICHARD BROWN  
**Assistant Director** SAMANTHA POTTER  
**Casting Director** JOHN CANNON  
**Children's Casting Director** BARBARA ROBERTS

**Production Managers** RICHARD HOWEY  
and REBECCA WATTS  
**Costume Supervisor** EMMA MARSHALL/  
LYNETTE MAURO  
**Dialect Coach** CHARMIAN HOARE  
**Company Voice Work** ANDREW WADE  
and JEANNETTE NELSON  
**Company Manager** RICHARD CLAYTON

**Stage Manager** XENIA LEWIS  
**Deputy Stage Manager** JO KEATING  
**Assistant Stage Manager** SARA E. CAMM

These performances are sponsored by Pfizer Global Research and  
Development, Ann Arbor Laboratories and Ford Motor Company Fund.

Third Annual  
International Theater Festival

The performance is approximately  
2 hours, 40 minutes in length, including one interval.

First performance of this production: Swan Theatre,  
Stratford-upon-Avon, 24 October 2002.

The text used in this production is that of the New Cambridge,  
from which approximately 315 lines have been cut.

**Large print programs are available upon request.**

## Cast

### *Visitors from Gloucestershire*

**Robert Shallow, Esquire** DAVID KILLICK  
**Abraham Slender, his nephew** ADAM KAY  
**Peter Simple, Slender's servant** KARL MORGAN

### *Visitors from London*

**Sir John Falstaff** RICHARD CORDERY  
**Robin, his page** LINDSEY FAWCETT  
**Bardolph** CIARAN McINTYRE  
**Nym** RICHARD COPESTAKE  
**Pistol** KIERON JECCHINIS

### *Citizens of Windsor*

**George Page** SIMON COATES  
**Meg Page, his wife** LUCY TREGEAR  
**Anne Page, their daughter** HANNAH YOUNG  
**William Page, their son** DAVID JOWETT/  
DANIEL CIOTKOWSKI

**Frank Ford** TOM MANNION  
**Alice Ford, his wife** CLAIRE CARRIE  
**Sir Hugh Evans, a Welsh parson**  
MICHAEL GARDINER  
**Host of the Garter Inn** PATRICK ROMER  
**Dr. Caius, a French doctor** GREG HICKS  
**John Rugby, his servant** JAMES O'DONNELL  
**Mistress Quickly, his housekeeper** ALISON FISKE  
**Fenton, a gentleman** CHUK IWUJI  
**Robert, the Fords' servant** RICHARD COPESTAKE  
  
**John, the Fords' servant** KIERON JECCHINIS  
**Lady of Windsor** KATE BEST

### *Musicians*

**Keyboards/accordion** BRUCE O'NEIL  
**Flutes/whistles/saxophone** LISA MALLETT  
**Percussion** KEVIN WATERMAN



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William Shakespeare

## The Merry Wives of Windsor

### The Play

Sir John Falstaff and his hangers-on, Bardolph, Pistol and Nym, have been outraging Windsor society with their rowdy behavior. Justice Shallow, his nephew Slender and Parson Evans – newly arrived from Gloucestershire – are discussing what can be done about Falstaff.

Another hot topic is who will marry Anne Page, the daughter of a wealthy local family. Slender is one of the suitors, and the one favored by Anne's father. Parson Evans and Shallow engage Mistress Quickly, housekeeper to the French physician Dr. Caius and a friend of Anne's, to advance their cause. Dr. Caius, however, is himself a suitor – the favorite of Anne's mother – and Quickly is already acting on his behalf. When Dr. Caius hears of Evans's interference, he challenges him to a duel. Fenton, a rather dashing young gentleman, makes up the trio of hopeful suitors but against opposition from both parents.

Being down on his luck, Sir John plans to restore his fortunes by seducing the wife of one of Windsor's wealthy citizens. Convinced that Alice Ford is already attracted to him, he sends her a love letter and, for good measure, sends another, identical, letter to Meg, George Page's wife. Unfortunately for him, Meg and Alice are close friends and when they compare their letters they soon discover his double-dealing. They set about turning the tables on Sir John and, employing Mistress Quickly as their go-between, summon him to an assignation at Mistress Ford's house.

When the two husbands hear of Falstaff's intentions Page treats the idea lightly, but Ford, who is of a jealous nature, immediately resolves to test his wife's fidelity. Introducing himself to

Falstaff as "Master Brook," a suitor Mistress Ford has rejected, he begs Sir John to woo her on his behalf and, thus gaining his confidence, he gets to hear of the assignations Falstaff has already arranged with Mistress Ford. Twice Ford almost catches Sir John and his wife together.

The duel between Dr. Caius and Parson Evans is averted when the Host of the Garter Inn plays a trick on them; in Windsor Great Park on Halloween, Falstaff is set up for his final punishment – and one of Anne Page's suitors is successful.

### Date

There is a tradition that *The Merry Wives of Windsor* was specially commissioned by Queen Elizabeth who, having seen Falstaff in the Henry plays, wanted to see the fat knight again and this time in love. There is no real authority for this story but evidence does suggest that the first performance of the play may have been before the Queen at Windsor in 1600 or 1601. Rival theories, though, have placed the play as early as 1592. It was published in a "bad" Quarto of 1602 and then in the Folio of 1623.

### Sources

*The Merry Wives of Windsor* is one of Shakespeare's most original plots and appears to have no major source, although the comic possibilities of the "surprised wife and cuckolded husband" theme were already well tried in literature and tricks much like those played on Falstaff feature in Boccaccio's *Decameron*. The theme of the three suitors also appears in other works, notably Dekker's *The Shoemaker's Holiday*, while the legend of Herne the Hunter was familiar from folk-tale.

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## So far from a sitcom....

*If The Merry Wives of Windsor is a comedy, it is not a joke. If it is homely, it is not parochial.*

Unusually for Shakespeare, much of the action takes place indoors; at the Garter Inn, at Ford's house, or at the home of Dr. Caius. Otherwise it happens on the street as characters pass to and fro between these houses. But beyond that there are two clearly "outdoor" scenes – when the hapless Falstaff is turned into the muddy ditch at Datchett, and the concluding episode that takes place at night in Windsor Great Forest in the misty world of Herne the Hunter. The same doubleness is in the cheerful comedy of manners, set against the anxious internal machinations of Ford, or even of Falstaff himself.

*The Merry Wives of Windsor is a pivot, a fulcrum, a place of safety and a place of risk.*

Most critics agree that *The Merry Wives* dates from Shakespeare's middle period, written about 1598–1600. The old Queen was still on the throne. Indeed the story goes that it was she who asked for another play featuring Falstaff. Be that as it may, it's possible to see this as a play where Shakespeare takes stock. He looks back over his earlier work: the comedies of mistaken identity are here in the disguises and frauds; *Romeo and Juliet* is here in the story of Anne Page and Fenton; the villainy of *Richard III* is traduced in the petty scheming of Falstaff; the vagaries of history from the *Henry VI* and *Henry IV* plays are given not on some foreign battlefield, but in the familiarity of an English tavern.

But Shakespeare looks forward too. When Falstaff greets Mistress Ford at their first assignation, here is Othello's Act II, scene 1 speech in 'little: "Have I caught my heavenly jewel? Why, now let me die, for I have lived long enough: this is the period of my ambition: O this blessed hour." Ford goes to discover Falstaff in flagrante as the clock strikes, just as Macbeth departs to murder Duncan summoned by the bell; Ford plots his revenge as Hamlet will nurture his: "is this a vision, is this a dream, do I sleep?" And at the end of the play all the magical transformations that occur in Shakespeare's great humanist plays – *Twelfth Night*, *A Midsummer Night's Dream*, *As You Like*

*It, The Winter's Tale, Pericles, Cymbeline, The Tempest* – are re-enacted or anticipated, in the cross-dressing, the tricks and the mystery of the final woodland scene.

*The Merry Wives of Windsor* is about grown-ups and for grown-ups. When Pistol tells Ford about Sir John's designs on his wife, Ford says she is "not young". But the Wives were young once, and once they were Rosalind and Beatrice, Viola and Katharina. They have lost none of their wit, none of their bravery or their zest for life: "I think if your husbands were dead," says Ford, "you two would marry." "Be sure of that," replies Mistress Page, "– two other husbands." But if there is one thing that these two older heroines have over their younger incarnations, it is the knowledge that they must stick together. This is a play about middle age, and wisdom, and how the world has a way of changing around you, and what a blessing that is.

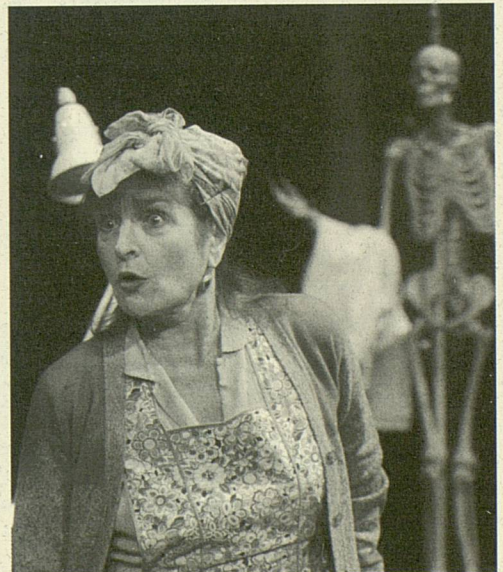
Shakespeare's world was changing, and he knew it. Here is his most homely of plays, but this is an international scene. The cast includes a Welshman and a Frenchman, complete with funny accents. There are jokes in Latin and allusions to foreign climes. There is an awareness of what it means when a country begins to make itself into a world power by creating professional soldiers and sailors – and then having to deal with their boredom and temptation to mischief-making in peace time. Most of all, there is a consciousness of England's new role as a trading nation and a colonial power. Considering his planned enterprises with Mistresses Ford and Page Falstaff says, "she is a region in Guiana, all gold and bounty. I will be cheator to them both, and they shall be

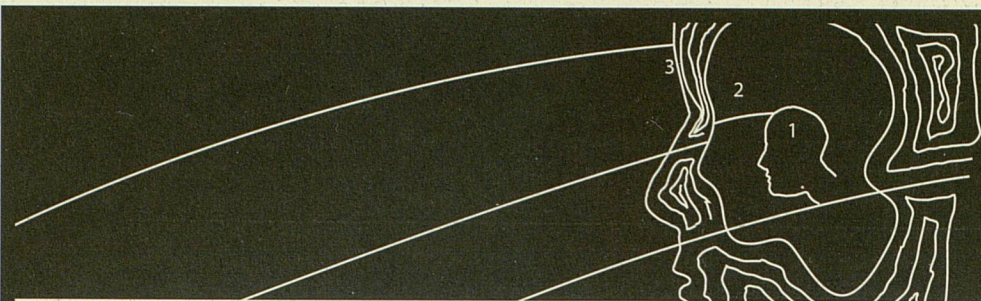
exchequers to me: they shall be my East and West Indies, and I will trade to them both."

If *The Merry Wives of Windsor* lies at the center of Shakespeare's career, it lies also at the beginning of the modern world. We recognize this language of sexual exploitation and colonization, we have seen the results of capitalism and trade, we know the impact and the effects of war, abroad and at home. *The Merry Wives* can help us to understand, and to cope.

At the end of Shakespeare's *Richard II* the deposed King conjures a sad future for his exiled wife. "In winter's tedious nights sit by the fire, with good old folks" and "tell thou the lamentable tale of me, and send the hearers weeping to their beds." *The Merry Wives* know better. Looking out and up is the only way, and merriment the best of goods, domestic and foreign. "Heaven give you many, many merry days! ... Let us everyone go home, and laugh this sport o'er by a country fire; Sir John and all."

– Peggy Reynolds, Queen Mary, London





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*The Royal Shakespeare Company in association with UMS and  
The University of Michigan present*

William Shakespeare's  
**Coriolanus**

Michael Boyd, *RSC Artistic Director Designate*

Sunday Afternoon, March 2 at 1:30 · Tuesday Evening, March 4 at 7:30 · Thursday Evening, March 6 at 7:30  
Friday Evening, March 7 at 7:30 · Saturday Afternoon, March 8 at 1:30

Power Center for the Performing Arts

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**Director** DAVID FARR

**Staging Design** by TI GREEN and  
PETER MCKINTOSH

**Set and Costumes Designed** by TI GREEN

**Lighting Designer** HARTLEY T A KEMP

**Sound Designer** GREGORY CLARKE

**Composer** KEITH CLOUSTON

**Movement Director** LORNA MARSHALL

**Body Preparation** JONATHAN MONKS

**Fight Director** TERRY KING

**Martial Arts** ALISDAIR MONTEITH

**Music Director** BRUCE O'NEIL/RICHARD BROWN

**Assistant Director** SAMANTHA POTTER

**Casting Director** JOHN CANNON

**Children's Casting Director** BARBARA ROBERTS

**Production Managers** RICHARD HOWEY and  
REBECCA WATTS

**Costume Supervisor** JILL PENNINGTON

**Dialect Coach** CHARMIAN HOARE

**Company Voice Work** ANDREW WADE and  
JEANNETTE NELSON

**Company Manager** RICHARD CLAYTON

**Stage Manager** XENIA LEWIS

**Deputy Stage Manager** JO KEATING

**Assistant Stage Manager** SARA E CAMM

These performances are sponsored by Pfizer Global Research and  
Development, Ann Arbor Laboratories and Ford Motor Company Fund.

Third Annual  
International Theater Festival

The performance is approximately  
3 hours in length, including one interval.

First performance of this production: Swan Theatre,  
Stratford-upon-Avon, 14 November 2002.

**Large print programs are available upon request.**

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## Cast

### *The Romans*

**Caius Martius, later Coriolanus** GREG HICKS

**Volumnia, his mother** ALISON FISKE

**Virgilia, his wife** HANNAH YOUNG

**Valeria, a lady** CLAIRE CARRIE

**Gentlewoman** KATE BEST

### *Senators*

**Menenius** RICHARD CORDERY

**Cominius, the consul** DAVID KILLICK

**Titus Lartius** KIERON JECCHINIS

**First Senator** PATRICK ROMER

### *Tribunes*

**Sicinius Velutus** TOM MANNION

**Junius Brutus** SIMON COATES

**First Citizen** LINDSEY FAWCETT

**Citizens** KATE BEST, CLAIRE CARRIE, RICHARD COPESTAKE, MICHAEL GARDINER, ADAM KAY, CIARAN MCINTYRE, KARL MORGAN, JAMES O'DONNELL, PATRICK ROMER, LUCY TREGEAR

**Officers in the Senate** KARL MORGAN, JAMES O'DONNELL

**Herald** ADAM KAY

### *The Volscians*

**Tullus Aufidius** CHUK IWUJI

**First Senator** MICHAEL GARDINER

**Second Senator** CIARAN MCINTYRE

**Lieutenant** KARL MORGAN

**Watch** RICHARD COPESTAKE, KIERON JECCHINIS

**Servngmen** ADAM KAY, KARL MORGAN, JAMES O'DONNELL

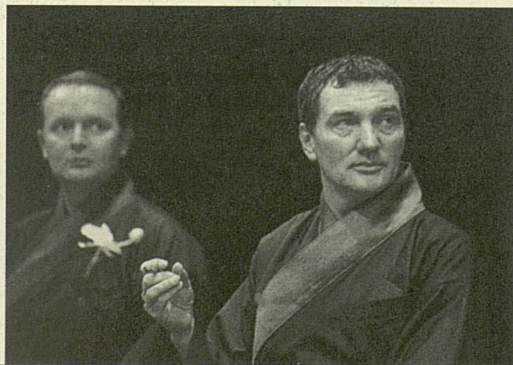
Other parts played by members of the company.

### *Musicians*

**Keyboard/percussion/accordion** BRUCE O'NEIL

**Fife/flutes/recorders/percussion** LISA MALLETT

**Percussion** KEVIN WATERMAN



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William Shakespeare  
Coriolanus

**The Play**

Famine in Rome is kindling unrest between the common people and the patricians. The people particularly resent the arrogant Caius Martius, son of Volumnia, who makes no secret of the fact that he despises them. The citizens rise up against the patricians, whom they suspect of hoarding corn for themselves. They are rewarded with the creation of two people's representatives, or tribunes, who are given new powers to sit in the Senate.

War with the neighbouring Volscians halts the rioting, however, and, in the battle for the town of Corioli, Caius Martius leads the Roman army with such spectacular bravery that he is honored with the title Coriolanus.

Back in Rome, the patricians urge Coriolanus to seek the consulship. Reluctantly, he agrees to submit himself to the necessary public display of humility in order to win the assent of the citizens, but once again his inability to mask his contempt turns them against him. Not only do they refuse their assent but, incited by their tribunes, they banish Coriolanus from Rome. In revenge, he joins the Volscians and his former enemy Tullus Aufidius. Together they march on Rome.

Coriolanus refuses all attempts at conciliation by his former comrades and only through the intercession of his mother, wife and son is he finally persuaded to spare the city. He establishes a peace but is killed by the resentful Volscians.

**Date**

*Coriolanus*, Shakespeare's last tragedy and the last of his Roman plays, was most probably written in 1608. The text exists only in the First Folio of Shakespeare's collected plays, published in 1623.

**Sources**

Shakespeare's only source for *Coriolanus* was Thomas North's translation of Plutarch's *Lives of the Noble Grecians and Romans*. Translated from James Amyot's French version, it was first published in England in 1579 and became enormously popular, running into seven editions by the end of the 17th century. It also provided Shakespeare with the major source for his other Roman plays, *Julius Caesar* and *Antony and Cleopatra*.

*No matter whether a person belongs  
to the upper or lower ranks,  
if he has not put his life on the line  
at least once he has cause for shame.*

– Nabeshima Naoshige (1538–1618)

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## The Rome of Coriolanus

**T**he action of *Coriolanus* is supposed to have taken place around 490 BC, during the Roman Republic which followed the fall of Tarquin the Proud, the last king of Rome, in about 507 BC. By this time Rome was the power-base of the most successful of several tribes which made up what we now call Italy: to the North lay the empire of the Etruscans, and to South the rival tribe of the Volsci. Rome was already a substantial city but still centuries away from the seat of Imperial splendor it was to become under the Caesars.

Roman society, as established by the Tarquins, was highly conservative and based on a class system of wealth and privilege, dominated by a few old landed families. This patrician class made up about one-fifth of the population. The rest – the plebeians – were largely small farmers, traders and craftsmen, along with the servant class, foreigners and beggars.

In theory, every citizen was entitled to a say in the government of the city – passing laws, electing magistrates, declaring war and so on – guided by the advice of the Senate. In practice, of course, the plebeians had as little voice in the new Republic as under the tyrant kings. Power resided in the Senate, with its almost entirely patrician members, and especially in its two annually elected consuls, who made policy, commanded the army and pronounced the death sentence.

In the early fifth century the plebeians secured a small victory against patrician dominance when, following a rebellion against enforced military service, they were rewarded by the establishing of a plebeian council which was to be led by two elected tribunes. These tribunes, however, were to take no part in government but act as intermediaries, in essence protecting the plebeians against excessive patrician control.

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## The Samurai

**T**he samurai were Japan's military aristocracy, and their heyday was the Age of Battles, or Warring States period (in Japanese called the *Sengoku Jidai*). For the vast majority, it was a class to be born or legally adopted into. For some of the lesser families, like the Oda of Owari, the nearly constant warfare was an opportunity to gain land and power. For the older, aristocratic families, like the Takeda, it was a chance to extend their control, but it was also a chance to settle ancient disputes, an occasion to be on guard against up-and-coming families who wanted the rich, ancient fiefs for their own.

For the children of the samurai, training for their martial way of life began early...particularly between the ages of seven and eight they were encouraged to be sociable and cooperative with their playmates, and discouraged from being confrontational or overly self-absorbed.... By the time he was 13, he was ready to fight: more than one famous *daimyo* fought in his first engagement at this age.... Samurai were expected to prize personal honor, scorn hardship, cultivate self-control and despise wealth. They were expected to seek death before dishonor. Those who did surrender could only expect torture and then slaughter at the hands of the victor. Many took their own lives on the battlefield rather than accept such a fate.

For the most part a line had been drawn across Japan's social structure. Those above it were samurai, armed and privileged. Those below it were commoners, who were neither their social nor their political equals....

– from Bryant and McBride, *Samurai*



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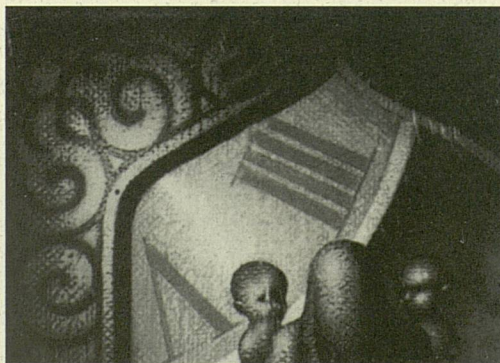
*“Matter, as we now know, is nothing but compressed energy: your little finger contains many Nagasakis.*

*By analogy, we may describe myths as being composed out of compressed meanings.*

*Any mythological tale can bear a thousand and one interpretations, because the peoples who have lived with and used the story have, over time, poured all those meanings into it.*

*This wealth of meaning is the secret of the power of any myth.”*

—Salman Rushdie, *Dynasty*, 1985



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*UMS and The University of Michigan in association with  
The Royal Shakespeare Company and Columbia University present*

Salman Rushdie's  
**Midnight's Children**

A new dramatization by Salman Rushdie, Simon Reade and Tim Supple

Michael Boyd, *RSC Artistic Director Designate*

Wednesday Evening, March 12 at 7:30 · Thursday Evening, March 13 at 7:30 · Friday Evening, March 14 at 7:30  
Saturday Afternoon, March 15 at 1:30 · Saturday Evening, March 15 at 7:30  
Sunday Afternoon, March 16 at 1:30

Power Center for the Performing Arts

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**Director** TIM SUPPLE

**Designer, Video Director and Choreographer**  
MELLY STILL

**Dramaturg** SIMON READE

**Lighting Designer** BRUNO POET

**Sound and Video Designer** JOHN LEONARD

**Lighting Recreated by** STEVE DALY

**Director of Video Photography and Video Co-Designer**  
JON DRISCOLL

**Assistant Director and Live Music Director**  
AILEEN GONSALVES

**Casting Director** JOHN CANNON

**Production Manager** TED IRWIN

**Costume Design Associate and Supervisor**  
JODIE FRIED

**Company voice work by** ANDREW WADE and  
LYN DARNLEY

**Company Manager** NICK CHESTERFIELD

**Stage Manager** JONDON

**Deputy Stage Manager** HEIDI LENNARD

**Assistant Stage Manager and Video Stage Manager**  
SIMON SINFIELD

For the video sequences

**Film Editor** RICHARD OVERALL

**First Assistant Director** BEN MORRIS

**Focus Puller** JONATHAN ODDY

**Grip** STUART FLETCHER

**Camera Assistant** OLLY DOWNEY

**Gaffer** PAUL TWOMEY

**Art Director** ADI WOLOTZKY

These performances are sponsored by Pfizer Global Research and Development, Ann Arbor Laboratories and Ford Motor Company Fund.

Third Annual  
International Theater Festival

The performance is approximately  
3 hours, 15 minutes in length, including one interval.

First performance of this production: Barbican Theatre, London,  
18 January 2003.

**Large print programs are available upon request.**

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## Cast

*in order of appearance*

Amina MENEKA DAS  
Dr. Nartikar KAMMY DARWEISH  
Nurse Flory SYREETA KUMAR  
Vanita TANIA RODRIGUES  
Dr. Bose NEIL D'SOUZA  
Mary Pereira SIRINE SABA  
Saleem Sinai ZUBIN VARLA  
Padma SAMEENA ZEHRA  
Dr. Aadam Aziz KULVINDER GHIR  
Tai the Boatman ANTONY BUNSEE  
Ghani the Landowner KAMMY DARWEISH  
Naseem/Reverend Mother SHAHEEN KHAN  
Brigadier Dyer ALEXI KAYE CAMPBELL  
Rani of Cooch Naheen SIRINE SABA  
Mian Abdullah RANJIT KRISHNAMMA  
Mumtaz MENEKA DAS  
Nadir Khan NEIL D'SOUZA  
Hanif RAVI AUJLA  
Alia SYREETA KUMAR  
Emerald TANIA RODRIGUES  
Major (Later General) Zulfikar KISH SHARMA  
Adjutant SELVA RASALINGAM  
Lawyer KAMMY DARWEISH  
Priest (A Maulvi) RANJIT KRISHNAMMA  
Newsreel Announcer (Audio) ANTONY BUNSEE  
Ahmed Sinai ANTONY ZAKI  
Lifafa Das ANTONY BUNSEE  
Midget Queen MALA GHEDIA  
Burly Man SELVA RASALINGAM  
Woman SYREETA KUMAR  
Oily Quiff KULVINDER GHIR  
Shri Ramram Seth RAVI AUJLA  
William Methwold ALEXI KAYE CAMPBELL  
Homi Catrack RANJIT KRISHNAMMA  
The Ibrahims PUSHPINDER CHANI,  
SYREETA KUMAR  
Lila Sabarmati SHAHEEN KHAN  
Commander Sabarmati KAMMY DARWEISH  
Wee Willie Winkie KISH SHARMA  
Catholic Priest ALEXI KAYE CAMPBELL  
Blue Christ SELVA RASALINGAM  
Joe D'Costa PUSHPINDER CHANI  
Policemen (Film) RAVI AUJLA,  
RANJIT KRISHNAMMA  
Postman PUSHPINDER CHANI  
Shiva SELVA RASALINGAM  
Pia MALA GHEDIA  
Nayyar SELVA RASALINGAM  
House-Manager ANTONY BUNSEE  
Sonny Ibrahim NEIL D'SOUZA  
Jamila ANJALI JAY  
Glandy Keith Colaco RANJIT KRISHNAMMA  
Fat Perce Fishwala KAMMY DARWEISH  
Eyeslice ANTONY BUNSEE  
Hairoil KULVINDER GHIR  
Zagallo ALEXI KAYE CAMPBELL  
Masha Miovic MALA GHEDIA  
Breach Candy Hospital Doctor KISH SHARMA  
Breach Candy Hospital Nurse TANIA RODRIGUES  
Midnight's Children ENSEMBLE  
Parvati the Witch SYREETA KUMAR  
Zia NEIL D'SOUZA  
C-in-C, Later President of Pakistan  
KAMMY DARWEISH  
President Iskander Mirza ANTONY ZAKI  
Ear Nose Throat Nurse ALEXI KAYE CAMPBELL  
Ear Nose Throat Doctor RANJIT KRISHNAMMA  
Pakistani Army Driver ALEXI KAYE CAMPBELL  
Ayooba Baloch RAVI AUJLA  
Faroq Rashid RANJIT KRISHNAMMA  
Shaheed Dar PUSHPINDER CHANI  
CUTIA Soldier KULVINDER GHIR  
Brigadier Najmuddin NEIL D'SOUZA  
Sheikh Mujib KISH SHARMA  
Four Seductresses ANJALI JAY, MALA GHEDIA,  
TANIA RODRIGUES, SIRINE SABA  
Deshmukh ANTONY BUNSEE  
Indian Commander-in-Chief ANTONY ZAKI  
Picture Singh KULVINDER GHIR  
Assassin KAMMY DARWEISH  
Thin Man RANJIT KRISHNAMMA  
Fat Man KAMMY DARWEISH  
Sari Woman ANJALI JAY  
Little Aadam MALA GHEDIA  
Muscular Women, Amritsar Protestors, Protestors Against  
Partition, Assassins, Wedding Guests, Delhi Street Loafers,  
Delhi Street Children, Delhi Street Vendors, Language Marchers,  
Cathedral School Children, Pakistani Top Brass, Hospital  
Orderlies, Pakistani Soldiers, Professors, Dying and Dead  
Soldiers, Indian Troops, Magicians, and Ghosts played by the  
ensemble.



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## Glossary

### **Communist Party of India (CPI)**

Formed on December 26, 1925 by militant nationalists, the CPI was not legalized until 1942. The formation of the party was inspired by the success of the Russian Communists and the frustration that followed Gandhi's cancellation of the non-cooperation movement in 1922. The Party demanded full independence for India and redistribution of land to the workers.

### **Congress Party**

The oldest Indian political party was formed in 1885 by English-speaking urban Indian intellectuals who wanted more sway over British rule. By 1907 the party had split: the moderate group wanted dominion status for India, the militant group demanded self-rule. In 1920 the party, led by Gandhi, began a two-year campaign of passive resistance against British rule. Since independence, the Congress Party has held power more often than any other party.

### **Connaught Place**

The commercial hub of New Delhi. A circle of colonnaded buildings was completed by 1930 as a compromise between opposing calls for a western or oriental style for this landmark, announced in 1911 to celebrate the coronation of King George V. Designed by Robert Tor Russell, but he unusually employed Indian contractors to build it.

### **Cooch Naheen**

The province of nothing, nowhere.

### **Devi**

"Great goddess." She is worshipped throughout India in various manifestations. In some she is a gentle mother, in others she is the ferocious creator and destroyer of worlds and a champion against evil.

### **Indira Gandhi**

Prime Minister of India (1966-1977, 1980-1984). The daughter of Jawarhalal Nehru. She was assassinated by her security guards in 1984, after which her son Rajiv succeeded her. She took her surname from her husband, and was not related to Mahatma Gandhi.

### **Mohandas Karamachand Gandhi (Mahatma Gandhi)**

Indian political and spiritual leader whose campaigns of non-violent civil disobedience paved the way to Indian independence. He was first called the Mahatma – the great soul – by Rabindranath Tagore. He was assassinated by a Hindu fanatic in 1948 and mourned by millions.

### **Sanjay Gandhi**

The eldest son of Indira Gandhi. Although he never occupied a constitutional post, Sanjay was given powers by his mother during the National Emergency. He was hated for his slum clearance and forced sterilization policies. He died in an airplane crash in 1980, the same year his mother returned to power.

### **Ganesh**

The elephant-headed divine son of the gods Shiva and Parvati, worshipped throughout India as the patron god of scholars, authors and thieves.

### **Ganges River**

*Ganga* means River. The Ganges rises in the Himalayas and empties in the Bay of Bengal. Hindus regard it as the holiest of all rivers.

### **Great War**

Also known as the First World War. An international conflict lasting from 1914 to 1918 in which the Allies (Britain, France, Russia, Italy, Japan and eventually the US) defeated the Central Powers (Germany, Austria-Hungary and Turkey). The war entailed terrible carnage and destabilized many countries. (Brighton Pavilion was turned into a military hospital for wounded Indian soldiers, some of whom reportedly woke in the Banqueting Hall and thought themselves in Paradise.)

### **Hindu**

A follower of Hinduism, the majority religion of India. Hinduism encompasses a range of beliefs and a proliferation of gods, but the two main identifiable features are a spiritual belief in reincarnation underpinning a social belief in the caste system.

### Kali

Hindu goddess associated with sex, violence and death. She is the wife of Shiva and is usually depicted with blue or black skin and a necklace of decapitated heads. She is worshipped particularly on the edges of the subcontinent, in Kashmir, Kerala, South India, Bengal, and Assam.

### Kashmir

Kashmir, although mainly Muslim, chose to join India (mainly Hindu) rather than Muslim Pakistan at the time of the 1947 Partition, and since then the two countries have fought three major wars over the territory. Kashmir itself was divided between India and Pakistan in 1949, but many Muslims were left on the Indian-administered side of the hotly-disputed Line of Control. Islamic guerrillas are still fighting to secure either Kashmir's independence or its unification with Pakistan.

### Battle of Lahore

India responded to Pakistani incursions into Indian-administered Kashmir in September 1965 by attacking Lahore in Pakistan with ground troops and from the air. This move intensified the fighting in this second Indo-Pakistani war, which ended in a UN-sponsored ceasefire just over two weeks later.

### Language Marches


The marchers were attempting to hold the Congress Party to its promise to redraw provincial boundaries along linguistic lines after Independence. The marches turned into riots after the leader of the movement fasted to death. The rioters achieved their aim in 1956 when India was reorganized into 14 states along linguistic lines.

## Genealogy

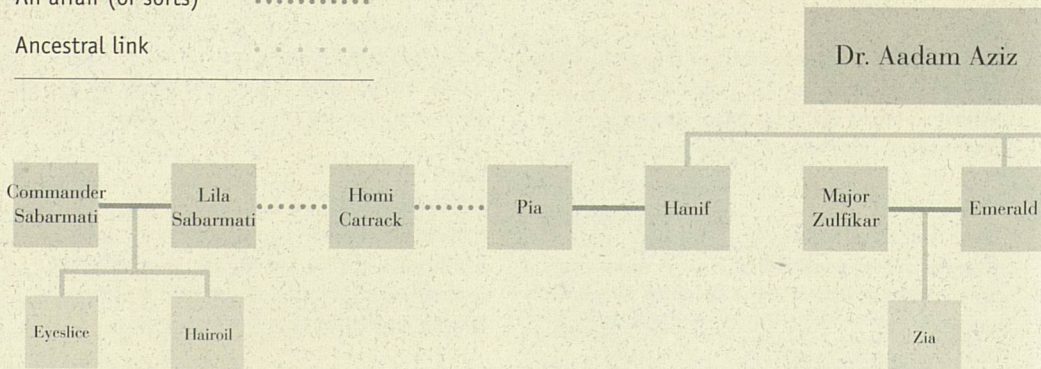
### Key

Blood relation 

A marriage (of sorts) 

An affair (of sorts) 

Ancestral link 



**Maulvi**

A priest.

**MCC**

The Marylebone Cricket Club still presides over Lords Cricket Ground in London and the cricket world at large. The Midnight's Children's Conference is another story.

**General Iskander Mirza**

First president of Pakistan, elected February 1956 under a new constitution, and then ousted in October 1958 by General Muhammed Ayub Khan.

**Lord Mountbatten**

Last viceroy of India who concluded negotiations for Independence and the creation of the two separate states of India and Pakistan.

**Mujibur Rahman**

Sheikh Mujib led the struggle for an independent Bangladesh and became its first prime minister in 1971. He was assassinated in 1975.

**Muslim**

Describes the followers of Islam, who believe in surrendering to the will of only one god, Allah. Their holy text is the Qur'an, which contains the revelations that Allah made to the prophet Muhammad in the seventh century AD.

**National Emergency**

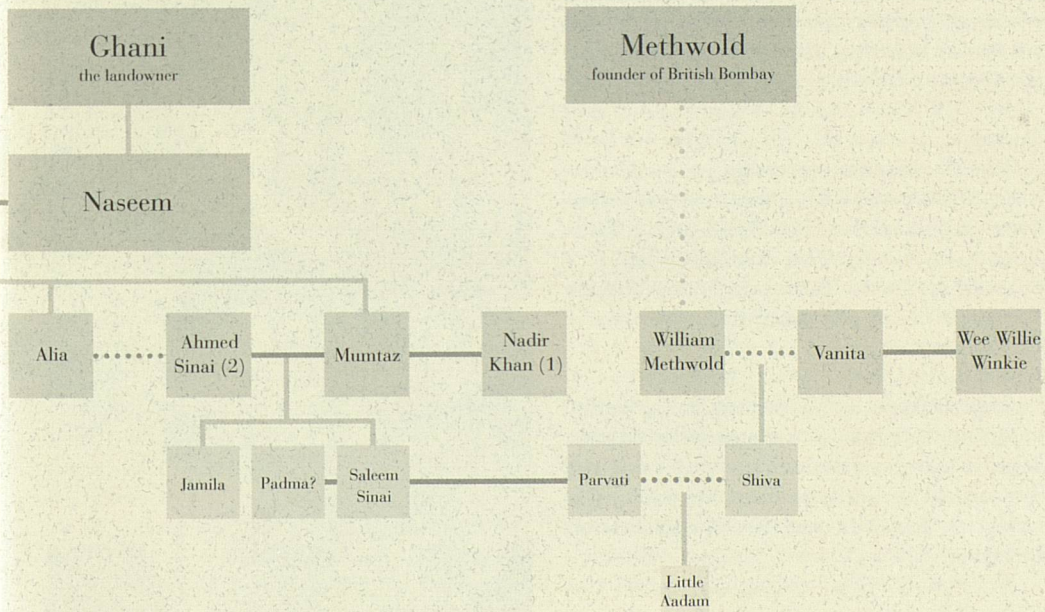
Indira Gandhi declared a state of emergency after demands for her resignation and a spate of public demonstrations over the standard of living and the state of the economy. During the National Emergency she imprisoned her opponents, suspended civil rights and censored the press. Her rule ended when her Congress Party suffered heavy losses in the 1977 election.

**Jawahralal Nehru**

The first prime minister of independent India. Gandhi's affiliate and political heir.

**Padma**

Means "lotus" – the national flower of India, which is inhabited by Lakshmi, goddess of wealth and Lord Vishnu's consort.



### East Pakistan

One wing of Pakistan, at the time of Partition. Now Bangladesh.

### Partition

During negotiations for Indian independence in 1947, Britain acceded to Muslim pressure for a separate state. It created West and East Pakistan, with India in the middle. The partition led to a mass exodus and half-a-million deaths as people found themselves on the wrong side of the divides.

### Parvati

The wife of Shiva, Parvati is a benevolent goddess who is depicted as a beautiful woman. Although human, she won Shiva by her purity and asceticism and had two children by him, the elephant-headed Ganesh and the six-headed Skanda.

### Sikh

A follower of Sikhism, established in northern India in the 15th century. Sikhism rejected the Hindu caste system and idol worship in favor of monotheism. The founder Nanak was the first of ten gurus.

### Shiva

The creator and the destroyer. Along with Vishnu and Brahma, Shiva leads the male deities of Hinduism. His sexual prowess is deemed inexhaustible and he is also worshipped in phallic form. He is the Lord of Beasts and the God of Fertility, and in one incarnation, the god of dance and theatre.

### Sinai

Contains Ibn Sina, master magician; and also Sin, the moon. Sin is also the letter S, as sinuous as a snake. There is also the accident of translation; Sinai, in Roman script (not in Nastaliq) is the mount at the top of which the Ten Commandments were revealed to Moses – a mountain in a barren desert of the same name.

### Taj Mahal

The Mughal Emperor Shah Jahan built the Taj Mahal in Agra, northern India, as a mausoleum for his wife. Begun in 1629, the white marble building, inlaid with semi-precious stones and decorated with Arabic calligraphy, took 22 years to complete with a workforce of 20,000.

### The Times of India

Founded in 1838 as *The Bombay Times and Journal of Commerce* to cater for the British residents of western India. It is now India's best-selling daily in its eight regional editions and the world's second best-selling English broadsheet. The paper has a reputation for seriousness and accuracy.

### Untouchables

Traditional Hindu society was organized in a strict class or caste system. The untouchables were the lowest of the castes, performing tasks regarded as polluting. The term and the discrimination associated with it were outlawed in the 1949 constitution thanks to Gandhi's modernizing legacy, but prejudices linger. However, Dalits, as they are now known, are becoming an increasingly powerful political force.



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# The Residency

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*All events free and open to the public unless otherwise noted. All events in Ann Arbor unless otherwise noted.  
All events subject to change and/or cancellation.*

*The Royal Shakespeare Company's visit to Ann Arbor is in the form of a three-week residency at The University of Michigan. In addition to the 16 individual performances of three distinct productions at the Power Center, UMS, The University of Michigan, and RSC Education will present in excess of 50 educational events in partnership with over 25 university, school district, and community organizations.*

## RSC Insights

*Throughout England, the RSC is well known for its educational sessions entitled Insights. For the Michigan Residency, these popular events are being recreated for each of the Ann Arbor productions. From the Power Center Stage, the RSC Education, Artistic and Technical teams will lead these "behind-the-scenes" lecture/demonstrations which may include: interviews with actors, directors, musicians, designers and technicians; and demonstrations on the set design, lighting, sound, special effects, film, wardrobe and wigs. All Insight sessions occur at the Power Center.*

## Coriolanus

*Tuesday, March 4, 4:30 pm*

*(Preceded by the Coriolanus Roundtable, 2:00 pm – see RSC Roundtables)*

## The Merry Wives of Windsor

*Wednesday, March 5, 4:30 pm*

*(Preceded by The Merry Wives of Windsor Roundtable, 2:00 pm – see RSC Roundtables)*

## Midnight's Children

*Thursday, March 13, 4:30 pm*

## RSC Roundtables

*The RSC Roundtables are opportunities for the general public to engage in stimulating intellectual discourse with regional experts and academics on the themes and subjects featured in the RSC productions of Shakespeare's Coriolanus and The Merry Wives of Windsor and the stage adaptation of Salman Rushdie's Midnight's Children.*

### **Coriolanus Roundtable: "A World Elsewhere: Coriolanus and Cultural Exile"**

*Tuesday, March 4, 2:00 pm,*

*Power Center*

*Immediately preceding the RSC Coriolanus Insight session, this interdepartmental panel is moderated by Linda Gregerson (UM English Language and Literature).*

Discussants include Kate Mendeloff (UM Residential College Drama Concentration), Steven Mullaney (UM English Language and Literature), Cindy Sowers (UM Residential College Arts and Ideas Concentration), Markus Nornes (UM Asian Languages and Cultures), and members of the Royal Shakespeare Company. What becomes of the man who is bred for war and forced to adapt to the politics of peace? What becomes of the state whose military and civic cultures profoundly diverge? Whose heroes lead their lives as strangers to home and homeland? Director David Farr has chosen to highlight these cultural schisms by staging Shakespeare's play in the idiom of Samurai Japan. Join this roundtable discussion to consider these questions and others.

### **The Merry Wives Of Windsor Roundtable: "An Early Modern Sitcom: Love in Windsor 1602–2003"**

*Wednesday, March 5, 2:00 pm,*

*Power Center*

Immediately preceding the RSC *Merry Wives of Windsor* Insight session, this interdepartmental panel is moderated by Barbara Hodgdon (UM Residential College Drama Concentration). Discussants include Frances Dolan (English Language and Literature, Miami University of Ohio), Michael Schoenfeldt (UM Medieval and Early Modern Studies), John Neville-Andrews (UM Theater and Drama), Naomi Andre (UM School of Music), and members of the Royal Shakespeare Company.

This roundtable discussion moves between the way "we" were – in Elizabeth I's age and in a post-war moment verging on the reign of a second Elizabeth. This panel will explore the cultural and theatrical contexts for *Merry Wives*, paying particular attention to the meanings of community, class, and consumer (or material) culture. Moreover, it will expand upon their theatrical recreations in a complex play that anticipates London's citizen comedy but is located in a provincial English town populated by residents and visitors from the court, among them Shakespeare's most famous comic creation, Falstaff. More specific

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questions include: What is good housewifery? What is a civilized household? What do love and money have to do with it? How does the community manage and monitor itself to maintain the social order?

In collaboration with the UM Medieval and Early Modern Studies, History Department.

**Midnight's Children Roundtable:**

**"All The World and The Stage: The Theatre and a Global Audience"**

Tuesday, March 11, 4:00 pm,  
Rackham Auditorium

Immediately preceding the Salman Rushdie public interview with Ashutosh Varshney, this interdepartmental panel is moderated by Ralph Williams (UM English Language and Literature). The panel discussion will deal with the themes shared by all three RSC plays, namely issues of class and the appropriation of culture. Discussants include Simon Gikandi (UM English Language and Literature), David Potter (UM Classical Studies), Glenda Dickerson (UM World Performance Studies) Steven Mullaney (UM English Language and Literature), Sadia Abbas (UM English Language and Literature), Martin Walsh (UM Residential College Drama Concentration) and members of the Royal Shakespeare Company.

Two of the three plays of the residency of the Royal Shakespeare Company this season move radically across cultural divides, either in their own nature or in production – Rushdie's *Midnight's Children* presents in English the crossings of Hindu, Muslim, Christian, Indian, British, and European cultures. Director David Farr sets his Roman *Coriolanus* in Samurai Japan. The third play sets the decora of Elizabethan England against the England of the period immediately after WWII. The question: to what extent can the values of one culture and era be translated into another cultural context, with other decora, and retain their power, authenticity, and pertinence? Can there be "global theatre?" The discussion should be exciting to anyone who wishes to consider the terms of our engagement with cultures other than our own immediate and local one(s) and should illuminate the achievements of these productions.

**Keynote Interviews  
with Salman Rushdie**

**"Indian History, Politics and the Making of  
*Midnight's Children*"**

Tuesday, March 11, 7:00 pm,  
Rackham Auditorium

Salman Rushdie interview with Ashutosh Varshney, UM Associate Professor of Political Science and Director of the Center for South Asian Studies.

Although Mr. Rushdie is well known for his literary works, he is also a thoughtful and opinionated observer in many other areas of inquiry. From the media, to intellectual freedom, free speech, to politics, religion, and family life, Mr. Rushdie always seems to have something crucial to say. Ashutosh Varshney, author of the recent publication *Ethnic Conflict and Civic Life: Hindus and Muslims in India*, will engage Mr. Rushdie in all of these subjects including the RSC's new stage adaptation of Rushdie's Booker Award-winning novel, *Midnight's Children*.

In collaboration with UM Center for South Asian Studies and International Institute.

**"The Literary Rushdie"**

Wednesday, March 12, 11:00 am-12:30 pm,  
Rackham Auditorium

Salman Rushdie interview with Guari Viswanathan, Class of 1933 Professor in the Humanities and Director of the Southern Asian Institute at Columbia University.

Outside of literary circles, Salman Rushdie is probably most famous for his book, *The Satanic Verses* (1988). However, he was quite an accomplished author long before that book brought him international notoriety. His many fiction and non-fiction publications include *Step Across This Line* (2002), *Midnight's Children* (1980), *Shame* (1983), and *Fury* (2001). Noted Rushdie literary expert Guari Viswanathan, author of *Masks of Conquest: Literary Study and British Rule in India* (1989), among other titles, will talk with Mr. Rushdie about his body of work. Mr. Rushdie will also select and read from his canon.

In collaboration with the UM Department of English Language and Literature, the UM Center for South Asian Studies and International Institute.

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## International Symposium

### **"Knowing South Asia: Reflections on the World of Salman Rushdie"**

Wednesday, March 12, 1:30-4:30 pm,  
Rackham Auditorium

This international symposium will elaborate on the complex links between nation, religion, and diversity in the writings of Salman Rushdie. Topics will include a portrait of South Asia after the partition; Rushdie and the Indian Diaspora; Rushdie and Pakistan; Rushdie and South Asian and Middle Eastern Muslims; and the impact of Rushdie's works on Indian and Pakistani writers of his generation.

Panelists: Juan Cole, Professor of History at UM and author of *Sacred Space* and *Holy War: the Politics, Culture, and History of Shi'ite Islam*; Sunil Khilnani, Professor of Political Science and Director of the South Asia Program at Johns Hopkins University and author of *The Idea of India*; Shashi Tharoor, Executive Assistant to Kofi Annan, the Secretary of the United Nations, and author of *India: From Midnight to the Millennium*; Husain Haqqani, Visiting Scholar at the Carnegie Endowment for International Peace in Washington, DC, advisor to prime ministers Benazir Bhutto and Nawaz Sharif, and former Pakistani ambassador to Sri Lanka; Sara Suleri Goodyear, Professor of History at Yale University; Ashutosh Varshney, Associate Professor of Political Science and Director of the Center for South Asian Studies at UM and author of *Ethnic Conflict and Civil Life: Hindus & Muslims in India*.

Moderator: Daniel Herwitz, Mary Fair Croushore Professor of Humanities and Director of the Institute for the Humanities at UM.

For more information, contact the UM Center for South Asian Studies at 734.764.0352.

In collaboration with UM Center for South Asian Studies, Institute for the Humanities, International Institute, Office of the Vice President for Research, and the Center for World Performance Studies.

## Exhibits

### **"Illustrating Shakespeare"**

UM Special Collections Library, Hatcher Graduate Library  
This exhibit will highlight Shakespeare among the rich holdings of the University Library's Special Collections, providing a historical overview of book illustration of scenes and characters from Shakespeare. Emphasis is on changing interpretations over the last two centuries, exploring relationships between illustration and dramatic text.

Through March 16.

Monday-Friday, 10:00 am-5:00 pm.

Saturday, 10:00 am-Noon.

For more information call 734.764.9377.

### **Guided Tours**

Nancy Reinhardt, exhibit curator, leads guided tours of "Illustrating Shakespeare". Two tours starting on the hour. 50 people maximum per tour.

Monday, March 3, 4:00 pm, 5:00 pm.

Thursday, March 6, 4:00 pm, 5:00 pm.

## Public Lectures and Discussions

### **Ralph Williams: "The Plays of the Royal Residency"**

Mondays through April 14, 7:00- 8:30 pm,

Modern Language Building, Auditorium 3

No registration required for public observation.

UM students may register and receive credit.

The general public is welcome to attend this Ralph Williams UM course throughout the semester. The texts of the plays – a stage adaptation of Salman Rushdie's *Midnight's Children* and Shakespeare's *Coriolanus* and *The Merry Wives of Windsor* – will constitute the reading of the course.

### **The Final Wrap-Up: "Ralph Williams and the Royal Residency"**

Monday, March 17, 7:00 pm,

Hale Auditorium, UM Business School

Offering an opportunity for continued dialogue and discussion about the Michigan Residency, Professor Williams will facilitate a community debrief and discussion on the plays in the Michigan Residency.

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## Film

### **Tamas (Parts I and II) (1986)**

297 min/Directed by Govind Nihalani (India), Hindi  
*Part I: Saturday, March 1, 6:30-10:00 pm,*  
*Part II: Saturday, March 8, 6:30-10:00 pm,*  
*Natural Science Auditorium*

Based on a story by Bhisham Sahni, himself a refugee from West Punjab (subsequently Pakistan), *Tamas* was an important TV mini-series in the mid-1980s. The series defied the collective amnesia about the partition of the subcontinent into which popular culture had lapsed. The success of the TV mini-series may be ascribed to the fact that it facilitated the creation of a "healing" domestic space (where TV is usually viewed) wherein the trauma and guilt of immigrant families could be revisited after the repressive silence of four decades.

In collaboration with UM Center for South Asian Studies, International Institute and Film Studies.

## Community Receptions

### **RSC Community Party**

*Wednesday, March 12, 11:00 pm (or immediately following the American première of Midnight's Children), Zanzibar Restaurant*

Everyone is welcome to this community reception for the RSC casts of *Coriolanus*, *The Merry Wives of Windsor*, and *Midnight's Children*. Cash bar.

### **The Merry Wives Of Windsor Afterglow (\$)**

*Saturday, March 8, immediately following the performance,*

*Alumni Center, Founder's Room*

Following the March 8 evening performance of *The Merry Wives of Windsor*, come back to the Alumni Center for a unique social opportunity to meet and greet key members of the Royal Shakespeare Company. UMS President Ken Fischer and AAUM Executive Director Steve Grafton will co-host the event. Tickets are available through the Alumni Association. \$25 for members, \$35 for non-members. For more information or to register, visit [www.umalumni.com](http://www.umalumni.com) or call 1.800.847.4764.

For further information regarding the Michigan Residency, please visit [www.umich.edu/pres/rsc](http://www.umich.edu/pres/rsc) on the Internet.

Please direct any questions to [umsed@umich.edu](mailto:umsed@umich.edu) or call 734.615.9579.

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## UM/UMS Theatre Advisory Committee

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## Residency Partners

Ann Arbor Brewing Company	UM International Institute
Ann Arbor District Library	UM LS&A Honors Program
Ann Arbor Public Schools	UM Office of the Vice President for Government Relations
Columbia University	UM Office of the Vice President for Research
Eastern Michigan University	UM Medieval and Early Modern Studies, History Department
Hamtramck Public Schools	UM Residential College
Mosaic Youth Theatre of Detroit	UM South Asian Student Task Force
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UM Center for South Asian Studies	Wayne State University
UM Center for World Performance Studies	Zanzibar Restaurant
UM Department of English, Language and Literature	
UM Department of Theater	
UM Institute for the Humanities	

*UMS also acknowledges the extraordinary contributions of its Board of Directors, Senate, Advisory Committee, Teacher Advisory Committee, and Staff, whose names are listed elsewhere in this program book.*



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# Biographies

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for *The Merry Wives of Windsor* and *Coriolanus*

## KATE BEST

*Gentlewoman/Citizen/Lady of Windsor*

**Trained:** LAMDA.

**Theatre:** US Moxie in *Relative Values* (Bath Theatre Royal); Lady Macbeth in *Macbeth*, Ann in *Slag* (Grip Theatre); Lisa in *Roma's Song* (Orange Tree); Portia in *The Merchant of Venice* (Parker Productions); Ann in *Old Times* (regional tour). Work in London: Gertrude in *Hamlet*, Ruby in *Hot Fudge* (Tristan Bates Theatre); Anna in *Incest and Plastic Surgery* (Royal Court Young Writers Season); Marjorie in *Little Murders* (Highgate Theatre); Lady Chiltern in *An Ideal Husband* (Duke of Cambridge).

**RSC:** Debut season.

**TV:** *Bertie and Elizabeth*, *Harbour Lights*, *Crown Prosecutor* (series), *Dido and Aeneas*.

**Film:** *My Hero*, *Essay on Insects*, *Dog's Dinner*, *Dead End*.

## CLAIRE CARRIE

*Valeria/Mistress Ford*

**Trained:** St. Andrew's University (MA Hons), LAMDA.

**Theatre:** Nora in *A Doll's House*, India in *Baby on Board*, Talitha in *This Is Where We Came In* (Stephen Joseph Theatre, Scarborough); Faith in *Love in a Maze* (Watermill, Newbury); Sarah Brown in *Guys and Dolls* (Sheffield Crucible); Tina in *A Small Family Business* (Chichester Festival Theatre); Cordelia in *King Lear* (Young Vic in Japan); Geraldine in *What the Butler Saw*, Bianca in *The Taming of the Shrew* (Northcott Theatre, Exeter). Work in London: Olivia in *Twelfth Night*, Hermia in *A Midsummer Night's Dream* (also tour to Dubai), Diana in *All's Well That Ends Well*, Philia in *A Funny Thing Happened on the Way to the Forum*, Jennifer in *Paint Your Wagon*, *Sweet Mr. Shakespeare* (Open Air Theatre, Regent's Park); Pinkie in *Ace of Clubs* (Wimbledon Studio); *Strike Up the Band* (Barbican Hall); Stiffy Byng in *By Jeeves* (Lyric).

**RSC:** Melda in *After Easter*, Fanny in *The Wives' Excuse*, Toni in *Pentecost*.

**TV:** *Touching Evil*, *The Bill*.

**Film:** *Large*.

**Radio:** *Smiles of a Summer Night*.

## GREGORY CLARKE

*Sound Design*

**Trained:** Lancaster University.

**Theatre:** Engineered and operated sound extensively in the West End, on tour and internationally, including projects for the Almeida Theatre, Hampstead Theatre, Adventures in Motion Pictures, Yvonne Arnaud Theatre Guildford, Donmar Warehouse, Young Vic Theatre, English Shakespeare Company, the Really Useful Group, Cameron Macintosh, the Royal National Theatre.

Worked on national tours of *Blood Brothers*, *Crazy for You*, *Summer Holiday*, *Fame*, *Tommy*, *Saturday Night Fever*. Sound Design: *The Hackney Office* (Druid Theatre, Galway); *Beyond a Joke* (Yvonne Arnaud Theatre, co-design with John Leonard); *Semi-Detached*, *Pal Joey*, *Heartbreak House*, *A Small Family Business* (Chichester Festival Theatre); *Snake*, *Gone To LA*, *Terracotta*, *Local Boy*, *Buried Alive*, *Tender*, *The Dead Eye Boy*, *Abigail's Party* (Hampstead Theatre); *Dumped*, *A Midsummer Night's Dream* (National Youth Theatre); *The Cherry Orchard*, *Demons and Dybbuks*, *The Black Dahlia* (Method and Madness); *Nymph Errant*, *Song of Singapore* (Minerva Theatre, Chichester); *Dick Whittington* (Stratford East at Greenwich); *Love's Labour's Lost* (Open Air Theatre, Regent's Park); *Song of Singapore* (Mayfair Theatre, London); *The Royal Family*, *Lady Windermere's Fan* (Theatre Royal, Haymarket); *No Man's Land* (Royal National Theatre); the new musical *Baiju Bawra* (Theatre Royal, Stratford East); *Krindlekrax* (Birmingham Repertory).

**RSC:** *Tantalus* (RSC UK tour).

## KEITH CLOUSTON

*Composer* (Coriolanus)

**Trained:** Studied Modern Languages at St. Edmund Hall, Oxford University. Worked as a teacher in North Africa and London, later as a freelance economics journalist. Singer songwriter/arranger/bandleader; then studied composition privately.

**Theatre:** *Veronica Franco* (Tom Allen Centre/Oval House), *Getting Over You* (Etcetera Theatre), *Arabian Nights* (RADA), *Speed-the-Plow* (Link Theatre), *Two of Us* (Horsham Arts), *Trojan Women* and *Electra* (Cambridge Arts), *Electra* (Arts Educational), *Death of a Salesman* (Compass Touring). Musician: *The Comedy*

of *Errors* (International Shakespeare's Globe), *The Comedy of Errors* (Young Vic), *Peer Gynt* (RNT).

**TV:** Musician: *Later with Jools Holland*, *The Girlie Show*, *Painted Lady*, *The Life of Mohammed*, *Nulle Part Ailleurs*, *Cercle de minuit*.

**Radio:** Musician: *The Andy Kershaw Show*, *Loose Ends*, *Antony and Cleopatra*, *The Iliad*.

**Film:** *Mothercare* (Raindance Festival), Musician: *Beloved*.

**Other:** *Tears*, for string orchestra (Spitalfields Festival/Royal Academy of Music); songs, improvisations and compositions (ICA).

**RSC:** *Night of the Soul*. Musician: *The Comedy of Errors* (UK, Ireland, India, Mexico).

#### SIMON COATES

*Junius Brutus/George Page*

**Trained:** Guildford School of Acting.

**Theatre:** Valère in *The Miser* (Chichester Festival Theatre); Valentine in *You Never Can Tell* (Thorndike); John Worthing in *The Importance of Being Earnest* (national tour); Bill Smiley in *Pravda*, Angel Clare in *Melchester*, Horatio in *Rosencrantz and Guildenstern Are Dead*, Cliff in *Cabaret* (Salisbury Playhouse); Rosalba in *An Italian Straw Hat*, John in *Anyone Can Whistle*, Tomfoolery, Flute in *A Midsummer Night's Dream* (Everyman, Cheltenham); Curio in *Twelfth Night* (Northcott, Exeter). Work in London: Celia in *As You Like It* (Cheek by Jowl at the Albery – Olivier nomination for Best Supporting Actor, New York Drama Desk Award for Outstanding Featured Actor); Valentine in *Arcadia*, Malcolm in *Macbeth*, Demetrius in *A Midsummer Night's Dream*, Freddie in *Pygmalion*, Toby Metcalfe in *Murmuring Judges*, Young Dogs in *Arturo Ui*, Alyosha in *Black Snow* (RNT); Doug in *Hand in Hand* (Hampstead); Pyatorkin in *Vassa* (Gate); Joe Gidner in *Sinderby* (Mermaid); Francis in *Bells are Ringing* (Greenwich).

**RSC:** Antipholus in *The Comedy of Errors*, Hortensio in *The Taming of the Shrew*, Trevellyn in *Loveplay*, Robert in *Luminosity*.

**TV:** *A Touch of Frost*, *The Bill*.

**Film:** *Beginner's Luck*.

#### RICHARD COPESTAKE

*Citizen/Watch/Nym*

**Theatre:** *Ballad of Wolves*, *Candide* (both with David Farr), *Services*, *Shakuntala* (Gate Theatre); *The Cenci*, *Katerina*, *Horace* (Lyric Hammersmith); *The Trial* (Young Vic); *Macbeth*, *The Winter's Tale* (Orchard Theatre Company, Northcott Theatre and Plymouth Theatre Royal); *Woyzeck* (Calton Studios, Edinburgh Festival).

**RSC:** Debut season.

**Other:** Recently graduated from Guildhall University with a Masters in Multimedia Systems and is a partner in digital filmmaking company Silenus Projects.

#### RICHARD CORDERY

*Menenius/Sir John Falstaff*

**Trained:** RADA.

**Theatre:** Sheriff Hartman in *The Front Page* (Chichester Festival Theatre); Osmond in *King Arthur* (Chatelet, Paris and ROH); Obregon in *The Power and the Glory* (Chichester); Captain Absolute in *The Rivals*, Yephodov in *The Cherry Orchard*, Weinberl in *On the Razzle* (Leeds); *The Deep Blue Sea* (Birmingham); *Oh What a Lovely War*, Trevor in *Bedroom Farce*, Valentine in *You Never Can Tell*, title role in *Macbeth*, Gilbert in *Gilbert and Sullivan* (Farnham); Jack Tanner in *Man and Superman*, *Taking Steps*, Boldwood in *Far From the Madding Crowd* (Salisbury); Chief Bromden in *One Flew Over the Cuckoo's Nest*, title role in *Macbeth*, Leonard in *Time and Again*, Hotspur in *Henry IV*, Atahualpa in *The Royal Hunt of the Sun* (Worthing); Vukhov in *Judgement* (Coventry); Postmaster in *The Government Inspector* (Bristol Old Vic); *A Thousand Clowns*, *The Dining Room* (Stephen Joseph Theatre, Scarborough). Work in London: Camillo in *The Winter's Tale* (Young Vic); *The LA Plays* (Almeida); *Who Killed Hilda Murrell?* (Tricycle); Ben Weeks in *The Normal Heart* (Albery); Peter in *Desire Under the Elms* (Greenwich); Bonaventura in *'Tis Pity She's a Whore* (RNT), Mike in *A View from the Bridge* (RNT and West End); Norman in *The Boys Next Door* (Comedy).

**RSC:** *The Lovegirl and the Innocent*, *Troilus and Cressida*, *Richard II*, *Hamlet*, *The Merchant of Venice*, *The Maid's Tragedy*, Wilbraham in *The Company of Men*, Friar Lawrence in *Romeo and Juliet*, Dr. Warburton in *The Family Reunion*, Brabantio in *Othello*, Corvino in *Volpone*, Duke of Gloucester in *Henry VI*, Buckingham in *Richard III*.

**TV:** *The Falklands Play, Shades, The Bill* (several episodes), *Unfinished Business, Kavanagh QC, Casualty, Jasper Carrott's Trial, Scrutiny, Trauma, Plotlands, Bugs, The Knock, Just William, Back-up, Shine on Harvey Moon, Boon, EastEnders, Will Shakespeare, Of Mice and Men, Goodbye Mr. Chips, London's Burning, First Among Equals, Love Hurts* (three series), *Rumpole of the Bailey*.

**Film:** *Didn't You Kill My Brother, Lorenzo's Oil*.

#### TERRY DAVIES

Composer (Merry Wives)

**Dance:** *The Car Man* (winner of the Evening Standard Award for Best Musical Event 2000).

**Theatre:** *Play Without Words, Luther, The Rise and Fall of Little Voice, The Misanthrope, Neoptide, Antigone, Tales from Hollywood, Festival of New Plays* (Royal National Theatre); *Original Sin* (Sheffield Crucible); *The Lady in the Van* (Birmingham Rep); *Life After George, Speed-the-Plow, Alarms and Excursions* (West End); *As You Like It, Romeo and Juliet, Love's Labour's Lost, Much Ado About Nothing, Twelfth Night, A Midsummer Night's Dream* (Regent's Park Theatre); *The York Realist, Hushabye Mountain, The School for Scandal* (English Touring Theatre); *Tongue of a Bird* (Almeida Theatre); *The Snow Queen* (Theatr Clwyd); *Uncle Vanya* (Field Day); *The Way of the World* (Lyric Hammersmith); *Richard III* (Icelandic National Theatre).  
**RSC:** *Coriolanus* (1990), *New England, A Patriot for Me, Alice in Wonderland*.

**TV:** *Tipping the Velvet*. Conducted and/or orchestrated *The Lost Prince, Shackleton, The Inspector Lynley Mysteries, Crime and Punishment, Sunday, Perfect Strangers, Jason and the Argonauts, Super Human, The Mayor of Casterbridge, The Turn of the Screw, All the King's Men, Shooting the Past* (winner Prix Italia 1999), *Our Mutual Friend, Deacon Brodie*.

**Film:** *Mystery of the Chateau of Dice, The Magic of Vincent*. Orchestrated and/or conducted the scores for *The Lawless Heart, Doctor Sleep, The Sleeping Dictionary, The House of Mirth, Some Voices, About Adam, The Suicide Club, Shakespeare in Love, The Last Yellow, Born Romantic, A Midsummer Night's Dream* (Kevin Kline), *The War Zone, Perdita Durango, Cousin Bette, Photographing Fairies, The Debt Collector, Divorcing Jack, The Parole Officer*.

**Other:** Wrote two musicals: *Kes* (music and lyrics) for the Octagon Theatre, Bolton and Theatre Royal York and *The Bird* for the Istanbul City Theatre.

#### DAVID FARR

Director (*Coriolanus*)

**Theatre:** Newly-appointed Joint Artistic Director Bristol Old Vic Theatre. Artistic Director Gate Theatre 1995-1998. Director: *Danton's Death, Leonce and Lena, Candide, The Barbarous Comedies, The Boat Plays, The Great Highway, Seven Doors* (Gate Theatre); *Hove* (RNT); *The Winter's Tale* (Gavella Theatre, Zagreb); *The Taming of the Shrew* (Nottingham Playhouse). Writer: Elton John's *Glasses* (winner Best Regional Play, 1999 Writer's Guild Awards, Watford Palace Theatre, West End, tour); *The Danny Crowe Show* (Bush Theatre). Writer/Director: *Slight Possession* (Gate Theatre); *Max Klapper – A Life in Pictures* (Electric Cinema); *The Nativity* (Young Vic); *Crime and Punishment in Dalston* (Arcola); *The Queen Must Die* (RNT Connections). His adaptation of *Great Expectations* will be produced by Shared Experience at Bristol Old Vic.

**RSC:** *The Thoughts of Joan of Arc on the English as She Burns at the Stake* (Young Vic), *Night of the Soul* (both as Writer/Director).

**Opera:** *Powder Her Face, Snatched By the Gods* (Almeida).

**TV:** Director: *Chicken Talk*. Writer/Director: *Small Change*.

**Film:** Writer: *The Taking* (screenplay), *Blackwall Tunnel* (short screenplay).

**Radio:** *Crime and Punishment in Dalston* (Writer/Director).

#### LINDSEY FAWCETT

*First Citizen/Robin*

**Theatre:** *A Small Family Business* (Cichester Festival Theatre); *Callisto \*7* (Stephen Joseph Theatre, Scarborough); *Take Away, To Kill a Mockingbird* (national tours); *Dreaming, Philadelphia Story* (Manchester Royal Exchange); *Annie!, Oliver!, The Grapes of Wrath* (Crucible, Sheffield). Work in London: *Oliver!* (Palladium); *Dreaming* (Queen's); *The Prime of Miss Jean Brodie* (RNT).

**RSC:** Debut season.

**TV:** *Badgirls* (several series), *Heartbeat*.

**Radio:** *Evil Under the Sun*.

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ALISON FISKE

*Volumnia/Mistress Quickly*

**Theatre:** *Donkey's Years, Hobson's Choice, The Marriage of Figaro* (Crucible, Sheffield); *Woman in Mind* (Leicester Haymarket), *Rumours* (Chichester and tour); *The Lady From the Sea* (Watford); *Ranyevskaya in The Cherry Orchard* (Oxford Playhouse/Roundhouse); Gertrude in *Hamlet* (Manchester Royal Exchange and Barbican); Margaret Devize in *The Lady's Not for Burning* (Minerva Theatre, Chichester). Work in London: *The Two Gentlemen of Verona, The Merchant of Venice* (Regent's Park); *Post Mortem* (Soho Poly); *Fish in Dusa Fish Stas and Vi* (Hampstead, Mayfair – SWET Award for Best Actress); *Incident at Tulse Hill, Celine* (Hampstead); *When She Danced* (Globe); *Moxie in Relative Values* (Chichester, West End and tour – TMA Award for Best Supporting Actress). For the RNT: *For Services Rendered* (SWET Award nomination), *Brighton Beach Memoirs, The Magistrate, Three Men on a Horse* (also West End), *The Night of the Iguana, Pygmalion, Sweet Bird of Youth, The Children's Hour, La Grande Magia, Absolute Hell, An Inspector Calls* (West End).

**RSC:** Jessica in *The Merchant of Venice*, Hero in *Much Ado About Nothing*, Nastya in *The Lower Depths*, Madame de Merteuil in *Les Liaisons Dangereuses* (West End), Phoebe Clinket in *Three Hours After Marriage*, Bélise in *The Learned Ladies*, Elinor in *King John*, Maria in *Twelfth Night*.

**TV:** *The Roads to Freedom, Helen – A Woman of Today, For Tea on Sunday, Lives of Our Own, Memories, 'Tis Pity She's a Whore, Tales of the Unexpected, For Services Rendered, The Detective, David Copperfield, Mansfield Park, Tales From Hollywood, Stanley and the Women, Dr. Finlay, Midsomer Murders*.

**Radio:** *Persuasion, Alcestis, Into Exile, The Years*.

MICHAEL GARDINER

*Volscian Senator/Citizen/Sir Hugh Evans*

**Born:** Barry, South Wales.

**Trained:** Central.

**Theatre:** Work at Bristol Old Vic, Plymouth Theatre Royal, Epsom Playhouse, Norwich Playhouse, Northcott Exeter, Theatr Clwyd, Mold, Sherman Cardiff, Westcliff, Made in Wales, Theatre Wales: Don Pedro in *Much Ado About Nothing*, Claudius in *Hamlet*, Lucio in *Measure for Measure*, Jesus in *The Miracle Plays*, Jerry in *Betrayal*, Greta in *Bent*, Archie in *Jumpers*, Dame in *Jack and the Beanstalk*. Work in London: Cornwall in *King Lear*

(Peter Hall Company, Old Vic), Jaques in *As You Like It* (Cheek By Jowl – West End, UK/international tour), Ernst Ludwig in *Cabaret* (Donmar Warehouse), Juan Rojo in *Fuenteovejuna* (RNT, UK/international tour), Eric in *Illuminations* (Lyric Hammersmith), Arthur Freed in *Judy* (Greenwich Theatre), Guthorm in *The Namesake* (Westminster Theatre). UK tours: *Romeo and Juliet, The 88, The Government Inspector* (Prospect Theatre Co.).

**RSC:** Burgundy in *The Plantagenets*, Old Siward in *Macbeth*, Professor Metz in *The Man Who Came to Dinner*, King of Castile in *The Last Days of Don Juan*, Menelaus in *Troilus and Cressida*, Burgundy in *King Lear*, Clark in *Two Shakespearean Actors*, Taylor in *The Curse of the Starving Class*, Worthy in *The Relapse*, Casca in *Julius Caesar*, Satan/Sir Paul Eitherside in *The Devil Is an Ass*, Don Juan in *La Nuit de Valognes*, Avocatore/Servant/Merchant in *Volpone*, Lepidus in *Antony and Cleopatra*. Tours: Captain/Officer in *Twelfth Night*, Duke/Aragon in *The Merchant of Venice*. RSC Fringe: Rudolph Hess in *Hess* (one-man show), The Ghost in *Tom Thumb*.

**TV:** *Holby City, The Vice, Sorrow, Crimewatch Special, The Bill, Pie in the Sky, The Buddha of Suburbia, Comics, Brookside, Casualty, The Cleopatras, Tales of the Unexpected, Henry VI Parts I, II and III, Richard III*.

**Film:** *Charity, Midnight Movie, The Runner, The Brighton End*.

**Radio:** *Burning the Arc, Stag Night, What's Got Into You, The Rocking Stone, The Ladies from London, Doing the Bard, Afternoon Tea*.

TI GREEN

*Designer* (Coriolanus)

**Theatre:** *The Taming of the Shrew* (Nottingham Playhouse), *The Winter's Tale* (Gavella Theatre, Croatia) both with David Farr; *Full House/The Hairless Diva* (Palace Theatre, Watford); *The Bogus Woman* (Bush Theatre, Drum Theatre Plymouth, Theatre Royal Bath); *Oedipus, A Christmas Carol, Treasure Island, The Tempest, Twelfth Night, The John Wayne Principle, The Wind in the Willows* (Nuffield Theatre, Southampton); *The John Wayne Principle* (Pleasance Theatre); *The Memory of Water* (English Speaking Theatre, Vienna); *Macbeth* (Battersea Arts Centre); *The Threepenny Opera* (Pimlico Opera); *The Barber of Seville* (Grange Park Opera); *The Three Sisters* (Oxford Stage Company, Whitehall Theatre and tour); *The Birds, Epitaph for the Whales* (Gate Theatre); *Macbeth* (Orange Tree); Albertine in *Five*

*Times* (Battersea Arts Centre, Critics Up for Review Season); *Just the Three of Us* (Simon Gray, directed by Peter Hall, Windsor Theatre Royal and regional tour).  
**TV:** Production Designer: *Saved* and *On a Life's Edge*.

GREG HICKS

*Caius Martius/Dr. Caius*

**Theatre:** *Dreaming* (Manchester Royal Exchange); *Black Chiffon* (tour); Elot in *Private Lives*, *The Milk Train*, *1953*, Otto in *Design for Living*, title role in *Enrico Four* (Glasgow Citizens); Vershinin in *The Three Sisters* (Chichester); Iago in *Othello* (Ludlow Festival); *Charlemagne* (Oxford Fire Station); Lorenzo in *The Merchant of Venice* (Birmingham Rep); *Just a Little Bit Less Than Normal*, Diggory in *She Stoops to Conquer*, Bernard in *Death of a Salesman* (Queen's Hornchurch); Old Joe in *A Christmas Carol*, Brandon in *Rope* (Derby Playhouse). Work in London: Edgar in *King Lear*, Lucky in *Waiting for Godot*, Medvedenko in *The Seagull*, Justin O'Connell in *Waste* (Old Vic); Verlaine in *Total Eclipse* (Greenwich); Gardel in *The Day You'll Love Me* (Hampstead); *Macbeth* (BAC); Herod in *Salome* (Riverside Studio); Loveless in *The Relapse* (tour); Piaf, *Murder By Misadventure*, Teddy in *The Homecoming*, Vanilla, Valmont in *Les Liaisons Dangereuses* (West End). At the RNT: Dionysus in *Bacchai*, *The Oedipus Plays* (also in Greece), Hugh Marrison in *Absolute Hell*.

**RSC:** *Macbeth*, *Dingo*, *Days of the Commune*, *Destiny*, *Much Ado About Nothing*, *Romeo and Juliet*. Romeo in *Romeo and Juliet*, Brutus in *Julius Caesar*, Lord Harry in *The Family Reunion*, *Tantalus* (RSC/Denver Centre, UK and international tour).

**TV:** *Jason and the Argonauts*, *The Echo*, *Wing and a Prayer*, *Heartbeat*, *The Knock*, *Peak Practice*, *Bugs*, *EastEnders*, *In Suspicious Circumstances*, *Under the Hammer*, *Casualty*, *Families*, *You Me and It*, *The Bill*, *Maigret*, *Moon and Son*, *Deadline*, *Iphigeneia at Aulis*, *Bingo*, *Seeing in the Dark*, *Nightmare Years*, *Northanger Abbey*, *Hedgehog Wedding*, *Fortunes of War*, *The Bill*, *Boon*, *Bergerac*, *Rockcliffe's Babies*, *Hazel*, *Churchill's People*.

**Radio:** *Bleak House*, *The Wide Brimmed Hat*, *All's Well That Ends Well*, *Fuente Ovejuna*, *Caritas*.

CHARMIAN HOARE

*Dialect Coach*

**Theatre:** *All My Sons* and *Speed the Plow* (Theatre on the Lake, Keswick); *The Country Girl* (Greenwich Theatre); *The Women of Troy* (RNT); *Street Scene*, *Mahagonny* (ENO); *Love Life* (Opera North); *The Daughter-in-Law* (Theatr Clwyd); *Vieux Carré* (Nottingham Playhouse); *The Strip* (Royal Court); *Twelve Angry Men* (Bristol Old Vic).

**RSC:** *The Wizard of Oz*, *Kiss Me Kate*, *Two Shakespearean Actors*. Voice Coach in Stratford 1991-92. Dialect Coach for *Misha's Party*, *King Baby*, *Travesties*, *Unfinished Business*, *The Venetian Twins*, *Elgar's Rondo*, *New England*, *After Easter*, *Pentecost*, *A Patriot for Me*, *Slaughter City*, *The Devil is an Ass*, *The Taming of the Shrew*, *The Relapse*, *As You Like It*, *The Herbal Bed*, *Camino Real*, *Henry VIII*, *Cymbeline*, *Bartholomew Fair*, *The Merchant of Venice*, *Shadows*, *Talk of the City*, *Bad Weather*, *Richard III*, *The School for Scandal*, *Troilus and Cressida*, *A Month in the Country*, *The Winter's Tale*, *A Warwickshire Testimony*, *The Comedy of Errors*, *The Rivals*, *The Secret Garden*, *A Russian in the Woods*, *The Prisoner's Dilemma*, *Brixton Stories*, *Alice in Wonderland*, *Desire Under the Elms* (TOP Assistant Director's Project 2001), *The Winter's Tale*, *The Tempest*, *Pericles*.

**Film:** *The Butcher Boy*, *Othello*, *An Ideal Husband*.

CHUK IWUJI

*Tullus Aufidius/Fenton*

**Trained:** Yale University, University of Milwaukee, Wisconsin.

**Theatre:** *The Bacchae* (RNT). Work in the US: Florizel in *The Winter's Tale*, Albany in *King Lear*, *Much Ado About Nothing*, Hippolytus in *Phèdre* (American Players Theatre); Edmund in *King Lear*, title role in *Tartuffe*, Achilles in *The Greeks Part 1*, Theoclymenus in *The Greeks Part 2*, Mr. Webb in *Our Town*, Oliver in *The Art of Success*, *Hot Wind From the South* (UWM, PTPP); title role in *Becket*, title role in *Othello*, Mortimer in *Edward II* (Yale University); *Moll Flanders* (Renaissance Theatre); *Indiscretions* (Theatre X). Also *Passage In Purgatory* (Shanghai Theatre Academy).

**RSC:** Cornelius in *Hamlet*, Soothsayer in *Julius Caesar*. Prince Reinero in *Madness in Valencia* (TOP Project 2001). RSC Fringe: Errol Philander in *Statements After an Arrest*.

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KIERON JECCHINIS

*Titus Lartius/Pistol*

**Trained:** RADA.

**Theatre:** Wilson in *The Front Page* (Chichester Festival Theatre); Howard/Stanley in *Death of a Salesman*, Major Arnold in *Taking Sides* (Library Theatre, Manchester); *And Nothing But the Truth* (VtoI Dance Co tour); Mercutio in *Romeo and Juliet* (Nottingham Playhouse); Tom in *The Stickwife* (Gate/Glasgow Mayfest)); Laertes in *Hamlet* (Bolton Octagon); Romeo in *Romeo and Juliet* (Hornchurch); Judd in *Another Country* (Westcliff); Brutus in *Julius Caesar* (Maison Bertaux); title role in *Hamlet* (Globe Theatre Group tour of Poland); Jaques in *As You Like It* (Stafford Festival); Puck in *A Midsummer Night's Dream*, Lavache in *All's Well that Ends Well* (Stratford Ontario), Edmund in *King Lear* (Vancouver); Jake Quinn in *Stones in His Pockets* (Warsaw).

**Work in London:** Father Bourette in *900 Oneonta* (Old Vic/Ambassadors).

**RSC:** Debut season.

**TV:** *In Suspicious Circumstances*, *Poirot*, *Space Precinct*, *Cromwell*, *Brass Eye*.

**Film:** *Full Metal Jacket*, *Empire of the Sun*, *Bonhoeffer*, *Murder Story*.

RACHEL KAVANAUGH

*Director* (Merry Wives)

**Studied:** Manchester University.

**Theatre:** For the Open Air Theatre, Regent's Park: *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*, *Love's Labour's Lost* (Whatsonstage.com Award for Best Shakespearean Production 2001), *As You Like It*, *The Mona Lisa Mystery*, *Kids of Sherwood*, *Kids of the Wild West*. Other work: *A View from the Bridge* (Greenwich Theatre); *Eva Peron*, *Timesneeze*, *The Walls*, *Saigon Rose*, *Who Was Hilary Machonochie?* (Orange Tree Theatre); *A Small Family Business* (Chichester Festival Theatre); *Guys and Dolls* (Crucible Sheffield); *The Lady in the Van* (Birmingham Rep), *Romeo and Juliet* (Shakespeare Theatre, Washington DC). Associate Director: *Art* (West End, Broadway, two UK tours, Sydney).

**RSC:** Assistant Director: *Twelfth Night*, *Henry V*, *The Wives' Excuse*, *Measure for Measure*, *A Patriot for Me*.

**Director:** *Redskin*, *Alice in Wonderland*.

ADAM KAY

*Citizen/Herald/Servingman/Slender*

**Trained:** Welsh College of /Music and Drama.

**Theatre:** *Red Noses* (Oxford Playhouse); *Peer Gynt* (Sherman Theatre Cardiff); *As You Like It* (Heartbreak Productions tour); *The Hound of the Baskervilles*, *How the Other Half Loves*, *The Ugly Duckling* (Duke's Theatre, Lancaster). Work in London: Oz in *Me and My Friend* (Orange Tree); Laertes in *Hamlet* (Attic Theatre), De Flores in *The Changeling* (RNT William Poel Festival), *Sleeping Beauty* (London Bubble).

**RSC:** *Statements After an Arrest* (Fringe), *Desire Under the Elms* (Asst Directors' Project); Reynaldo in *Hamlet*, Antony's Servant in *Julius Caesar*.

**TV:** *Saving Time*.

**Film:** *The Letter*.

**Radio:** *Mr. Merriman*.

HARTLEY T A KEMP

*Lighting Designer*

**Theatre:** *Mrs. Warren's Profession* (Peter Hall Co, Strand); *The York Realist* (English Touring Theatre and Royal Court); *Passion Play*, *Good* (Donmar Warehouse); *As You Like It* (Sheffield Crucible and Lyric Hammersmith); *The Tempest*, *Original Sin*, *Don Juan*, *The Country Wife*, *A View from the Bridge*, *Twelfth Night* (Sheffield Crucible), *Queuing for Everest* (Sheffield Crucible Studio); *The Doctor's Dilemma* (Almeida and tour), *Tongue of the Bird*, *Certain Young Men* (Almeida); *Treehouses* (Northcott, Exeter); *Fifty Revolutions* (Oxford Stage Company at the Whitehall); *Dealer's Choice* (West Yorkshire Playhouse and also for Theatr Clwyd); *No Sweat* (Birmingham Rep Studio); *Faith* (Royal Court Upstairs); *The Disputation*, *The Queen of Spades*, *I* (New End); *Thieves Like Us*, *In the Jungle of Cities*, *Rosmersholm*, *Seascape with Sharks*, *Dancer* (Southwark Playhouse); *The Golem* (Bridewell); *A Week with Tony* (Finborough); *When Did You Last See My Mother?* (BAC).

**RSC:** *The Merchant of Venice*.

**Opera:** *A Masked Ball* (Northern Opera); *M. Butterfly*, *Martha*, *The Barber of Seville*, *Carmen* (Castleward Opera, Castleward and Belfast), *La Sonnambula* (Castleward Opera, Castleward); *Mary Seacole* (Gyenyame, ROH Linbury Theatre); *Oreste and Oresteia* (English Bach Festival, ROH Linbury Theatre); *Iris* (Opera Holland Park); *Die Fledermaus* (London City Opera, Chichester Festival Theatre and tour); *The*

*Promise* (QEH and Staines); *The Marriage of Figaro* (QEH and tour).

**Musicals:** *Showboat*, *West Side Story* (Tiroler Landestheater, Innsbruck); *Dorian* (Arts Theatre); *Jesus Christ Superstar* (Theatre Royal, Hanley); *Assassins*, *Sweet Lorraine* (Old Fire Station, Oxford); *The Happy Prince* (tour).

**Other:** Artistic director of C venues at the Edinburgh Festival.

#### DAVID KILLICK

*Cominius/Justice Shallow*

**Theatre:** Ratty in *The Wind in the Willows* (Birmingham Rep). Work at Oldham, Leatherhead, Watford, Newcastle, Manchester, Birmingham, Edinburgh, Leeds and Sheffield including Bolingbroke in *Richard II*, Buckingham in *Richard III*, title role in *Hadrian VII*, Felix in *The Odd Couple*, Lucio in *Measure for Measure*, Charles in *The Staircase*, George in *Who's Afraid of Virginia Woolf?*, Basilio in *Life is a Dream*, Mr. Spettigue in *Charley's Aunt*. Tours abroad: *The Bed Before Yesterday*, *Double Edge* (Far East). Tours UK: Judge Brack in *Hedda Gabler* (English Touring Company), Milo in *Sleuth*, Jonathan Harker in *Dracula*. Work in London: Albert in *Neverland* (Royal Court Upstairs); *The Adventures of Huckleberry Finn* (Greenwich); Captain Lancey in *Translations* (Donmar Warehouse); Gordon Chapel in *A Going Concern* (Hampstead); British Ambassador in *The King and I*, Ozzie Babcon in *Irene*, Robert in *Last of Mrs. Cheyney*.

**RSC:** Popilius Lena in *Julius Caesar*, First Gentleman in *Measure for Measure*, Parson Will-Do in *A New Way to Pay Old Debts*, Soldier in *Life is a Dream*, De Cerisee in *The Devils*, George Farrant in *Waste* (also West End), Frank in *The Art of Success*, Ricardo in *Worlds Apart*, Ross in *Macbeth*, The General in *Sarcophagus*, Pembroke/Sir John Hainault in *Edward II*, Don Diego in *The Last Days of Don Juan*, Boyet in *Love's Labour's Lost*, Solinus/Dr. Pinch in *The Comedy of Errors* (RSC/RI Tour), Aslak/Troll King in *Peer Gynt*, Cominius in *Coriolanus*, Provost in *Measure for Measure*, Stanley in *Richard III* (also West End), *A Servant to Two Masters* (also West End), Duke of York in *Richard II*, Archbishop of York in *Henry IV*.

**TV:** *UFO*, *No Place Like Home*, *Terry and June*, *The Barrington Affair*, *Home Cooking*, *Death of a Son*, *Lovejoy*, *A Touch of Frost*, *Not Even God Is Wise Enough*, *Do the Right Thing*, *Moving Story*, *The Famous*

*Five*, *True Tilda*, *The Bill*, *Rough Justice*, *Shelley*, *Midsomer Murders*, *Without Motive*.

**Film:** *A Bridge Too Far*, *Bye Bye Baby*, *The Grotesque*, *Mojo*.

**Radio:** *Schools Broadcasting*.

**Opera:** Egeus in *The Fairy Queen* (Aix-en-Provence).

#### TERRY KING

*Fights*

**Theatre:** *Macbeth* (Thelma Holt), *The Riot*, *King Lear*, *The Murderers*, *Fool for Love* (RNT); *Oleanna*, *Search and Destroy*, *Sore Throats* (Royal Court); *Saturday Night Fever* (Palladium); *Othello*, *Hamlet*, *Romeo and Juliet* (Bristol Old Vic).

**RSC:** *Hamlet* (NatWest tour 1987), *Pericles*, *Singer*, *Troilus and Cressida*, *As You Like It*, *Richard III*, *Julius Caesar*, *Henry V*, *The Broken Heart*, *Measure for Measure*, *Pentecost*, *The Park*, *Son of Man*, *A Patriot for Me*, *La Nuit de Valognes*, *Woyzeck*, *Slaughter City*, *Twelfth Night*, *Romeo and Juliet*, *The Devil is an Ass*, *As You Like It*, *The White Devil*, *Macbeth*, *The Herbal Bed*, *Troilus and Cressida*, *Much Ado About Nothing*, *Cymbeline*, *Camino*



*Real, Romeo and Juliet, Twelfth Night, Roberto Zucco, Bartholomew Fair, Measure for Measure, Bad Weather, Troilus and Cressida, A Midsummer Night's Dream, Othello, Oroonoko, Timon of Athens, The Taming of the Shrew, Macbeth, As You Like It, The Rivals, Richard II, The Comedy of Errors, Henry IV, Romeo and Juliet, The Lieutenant of Inishmore, Jubilee, Julius Caesar, The Tempest, Antony and Cleopatra, Edward III, Eastward Ho, The Roman Actor, The Island Princess, The Malcontent.* Opera: *Otello* (WNO), *Porgy and Bess* (Glyndebourne), *West Side Story* (York), *Carmen* (ENO).

**TV:** *Fell Tiger, A Kind of Innocence, A Fatal Inversion, The Bill, EastEnders, Measure for Measure, Casualty, The Widowing of Mrs. Holroyd, Death of a Salesman.*

#### SCARLETT MACKMIN

*Movement* (Merry Wives)

**Trained:** Martha Graham School, Laban Centre for Movement and Dance.

**Dance:** Performer and resident choreographer at the Flynn Theatre in Vermont, with Luminious Dance Company in London, and for five years was Head of Movement at Lewisham College Drama Department.

**Theatre:** *The Tempest* (Sheffield Crucible); *Privates on Parade* (Donmar Warehouse, Olivier Award nomination); *Up on the Roof* (Minerva Theatre, Chichester); *In Flame* (Bush Theatre and New Ambassadors); *The Arbor* (Sheffield Crucible); *Airswimming* (Battersea Arts Centre and tour); *Fashioning 1996* (Islington Design Centre).

**Film:** *Chocolat, The Last Minute, Miss Julie.*

#### TOM MANNION

*Sicinius Velutus/Frank Ford*

**Trained:** RSAMD.

**Theatre:** *American Bagpipes, The Brothers Karamazov, The Philadelphia Story, Experiment with an Air Pump* (Royal Exchange), *Prickly Heat* (Traverse), *Oedipus Tyrannos, Oleana*, (Royal Lyceum, Edinburgh). Work in London: *Cyrano de Bergerac, The Storm* (Almeida), *Two Gentlemen of Verona, A Midsummer Night's Dream, Bartholomew Fair, Much Ado About Nothing* (Regent's Park), *An Enemy of the People* (Young Vic), *Rutherford and Son, The Ends of the Earth* (RNT), *The Threepenny Opera* (Donmar Warehouse), *Shining Souls* (Old Vic), *Art, Closer* (West End).

**RSC:** Lennox/Banquo in *Macbeth*, Captain in *King Lear*, Captain in *The Tempest*, Eros in *Antony and Cleopatra*, title role in *The Body*, Lafayette in *Soft Cops*, Wilhelm in *Custom of the Country*, Farmer's Son in *Lear*, 2nd Watch in *Much Ado About Nothing*, Christian in *Cyrano de Bergerac*, Nils in *Philistines*, The Man in *Mary After the Queen*, Cassio in *Othello*, Carter in *Melons*, Alex in *Mephisto*, Desmoulin in *The Danton Affair*, Bosola in *The Duchess of Malfi*, Mark Antony in *Julius Caesar*, Francis Chappell in *Night of the Soul*.

**TV:** *The Lady's Not for Burning, Taggart, Brookside, Up the Garden Path, Not Waving But Drowning, Coogan's Run, Cadfael, Holby City, The Cazalets, Red Cap.*

**Film:** *Croupier, Beautiful Creatures, Iris.*

**Radio:** *Macbeth, Insignificance, Birdsong.*

#### LORNA MARSHALL

*Movement* (Coriolanus)

**Trained:** Jacques LeCoq and Etienne Decroux in Paris and then studied the Japanese theatre forms of Noh, Kabuki and Butoh. Worked in a variety of styles ranging from classical drama to physical theatre, circus and opera, with companies such as Shared Experience, Theatre de Complicite, the RNT and the Opera de Rouen. **Other:** Teaches at RADA and Webber Douglas, and has an ongoing professional collaboration with Yoshi Oida from Peter Brook's company, with whom she has produced two books. Her own book on physical expression, *The Body Speaks*, was published by Methuen Drama in 2001.

**Awards:** AHRB/Daiwa Anglo-Japanese Foundation Research Fellowship, based at Loughborough University.

#### CIARAN MCINTYRE

*Volscian Senator/Citizen/Bardolph*

**Trained:** University of Exeter.

**Theatre:** *The Head of Red O'Brien* (Bewley's Café Theatre, Dublin Fringe Festival 2001, nominated Best Actor), *Women in Arms* (Storytellers Theatre Co, Dublin), *The Fourth Wise Man* (The Ark, Dublin); *White Woman Street* (Meridian Theatre, Co. Cork); *The Playboy of the Western World, The Hairy Ape* (Bristol Old Vic); *The Wedding* (Belgradë, Coventry); *Dancing* (Coventry); *Dancing at Lughnasa* (tour); *Waiting for Godot* (Contact, Manchester); *The Government Inspector* (Sheffield Crucible). Work in London: *The Weavers* (Gate); *Twelfth Night* (Peter Hall Co., Playhouse).



**RSC:** *The Seagull, The Taming of the Shrew, A Jovial Crew, All's Well That Ends Well.*

**TV:** *Hippies, Comedy Nation, Birds of a Feather, Taking Issue, 999, Silent Witness, Absolutely Fabulous, Deadly Crack, Dispatches, The Bill, Confessional.*

PETER MCKINTOSH

*Designer (Merry Wives)*

**Theatre:** *Romeo and Juliet* (Washington DC), *Honk!*

(Olivier Theatre RNT, UK tour, Boston, Chicago, Tokyo and Singapore), *Divas at the Donmar* (Donmar Warehouse), *Boston Marriage* (Donmar Warehouse and New Ambassadors), *Guys and Dolls* (Crucible Theatre, Sheffield), *The Comedy of Errors, Half a Sixpence* (West Yorkshire Playhouse), *Strangers on a Train* (UK tour), *Pal Joey* (Chichester Festival Theatre), *Five Kinds of Silence* (Lyric Hammersmith), *Widowers' Houses* (Cottesloe, RNT), *Demons and Dybbuks* (Young Vic Theatre), *Buried Alive, The Black Dahlia, Demons and Dybbuks, The Cherry Orchard* (Method and Madness, UK tour).

**RSC:** *Pericles, Alice in Wonderland.*

**Opera:** World première of *The Handmaid's Tale* (Royal Danish Opera, Copenhagen), *The Marriage of Figaro, L'Elisir d'Amore* (Mid Wales Opera), *The Barber of Seville, Betly/I Pagliacci* (Holland Park Opera).

**Forthcoming projects:** *The Handmaid's Tale* (ENO)

**Dance:** *Cut to the Chase* (English National Ballet).

ALASDAIR MONTEITH

*Martial Arts (Coriolanus)*

**Training:** Martial arts since 1980, trains regularly in both China and Malaysia. Gymnastics coach, spent six years at the Hillingdon School of Gymnastics at South Ruislip, where he trained many stunt performers in techniques of tight-rope, trapeze, high falling and associated skills for work in film and theatre.

**Competition:** International Wushu (kung fu) Championships, winning gold and silver in the Chin Woo Wushu World Championships in Kuala Lumpur in 1991, the silver medal in China in 1992, and in 1994 silver and bronze in the Beijing Wushu Institute's International Competition. Represented Great Britain in the 1995 Third World Wushu Championships in Baltimore, this year's Chin Woo World Championships took nine gold and two silver medals.

**Film/Theatre/TV:** Sword Trainer on *Tomb Raider*, Martial Art Trainer on *Shanghai Knights*, Wushu/Fight

Choreographer on *Monkey* at the Young Vic and Wushu Choreographer for the BBC's promotional ads.

**Other:** Founder of the British Institute of Chinese Martial Arts, which he has been running since 1994.

KARL MORGAN

*Servingman/Officer/Lieutenant/Peter Simple*

**Trained:** Actors' Centre and Everyman Youth Theatre, Liverpool.

**Theatre:** *A Midsummer Night's Dream* (Belgrade, Coventry); *Godspell* (Chichester Festival Theatre); *Fiddler on the Roof* (Chester Gateway). Work in London: *Spin* (RNT workshop), Coot in *Skellig*, Speed/Lucetta in *The Two Gentlemen of Verona*, Oh What a Lovely War (also Roundhouse), Hot Horse Herbie in *Guys and Dolls* (RNT).

**RSC:** Debut season.

**TV:** *Mersey Beat, City Central, Peak Practice, The House Next Door, Wilfred.*

**Film:** *Babes in the Wood.*

JAMES O'DONNELL

*Citizen/Servingman/Officer/John Rugby*

**Trained:** Guildhall.

**Theatre:** Peter in *The Diary of Anne Frank* (Wolsey Theatre Ipswich); Scrub in *The Beaux Stratagem* (Wimbledon Open Air Theatre); Alex in *A Clockwork Orange* (European tour).

**RSC:** Guildenstern in *Hamlet*, Elf in *The Night Before Christmas* (Asst. Directors' Projects); Ostler/Messenger/Servant in *Henry IV Part 1*, Page in *Henry IV Part 2*, Boy in *Henry V* (Ian Charleson Award nomination for The Histories season).

**TV:** *Monster TV, The World at Their Feet, Teddy Bears.* Film: *Elizabeth.*

**Other:** Several readings of rarely-seen plays at Shakespeare's Globe.

BRUCE O'NEIL

*Music Director*

**Trained:** Birmingham Conservatoire, Guildhall School of Music and Drama, National Opera Studio.

**Theatre:** *Sweeney Todd, Carmen, The Magic Flute* (New Victoria Theatre, Newcastle-Under-Lyme); *City of Angels, Assassins* (Welsh College of Music and Drama). Composer: *Bats, Uncle Vanya* (Royal Exchange Theatre). Keyboard: *The Car Man* (Old Vic).

**Radio:** Musician: Chameleon Chamber group, recording

the Poulenc Sextet for the *Ensemble* program, broadcast live from the Royal Albert Hall, performing Berlin cabaret songs with Mecklenburgh Opera at the Proms, The Red Lemon Electric Blues Band, in session on the Paul Jones Show, and has appeared with them at the Cork International Jazz Festival and as the support act for the Chuck Berry UK tour.

**RSC:** *Antony and Cleopatra, Much Ado About Nothing, The Winter's Tale.*

**Other:** Performed cabaret extensively with the singer Morag McLaren at the Edinburgh Fringe, Jermyn Street Theatre and Pizza On the Park, and they have recorded two CDs; the most recent a compilation of songs with lyrics by Dorothy Fields entitled *Nobody Does It Like Me.*

#### SAMANTHA POTTER

*Assistant Director (Merry Wives)*

**Theatre:** Director: *Romeo and Juliet* (workshop, Young Vic); *Sparkleshark* (NHEHS); *Don Juan Comes Back from the War, Hamlet II: Prince of Jutland* (Courtyard Theatre); *Crash Blind* (Edinburgh Festival). Assistant Director: *Journey to the West* (Tara Arts); *Be My Baby, The Station* (Soho Theatre); *In the Bleak Midwinter* (Eastern Angles).

**RSC:** *The Prisoner's Dilemma.*

#### PATRICK ROMER

*Roman Senator/Host of the Garter*

**Trained:** Rose Bruford.

**Theatre:** *The Cid, Twelfth Night* (Cheek by Jowl); *Of Mice and Men* (Belgrade, Coventry); *A Streetcar Named Desire* (Lyric, Belfast); *An Englishman's Home* (Library Theatre, Manchester); *Arms and the Man, An Inspector Calls* (Byre, St. Andrews). Also over 60 productions at the Northcott, Exeter: *Shylock in The Merchant of Venice*, Polixenes in *The Winter's Tale*, Kent in *King Lear*, Sir Andrew Aguecheek in *Twelfth Night, Amadeus, A Passionate Woman, Northanger Abbey, Hay Fever, Bent, Rosencrantz and Guildenstern Are Dead, Noises Off, To Kill a Mockingbird, What the Butler Saw, Outside Edge, Charley's Aunt*. Work in London: *An Enemy of the People, Peter Pan* (RNT); *La Cava* (West End); *Mirita* (Finborough); *The Tailor Made Man* (Cockpit).

**RSC:** Debut season.

**TV:** *The Project, Casualty, Wycliffe, Rebecca, DDU, Frenchman's Creek, The Vet.*

**Film:** *The World Is Not Enough.*

#### LUCY TREGEAR

*Citizen/Mistress Page*

**Trained:** Read English at Oxford University.

**Theatre:** Mary in *The Memory of Water* (Library Theatre, Manchester); Titania/Hippolyta in *A Midsummer Night's Dream* (Northcott, Exeter); Viola in *Twelfth Night*, Isabella in *Measure for Measure* (US tours); *The Maitlands*, Flora in *Flora, The Red Menace, Portrait of a Woman, Low Flying Aircraft*, Mrs. Fainall in *The Way of the World, Court in the Act, Lips Together Teeth Apart* (Orange Tree); *Up On the Roof* (Mercury, Colchester); Olga in *Three Sisters* (Chichester Festival Theatre); *Summer Lightning* (Harrogate); Katherine in *The Taming of the Shrew*, Glinda in *The Wizard of Oz* (Dukes Theatre, Lancaster); Alexandra Giddens in *The Little Foxes*, Anya in *The Cherry Orchard*; Cleomenes/Dorcas in *The Winter's Tale* (Manchester, Royal Exchange); Dawn in *Lady Betty* (Cheek by Jowl); Lucius the Painter in *Timon of Athens* (Red Shift); Lady Macbeth in *Macbeth* (British Council tour of Kenya). Work in London: Honoria Glossop in *By Jeeves* (Stephen Joseph Theatre, Scarborough and West End); *The Beggar's New Clothes* (Cockpit).

**RSC:** *High Brave Boy* (RSC Festival); Lucetta and Ursula in *The Two Gentlemen of Verona* (also tour and West End), Weaver in *The Virtuoso*, Isabel Motley in *A Woman Killed With Kindness.*

**TV:** *Family Affairs, Peak Practice, Between the Lines.*

**Radio:** *Heads, Early Morning, Let Me Help, Patricia's Progress, Here.*

#### HANNAH YOUNG

*Virgilia/Anne Page*

**Theatre:** Moll in *A Chaste Maid in Cheapside* (Almeida tour); Emilie in *Les Liaisons Dangereuses* (Liverpool Playhouse); *The Swell* (Croydon Warehouse); *The Stringless Marionette* (Orange Tree); *Climbing the Walls* (Northcott Theatre, Exeter). Work in London: Peaseblossom in *A Midsummer Night's Dream* (West End); Cecily in *The Importance of Being Earnest* (Deptford Albany, Lewisham Studio Theatre); *The Fear of God* (Pleasance Theatre); *Egg!* (Lyric Hammersmith); *Queer Dorset Bastard* (Camden Etcetera Theatre).

**RSC:** Unicorn in *The Lion, the Witch and the Wardrobe.*

**TV:** *Waking the Dead, The Moving Experience, News Night.*

**Film:** *Alan's Breakfast.*

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## UNDERSTUDIES

**Kate Best** *Volumnia/Valeria/Mistress Page/  
Mistress Quickly*

**Richard Copestake** *Sicinius Velutus/George Page/  
Frank Ford*

**Lindsey Fawcett** *Virgilia/Gentlewoman/  
Anne Page/John Rugby*

**Michael Gardiner** *Menenius/1st Roman Senator*

**Chuk Iwuji** *Caius Martius/Dr. Caius/Robert*

**Kieron Jecchinis** *Tullus Aufidius/Host/Sir Hugh Evans*

**Adam Kay** *Junius Brutus/Fenton/John*

**Ciaran McIntyre** *Cominius/Sir John Falstaff*

**Karl Morgan** *Titus Lartius/Watch/Bardolph*

**James O'Donnell** *Citizens/Lieutenant/Herald/  
Slender/Nym/Simple/Pistol*

**Patrick Romer** *1st and 2nd Volscian Senators/Shallow*

**Hannah Young** *1st Citizen/Servingmen/Officer/  
Mistress Ford/Robin*

## Production Acknowledgements for *The Merry Wives of Windsor*

Scenery, painting, properties, costumes, hats, wigs and make-up by RST Workshops, Stratford-upon-Avon. Additional costumes realized by Sarah Campbell, Charles Hanrahan, Alan Selzer, Sue Meyer, Miranda Curran, Trevor Collins, Robert Allsopp. Dyeing and breaking-down by Nicola Killeen Textiles and RSC Dye Dept. Assistant Costume Supervisor Hannah Trickett. Special thanks to Saratoga Trunk and to The Components Company. Fights directed by Terry King. Casting Coordinator Gemma Hancock. Assistant to the Designer David Farley. Thanks to Torquil Home. Production Photographer Manuel Harlan.

## Production Acknowledgements for *Coriolanus*

Scenery, painting, properties, armor, costumes, wigs and make-up by RST Workshops, Stratford-upon-Avon. Casting Coordinator Gemma Hancock. Assistant to the Designer David Farley. Body preparation by Jonathan Monks. Thanks to The Components Company. Thanks to Torquil Home. Production Photographer Manuel Harlan.

## For *The Merry Wives of Windsor* and *Coriolanus* in the US

Ian Fraser, *Stage Technician*

David Williams, *Stage Technician*

Sara Lunn, *Lighting Technician*

Rebecca Stoddart, *Lighting Technician*

Linda Hood, *Wardrobe Mistress*

Sindy Horvath, *Wigs Mistress*

Delfina Angiolini, *Wardrobe/Wigs Mistress*

Steve Mayo, *Sound Engineer*

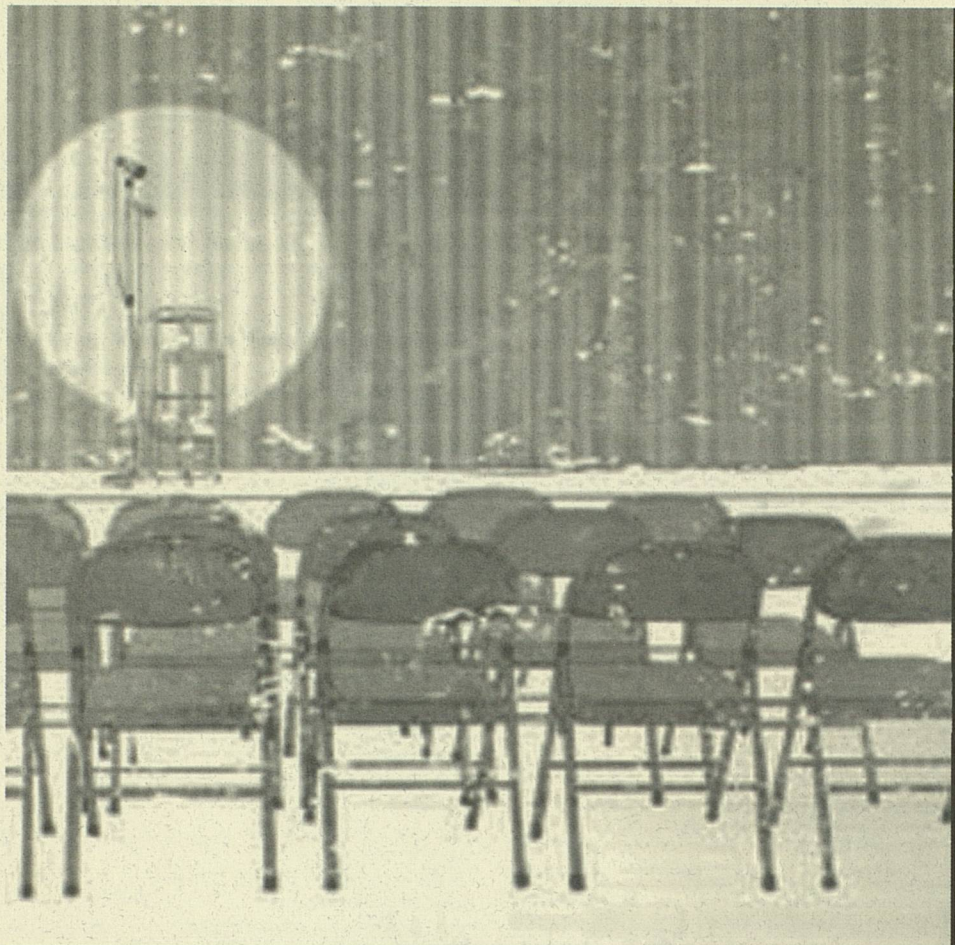
Rebecca Watts, *Tour Production Manager*

Richard Howey, *Origination Production Manager*

Nada Zakula, *Publicist*

Clare Venables, Virginia Grainger and Trevelyan Wright, *Education*

Christine Orsman, *Project Assistant*



## SCHOOL OF THE ARTS

COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK

Bruce W. Ferguson, Dean

Dan Kleinman, Chair - Film

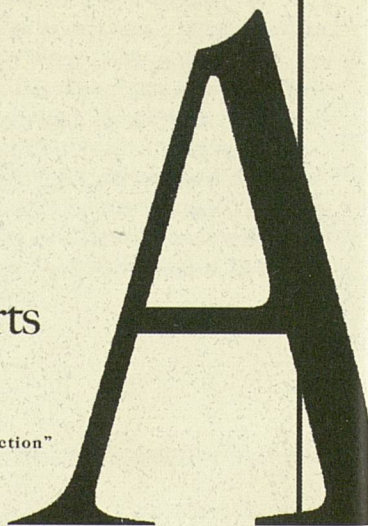
Kristin Linklater, Chair - Theatre

Jon Kessler, Chair - Visual Arts

Alan Ziegler, Chair - Writing

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Image [detail]: Kevin Zucker "The Highest Place for Miles in Any Direction"  
54" by 72", acrylic, ink-jet transfers, enamel/canvas 2001  
Private Collection Courtesy of Mary Boone Gallery, New York



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# Biographies

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for *Midnight's Children*

**RAVI AUJLA**

*Hanif/Shri Ramram Seth/ Policeman/Ayooba Baloch*

**Trained:** Birmingham School of Speech and Drama.

**Theatre:** *Unsuitable Girls* (Leicester Haymarket); *River on Fire* (Kali Theatre and tour); *Lysander in A Midsummer Night's Dream* (Shakespeare Link tour to Beirut).

Work in London: *The Magic Box* (Tricycle and tour); *The Colour of Justice* (RNT/Tricycle and UK tour); *Dilip in Indian Ink* (Aldwych); *Malik Mir in Wicked Year* (RNT); *Untouchables* (Riverside).

**RSC:** Debut season.

**TV:** *Casualty, Family Affairs, Peak Practice, The Bill, El Dorado, Family Pride, The Specials, Capital City, Shelley.*

**Film:** *The Family Business, Jinnah, London.*

**ANTONY BUNSEE**

*Taj/Announcer/Lifafa Das/House/Manager/Eyeslice/Desmukh*

**Born:** London.

**Theatre:** Capulet in *Romeo and Juliet* (Leicester Haymarket); Oberon in *A Midsummer Night's Dream* (New Victoria, Stoke); Friar Lawrence in *Romeo and Juliet* (Belgrade, Coventry); title role in *Othello* (Oxford Union); Robin in *Fashion* (Library Theatre, Manchester); Antipholus of Ephesus in *The Comedy of Errors*, *Vindice in The Revenger's Tragedy* (Bolton Octagon); Creon in *Oedipus* (Birmingham Rep). Work in London: *Homebody/Kabul* (Cheek by Jowl/Young Vic); *Jumping on My Shadow, Skin Into Rainbows* (Theatre Centre); *Aurungzebe* (RNT Studio). Tours UK: *Hamidullah in A Passage to India* (Shared Experience); Bottom in *Bottom's Dream*, Puck in *A Midsummer Night's Dream* (Tara Arts); *Khlestakov in The Government Inspector* (BAC and tour).

**RSC:** *Beggar/Lawyer/Usher in A Jovial Crew, Proteus in The Odyssey, Median Lord/ King of Fez/King of Trebizon in Tamburlaine the Great, Francis Poley in The School of Night.*

**TV:** *Rockcliffe's Babies, The Bill.*

**Film:** *Cleopatra.*

**Radio:** *Nadir, Westway, Worlds Alive!, The Dream of Tipu Sultan, Stories and Rhymes.*

**PUSHPINDER CHANI**

*Mr. Ibrahim/Joe D'Costa/ Postman/Shahed Dar*

**Trained:** Birmingham School of Speech and Drama, Birmingham Theatre School and Carlton TV Workshop.

**Theatre:** Jay/Bharat in *Made in India* (Leicester Haymarket Studio); *Skeletons, The Substitute, A Brother's Love, Blissful Ignorance, Love at First Sight, Brummies Does Weymouth, Adoption, The Party* (Birmingham Rep); *Holding the Baby* (Catalyst); *Lost, Look in the Book Asim* (Language Alive); *Flying Colours, All in Together, Chori Chori* (Women and Theatre); *Rabbits, Respect, Citizen Kim* (Speakeasy Theatre); *Monkey Magic* (Midlands Arts Centre). Work in London: *Tansen/Swami in Baiju Bawra* (Stratford East); Prem in *Fourteen Songs, Two Weddings and a Funeral* (Tamasha Theatre Co).

**RSC:** Debut season.

**TV:** *Cross My Heart, Crimewatch, Brum Series 3, Airport, Barbara, Locksmith, Boon 3.*

**Film:** *Anita and Me, Fantasy Movies.*

**KAMMY DARWEISH**

*Dr. Nartiker/Ghani/Lawyer/Commander Sabarmati/Fat Perce Fishwala/Pakistani C in C/Assassin/Fat Man*

**Trained:** Arts Educational Schools.

**Theatre:** *Dance Like a Man* (Tara Arts); *Conduct Unbecoming* (Armada Productions); *Julius Caesar, Woyzeck* (Bristol Old Vic); Oberon in *A Midsummer Night's Dream, Pygmalion* (T49 Theatre Group). Work in London: *Peer Gynt* (RNT); *The Merchant of Venice* (Peter Hall Co); *Blood* (rehearsed reading, Royal Court).

**Tours:** *Hiawatha, Paris in Romeo and Juliet* (Far East tour); *The Snow Queen, Don't Drink the Water.*

**RSC:** Debut season.

**TV:** *Spooks, White Teeth, EastEnders, Murder in Mind, The Bill, London's Burning, The Glass, Comedy Nation, The Crusades.*

**Radio:** *Romantic Fiction, The Dream of Sultan Tipu, Rama and Seeta.*

MENEKA DAS

Amina

**Born:** India.

**Trained:** Lee Strasberg Institute, London.

**Theatre:** *Voyeurz* (Whitehall); *Hamari Kahani* (Stratford East); Pooja in *Fourteen Songs, Two Weddings and a Funeral* (Lyric Hammersmith)

**RSC:** Debut season.

**TV:** *Eskede Poona* (Norway), *Firm Friends 2, It Might Be You*, live shows with Spellbound.

**Film:** *The Audition, Wapping, Little Box of Sweets* (forthcoming).

**Recording:** With her "Sister Duo" Spellbound and the Bombay Dub Orchestra.

JON DRISCOLL

Video Designer

**Theatre:** Cinematographer and Projection Director: *Our House: The Madness Musical* (Cambridge); *Up for Grabs* (Wyndham's). Projection Designer: *Godspell* (UK tour); *Life After George* (Duchess); *Blues Brothers Official Tribute 2002* (UK and European tour); *Closer* (Birmingham Rep); *Arthur* (Birmingham Royal Ballet); *Peer Gynt* (RNT); *God and Steven Hawking* (Bath Theatre Royal and tour); *Genoveva* (Opera North/Prague State Opera, UK tour); *Zoe* (Glyndebourne); *The Ha'penny Bridge* (Cork Opera House). Lighting Designer: *Eurydice* (Whitehall); *Cleo, Camping, Emanuelle and Dick* (RNT tour); *Orfeo* (Kent Opera tour); *Terminatrix* (RNT Studio); *Talking Heads* (Chichester and West End); *Sarrasine* (with Rick Fisher, Lyric Hammersmith); *Lady Into Fox* (Lyric Hammersmith, Sheffield Crucible and tour); *Trips to Ecstasy* (Riverside Studios); *Snoopy: The Musical* (Watermill, Newbury); *Promises Promises* (Bridewell); *Antigone/Little Creatures* (BAC); *The Labyrinth, The Dreamforest* (Turtle Key Arts Centre); *Independent State, True Colours, Beginnings and the First Years, The Star Spangled Girl* (Latchmere).

**TV and Film:** Director of Photography: *Mona, Family Futures, The Pulse of Tala, Death Drugs and the Body Builder, Acts of Kindness, Last Rumba in Rochdale, Dim Sum: A Little Bit of Heart, Boardroom, Revelations, Springtime in Antarctica, Martin's Project.*

NEIL D'SOUZA

*Dr. Bose/Nadir Khan/Sonny Ibrahim/Zia/Brigadier Najmuddin*

**Trained:** RADA.

**Theatre:** Hastings in *Richard III* (Leicester Haymarket); Ramdass in *A Little Princess* (Library Theatre, Manchester); Shylock in *The Merchant of Venice* (English Shakespeare Co). Work in London: Salario in *The Merchant of Venice*, Dr. Benedict in *The Honest Whore* (The Globe); *Skeleton* (Soho Theatre Co); *Staying On* (Theatre of Comedy).

**RSC:** Debut season.

**TV:** *The Bill, Happiness, Absolutely True, Back Up.*

**Film:** *Gateway to Heaven, Ganga Guest House, The Late Twentieth, My Sweet Home.*

**Radio:** *Goan Flame, The Red Oleander.*

**Writing:** *Five Beats to the Bar* for radio. Commissioned plays for Tricycle Theatre and a sitcom for BBC TV.

MALA GHEDIA

*Midget Queen/Pia/Masha Miovic/Seductress*

**Born:** Australia.

**Trained:** Webber Douglas.

**Theatre:** *Hijra* (West Yorks Playhouse); *Fourteen Songs, Two Weddings and a Funeral* (Tamasha Theatre Co tour); *Andromache, A Lie of the Mind, David Copperfield, Princess Jasmine.*

**RSC:** Debut season.

**TV:** *Home and Away.* TV Presenter in Australia.

**Film:** *I'm Just...*

**Radio:** *Burnt by the Wind*, hosted her own show, *Night Out.*

KULVINDER GHIR

*Dr. Aadam Aziz/Oily Quiff/Hairoil/CUTIA Soldier/Picture Singh*

**Trained:** London Studio Centre.

**Theatre:** Figaro in *The Marriage of Figaro*, Clown in *The Winter's Tale* (Royal Exchange Manchester); *Aladdin* (Bradford Alhambra); Ariel in *The Tempest, Strange Attractors, Orbit* in *Excess* (Contact Theatre, Manchester); Henry in *Who Shall Be Happy* (Mad Cow Productions/ Nottingham Playhouse); *Blue Helmet* (Incidental Theatre, Edinburgh Festival); Gurvinder in *Thatcher's Children* (Bristol Old Vic); Chatti in *The Gulf Between Us* (West Yorks Playhouse); Chisso in *Drink the Mercury* (Octagon, Bolton); Abel in *The Mystery Plays* (Crucible, Sheffield); *Torpedos in a Jacuzzi*

(Leeds Playhouse); Henry in *South Pacific* (Belgrade, Coventry). Work in London: Aakesh in *Uganda, Rajiv Gandhi in Blood* (Royal Court); Dilip Kumar in *The Waiting Room*; Chitti in *Hot Summer* (RNT), *The Caucasian Chalk Circle* (Theatre de Complicite/RNT); Sya in *I Miss My War* (Almeida); Paris in *Romeo and Juliet* (Albany); Ali in *Prometheus in Evin* (Young Vic).  
**RSC:** Debut season.

**TV:** *Food for Ravens, Holby City, Out of the Blue, Flight, Chef, The Real McCoy* (four series), *Margery and Gladys, Stages: Two Oranges and a Mango, Blood and Peaches, The Chief, Casualty, Body and Soul, True Crimes, GBH, Waterfront Beat* (two series), *A Sense of Guilt, Stolen, Albert Campion, Howards' Way, At Home with the Braithwaites, Goodness Gracious Me* (three series).

**Film:** *Rita Sue and Bob Too, Lucky Sunil, Northern Crescent, Light House Hill, Tomorrow La Scala, Solo Shuttle, Bend it Like Beckham.*

**Radio:** *It Won't Change My Life, Samsara, Goodness Gracious Me.*

**Other:** Co-wrote *Breath of Life, Dusky Warriors* (LWT Plays on Stage Award).

#### AILEEN GONSALVES

Assistant Director

**Trained:** Central School of Speech and Drama.

**Theatre:** As an Actor: Cordelia in *King Lear* (Orange Tree, Richmond); *One Night* (Stratford East); *Skeleton, Under 11s Showcase* (Soho Theatre Co); *Shakuntala* (Gate); *Visitation* (Royal Court); Nora in *A Doll's House* (Young Vic Studio); *Voices on the Wind* (RNT Studio).

**TV:** *Judge John Deed, Baby Father, Peak Practice, Armando Iannucci Show, The Bill, Holby City, Chambers, London's Burning, Roger Roger, Choices, Crucial Tales, Timebusters, Shakespeare's Sonnets.*

**Radio:** *Grandmothers, The Red Oleander.*

**Film:** *Such a Long Journey, Homicide, I Love My Mum.*

**Writing:** *Grandmothers* (radio).

**Directing:** Director: *Meri Khani* (Kali, Watermans); *Courting Disaster* (Lightning Ensemble, Soho Theatre); *A Bit of Love/What Do You Want* (Impulse Co, Tristan Bates Theatre). Assistant Director: *The Old Neighbourhood* (Impulse Co, Offstage).

#### ANJALI JAY

*Jamila/Seductress/Sari Woman*

**Trained:** Mahamaya School of Performance, India, and Laban Centre.

**Theatre:** *Ghostdancing* (Tamasha Theatre Co); Sita/Penelope in *A Ramayan Odyssey, Genesis* (Tara Arts); Angel/Anjali in *Mappa Mundi, Vesuvius* (Border Crossings); Scheherezade in *Arabian Nights* (Oxford Touring Co); *Dance Like a Man, Raktapushp* (Playpen); *Now and Then* (also directed, MCC Dramagroup).

**Dance:** Shobana Jayasingh Dance Company (1997/98 season).

**RSC:** Debut season.

**TV:** *The Inspector Lynley Mysteries.*

#### ALEXI KAYE CAMPBELL

*Brigadier Dyer/William Methwold/Catholic Priest/Zagallo/ENT Nurse/Pakistani Army Driver*

**Born:** Athens.

**Trained:** Webber Douglas.

**Theatre:** *Arcadia* (Salisbury); *The Seagull* (Northampton); *A Woman of No Importance* (Royal Exchange, Manchester); *The Norman Conquests* (Wolsey, Ipswich); *Much Ado About Nothing* (Ludlow Festival); *Twelfth Night* (Oxford Stage Company); *The School for Scandal* (Chichester); *A Midsummer Night's Dream* (Vienna); *Kes* (Théâtre de la Main d'Or, Paris). Work in London: *Tropical Tree* (Lyric Hammersmith); *Mad for Love* (Riverside Studios); Claudius in *Hamlet* (Theatre Museum); *Stealing the Scene* (Man in the Moon).

**RSC:** *The Hostage, Murder in the Cathedral, Elgar's Rondo, The Tempest, The Venetian Twins.*

**TV:** *As If, Poirot, Metropolis, A Touch of Frost, The Bill, Bugs IV, The Vanishing Man, Highlander.*

**Film:** *Possession.*

#### SHAHEEN KHAN

*Naseem/Reverend Mother/Lila Sabarmati*

**Theatre:** *Invisible Kids* (Contact, Manchester); *Borderline* (Nuffield, Southampton); *Kirti Sona and Ba* (Leicester Haymarket); *A Tainted Dawn* (Tamasha). Work in London: *The Little Clay Cart* (Arts Theatre); *Not the RSC Show* (Almeida); *House of the Sun* (Stratford East).

**RSC:** Debut season.

**TV:** *Love Match, Lovebirds, Old Flame, Boon, London's Burning, Tandoori Nights, The Other Side of the Mountain, Parosi Neighbours, Casualty, The Bill, My Sister Wife, Family Pride, Medics, Grange Hill, Not Even God is Wise*

*Enough, Man of the Month, Flight, Doctors, Holby City.*  
Film: *Partition, Sammy and Rosie Get Laid, Bhaji on the Beach, Captives, Hollow Reed, Tomorrow Never Dies, Bend It Like Beckham.*

**Radio:** *Girlies*, various short stories.

**Writing:** Co-writer, with Sudha Bhuchar. Radio: *Girlies* (three series, shortlisted for CRE award), *Dancing Girls of Lahore*. Theatre: *Balti Kings*. TV: *House Across the Street, Doctors*.

#### RANJIT KRISHNAMMA

*Maulvi Priest/Homi Catrack/Policeman/Glandy Keith Colaco/ENT Doctor/Farooq Rashid/Thin Man/Mian Abdullah*

**Born:** Isle of Wight.

**Trained:** Welsh College of Music and Drama

**Theatre:** Valentine in *Two Gentlemen of Verona*, Trufaldino in *A Servant of Two Masters, Knuckle, Shadow in the Glass, The Birds* (Sherman Theatre); Governor in *A Clockwork Orange* (Newcastle Playhouse); Krak in *The Castle*, Nietzsche's Madman in *The Darwin Project, The Mabinogion, The Duchess of Malfi, Bound East for Cardiff, In Dusseldorf and Nebraska* (Moving Being Theatre Co); Ned Reed in *Easy Prey* (Avon Touring). Work in the US: Title role in *Padmasambhava*

(Namsay Dorje Theatre Co, California). Work in London: Oberon/Theseus in *A Midsummer Night's Dream* (Attic Theatre Co); King Solomon in *World Storytime* (Stratford East); Louis in *Barbarians* (Old Red Lion); Two Scoops in *The Last Yellow* (Chelsea Centre); Maniax in *The Exhibitionists* (Ridiculusmus).

**RSC:** Debut season.

**TV:** *Waking the Dead, Grease Monkeys, Into the Void, The Bench, Holby City, The Kidnap, The Bill, The Turnaround, Little Napoleons, Tender Loving Care, Oh Mary This London, Brookside, Sister Wife.*

**Film:** *High Heels and Low Lifes, New Year's Day, Shooters, The Last Horror Movie.*

#### SYREETA KUMAR

*Nurse Flory/Alia/Woman/Mrs Ibrahim/Parvati the Witch*

**Born:** London.

**Trained:** Bristol Old Vic Theatre School.

**Theatre:** Zanche in *The White Devil* (Leicester Haymarket); Alice in *The Wonderland Adventures of Alice, Arabian Nights* (London Bubble); Juliet in *Romeo and Juliet* (Cambridge Syllabus Players); Mickey in *Total Rethink* (Black Mime), Rita in *Cleaning Up* (Wildcat), *Vengeance, Roundheads and Peakheads* (Tara Arts). Work in London: *Haroun and the Sea of Stories*





(RNT); Red in *Red Riding Hood, D'Yer Eat With Your Fingers* (Stratford East); Gita in *Necklaces* (Talawa); Prisoner in *Tongue Tied* (Young Vic); *Beef No Chicken* (Shaw).

**RSC:** Lady-in-waiting in *Much Ado About Nothing*, Abdullah in *Camino Real*, Player Queen in *Hamlet*.

**TV:** Includes *Murder in Mind, Kavanagh QC, Sins, The Bill, McCallum, The Buddha of Suburbia, Daylight Robbery, Secrets and Lies, Dream Team, The Good Guys, My Sister Wife, Rear Window*.

**Film:** *Anton and Minty*.

**Radio:** *Grease Monkeys, Romeo and Juliet*.

## JOHN LEONARD

*Sound and Video Designer*

**Theatre:** Sound: *Breath of Life* (West End), *Benefactors* (tour/West End), *Private Lives* (West End/Broadway); *Macbeth* (Ludlow Festival); *A Christmas Carol, The Winslow Boy* (Chichester Festival Theatre); *Meeting Myself Coming Back, Office, Kiss Me Like You Mean It* (Soho Theatre Co); *King Lear* (Theatr Clwyd); *Sweeney Todd* (Wolsey Theatre); *The Importance of Being Earnest* (Chichester Festival Theatre/New York/Australia); *Madame Tussaud's Exhibition* (New York, Amsterdam); *Beyond a Joke* (Yvonne Arnaud Theatre); *York Millennium Mystery Plays* (York Minster). For the Almeida: *Lulu* (also *Washington*), *King Lear, Faith Healer, Platonov, The Tempest, Mr. Peter's Connections, Coriolanus, Richard II* (also New York and Japan), *Celebration/The Room, Plenty*. For the Donmar Warehouse: *Little Foxes, To the Green Fields and Beyond, Orpheus Descending, The Real Thing, Helpless*. Director of Aura Sound Design, author of Theatre Sound, awarded Sound designer of the Year at LDI Las Vegas in 2002.

**RSC:** *The Prisoner's Dilemma, The Merchant of Venice, Antony and Cleopatra, Much Ado About Nothing*.

## BRUNO POET

*Lighting Designer*

**Theatre:** *Cold Meat Party* and *The Seagull* double bill, *Les Blancs, The Homecoming* (Royal Exchange); *The Birthday Party, Sexual Perversity in Chicago, The Shawl* (Sheffield Crucible); *Antarctica* (Savoy); *Things You Shouldn't Say Past Midnight* (Soho Theatre); *Just Between Ourselves, So Long Life, The External* (Theatre Royal Bath No 1 tours); *Island of Slaves, Pleasure Palaces, Hansel and Gretel* (Lyric Hammersmith); *King Lear, Love's Labours Lost, The Cherry Orchard* (ETT); *The*

*Duchess of Malfi* (Dundee Rep); *Neville's Island, The Glass Menagerie* (Watford Palace); *The Lodger* (Windsor/Bromley); *Royal Supreme, Musik* (Plymouth Theatre Royal); *JUNK* (Norway); *A Soldier's Tale* (QEH).

**Opera and Dance:** *The Magic Flute* (Scottish Opera); *Fidelio* (De Vlaamse Opera); *Babette's Feast* (ROH/Linbury Studio); *Berlin to Broadway* (Denmark); *The Marriage of Figaro, Orpheus in the Underworld* (QEH); *Tree Finger Soup* (new ballet for Rambert Dance Company); *Orfeo et Euridice* (Opera National du Rhin); *La Traviata, Fidelio* (English Touring Opera); *Macbeth* (North Jutland Opera Company); *The Turn of the Screw* (Brighton Festival); *Hansel and Gretel* (Wilton's Music Hall); *Vanessa* (Bloomsbury); *Norma* (Barcelona); *Don Pasquale* (Buxton Opera House); *La Cenerentola, La Traviata, Carmen, Don Giovanni* (Opera Holland Park); *Madam Butterfly* (Edinburgh Festival/tour); *Apollo and Hyacinth* (Classical Opera/Britten Theatre).

## SELVA RASALINGAM

*Adjutant/Burly Man/Blue Christ/Shiva/Nayyar*

**Born:** Tottenham.

**Trained:** Guildhall School of Music and Drama.

**Theatre:** Albert Adam in *The Play's the Thing* (Merlin International Theatre, Budapest); Orsino in *Twelfth Night* (Shakespeare Open Air, Worthing); Shem in *A Minute of Silence* (Mettle Productions).

**Work in London:** Lancelot in *Merlin* (Riverside Studios); Polixenes in *The Winter's Tale*, Vincent in *The Woman Who Swallowed a Pin* (Southwark Playhouse); Gilgamesh in *The Epic of Gilgamesh* (London Theatre Base).

**RSC:** Debut season.

**TV:** *Jonathan Creek, Holby City, Real Men, Murder in Mind, Dream Team, Bad Girls, The Golden Years, Joseph – the Bible Story*.

**Film:** *Son of the Pink Panther, Carry on Columbus, Anita and Me*.

## SIMON READE

*Co-adaptor and Dramaturg*

**Born:** London.

**Education:** English at Exeter University.

**Theatre:** Joint Artistic Director (with David Farr) of the Bristol Old Vic. Literary Manager Gate Theatre, London 1990-93.

**RSC:** Literary Manager/Dramaturg 1997-2001.

Dramaturg includes: *Hamlet, Love in a Wood, The Lieutenant of Inishmore, This England: The Histories,*

*Victoria, A Servant to Two Masters, Oroonoko, A Warwickshire Testimony, Volpone, Don Carlos, The Lion, the Witch and the Wardrobe, The School for Scandal, Bartholomew Fair.* Produced the "This Other Eden" season of new writing, including plays by Biyi Bandele, Moira Buffini, David Farr and Nick Stafford. Co-writer or adaptor of *Tales from Ovid* (with Tim Supple), *Epitaph for the Official Secrets Act* (with Paul Greengrass), *Back to Methuselah* (with David Fielding).

**TV and film:** Head of TV Drama Development, Tiger Aspect Productions 2001-02. BBC Editorial Policy Adviser 2002. Script Editor: *The Murder of Stephen Lawrence* (Granada 1999); BBC films 1993-7 include: *The Student Prince* (also Assistant Producer), *The Tribe, The Fix, Killing Me Softly, The Absence of War, My Night with Reg, Speaking in Tongues, Suffer the Little Children, A Few Short Journeys of the Heart, Low Level Panic, Two Oranges and a Mango* and BBC2's *Performance*.

**Arts Journalism:** 1987-97 theatre reviewer for the *Financial Times, Time Out, City Limits*; regular contributor to the *Observer, Guardian, Independent, Plays International*. Books: *Cheek by Jowl*, history and critique of the international touring company; co-editor of *European Classic Monologues*.

TANIA RODRIGUES  
*Vanita/Emerald/Seductress*

**Born:** Hong Kong.

**Trained:** Drama Studio, London.

**Theatre:** Celia in *As You Like It*, Valdes in *Dr. Faustus* (Shotgun Players); title role in *Cinderella* (Forum, Manchester); Princess Damayanti in *The Swan With Golden Wings* (Theatre Workshop, Edinburgh). Work in London: Juliet/Tybalt in *Romeo and Juliet* (Orange Tree, Richmond); Maid Marian in *Robin Hood* (Stratford East); *The Institute* (Etcetera Theatre); *Maya Fun Fire* (Three Company); *Magicaland* (Carib Theatre); *Castles in the Air* (Theatre Venture).

**RSC:** Debut season.

**TV:** *Oranges Are Not the Only Fruit, Coronation Street, Lovejoy, A Nice Arrangement, Dancing in the Dark, Inspector Morse, Antonia and Jane, My Sister Wife, The Real Eddy English, Babes in the Wood.*

**Radio:** *Dora*.

SALMAN RUSHDIE  
*Author and Co-adaptor*

**Writing:** Eight novels – *Grimus, Midnight's Children, Shame, The Satanic Verses, Haroun and the Sea of Stories, The Moor's Last Sigh, The Ground Beneath Her Feet, Fury* – and one collection of short stories, *East, West*. Three works of non-fiction – *The Jaguar Smile, Imaginary Homelands, Step Across This Line: Collected Non-Fiction 1992-2002*. Co-editor of *The Vintage Book of Indian Writing*.

**Honors:** The European Union's Aristeion Prize for Literature, fellow of the Royal Society of Literature, Commandeur des Arts et des Lettres. In 1993 *Midnight's Children* was adjudged the "Booker of Bookers," the best novel to have won the Booker Prize in its first 25 years.

SIRINE SABA  
*Mary Pereira/Rani of Cooch Naheen/Seductress*

**Trained:** RADA

**Theatre:** Pearl in *House and Garden* (Northampton). Work in London: Nadya in *Adam* (rehearsed reading, Old Vic); *The Pillars of Society, Our Town* (RNT Studio), Carol in *Sparkleshark* (RNT); Ensemble/Lady Thiang in *The King and I* (BAC); Amina in *Paper Husband* (Rosemary Branch Theatre).

**RSC:** Nadia in *Soho, Kabarett/Cabaret* (RSC Fringe). Myrrha/Salmacis in *Tales from Ovid*, 1st Fairy in *A Midsummer Night's Dream*, Sandra in *A Warwickshire Testimony*, Mopsa in *The Winter's Tale*, Miranda in *The Tempest*, Antiochus' Daughter/Lychorida in *Pericles*. Television: *The Bill*.

**Film:** *Prometheus, Dos and Don'ts*.

**Radio:** *Love and Loss*.

KISH SHARMA  
*General Zulfikar/Wee Willie Winkie/Hospital Doctor/Sheikh Mujib*

**Born:** Kampala, Uganda.

**Theatre:** *Full House, Hairless Diva* (Palace, Watford); *Comedians* (Oxford Stage Co).

**RSC:** Debut season.

**TV:** *Ella and the Mothers, Casualty, Doctors, The Bill, The Armando Iannucci Shows, Hotel, Baddiel's Syndrome, Silent Witness, Tough Love, Peak Practice, The Peter Principle*.

**Film:** *Bhatinda, Doing the Things that You Do, Luck Be a Lady*.

## MELLY STILL

*Designer and Choreographer*

**Theatre:** Design: *Blood Wedding*, *More Grimm Tales*, *Twelfth Night*, *As I Lay Dying* (Young Vic); *Diary of a Scoundrel*; *The Knight and the Lion* (Royal Festival Hall); Salman Rushdie's *Haroun and the Sea of Stories* (RNT); *Tales from Europe* (National Theatre of Norway, Bergen, also co-director); *Grimm Tales*, *The Jungle Book* (Young Vic, also movement).

**RSC:** *Tales from Ovid*.

**Other:** Painter, yoga teacher.

## TIM SUPPLE

*Director*

**Studied:** Cambridge University

**Theatre:** Artistic Director of Young Vic 1993-2000. Previously at York Theatre Royal, directed work by Brecht, Kroetz, Shakespeare and Miller, also Associate Director of Youth Theatre Yorkshire. As Associate Director at Leicester Haymarket directed *Oh, What a Lovely War!* and *Guys and Dolls*. Co-adapted and directed *Billy Budd* (Sheffield Crucible). Directed John Sessions' one man show *Traveling Tales*; *Coriolanus* (Renaissance Theatre Company); *Tamburlaine* (Marlowe Society, Cambridge); *Les Misérables* (Tel Aviv); *Much Ado About Nothing* (Maxim Gorki Teater, Berlin); *Diary of a Scoundrel*, *Tales From Europe* (National Theatre of Norway, Bergen). For the Royal National Theatre: directed *Whale*, *Billy Liar*, *The Villain's Opera*, *Romeo and Juliet*, co-adapted and directed *Accidental Death of an Anarchist*, co-adapted and directed *Haroun and the Sea of Stories* and for the National's Studio developed his own adaptation of *The Epic of Gilgamesh*. For the Young Vic, work includes *Oedipus*, *The Slab Boys Trilogy*, *Grimm Tales* (also Broadway), *The Jungle Book*, *Blood Wedding*, *More Grimm Tales*, *Twelfth Night* and *As I Lay Dying*.

**RSC:** *Spring Awakening*, *The Comedy of Errors* (UK and international tour), *Tales from Ovid*, *A Servant to Two Masters* (RSC/Young Vic co-production: UK and international tour and West End), *Love in a Wood*.

**Film:** *Twelfth Night*.

**Opera:** *Hansel and Gretel* (Opera North), *Babette's Feast* (ROH). Future projects include *The Magic Flute* (Opera North).

## ZUBIN VARLA

*Saleem Sinai*

**Trained:** Guildhall School of Music and Drama.

**Theatre:** *In the Solitude of Cotton Fields* (Actors' Touring Co); *Frederick in Chess* (Rossen/Ronnow Prods); Wilson in *Teeth 'n Smiles* (Sheffield Theatres). Work in London: Jack in *Lady Be Good*, Romeo in *Romeo and Juliet*, Sir Galahad in *A Connecticut Yankee at the Court of King Arthur* (Regent's Park and tours); Remzi in *In the Heart of America* (Bush Theatre); Jamie in *Beautiful Thing* (Duke of York's); Judas Iscariot in *Jesus Christ Superstar* (Lyceum); Guard/Haemon in *Antigone* (Old Vic); *A Day Like Today* (Young Vic).

**RSC:** Romeo in *Romeo and Juliet*, Celio in *The Painter of Dishonour*, Spirit/Soldier/Knight/Euphorion in *Faust*, title role in *Roberto Zucco*, Winwife in *Bartholomew Fair*, Caliban in *The Tempest*.

**Television:** *Twelfth Night*, *Luv*, *Crocodile Shoes*, *Dalziel and Pascoe*, *The Bill*.

**Film:** *Jacob*.

**Other:** Composed music for a short film and for *Hamlet* at the Norwich Playhouse. As a pianist he has performed the Dvorak *Piano Quintet in A Major*, Bach's *Piano Concerto in d minor* and Schubert's "Trout" *Quintet*, all with the Bergonzi Quartet. He has recently been recording with Nitin Sawhney.

## ANTONY ZAKI

*Ahmed Sinai/President Mirza/Indian C-in-C*

**Theatre:** Includes Roy in *Goodbye Roy* (Royal Court); Yashin in *Balti Kings* (Lyric Hammersmith).

**RSC:** Debut season.

**TV:** Includes *The Jury*, *Breakwater Reef*, *Holby City*, *The Swap*, *Young Indiana Jones*, *The Crusades*, *Poirot*.

**Film:** Includes *LD50*, *The Journey* (Best Picture, Florida Film Festival), Guru in *Seven*, *Gypsy Magic* (Best Picture, Critics' Award for Best Supporting Actor, Montpellier Festival).

**Awards:** Aga Khan Foundation Award for Excellence.

## SAMEENA ZEHRA

*Padma*

**Trained:** Birmingham Theatre School.

**Theatre:** Includes Volumnia in *Coriolanus*, Tituba in *The Crucible* (Birmingham Old Rep); *Eva Mumbai Ma* (US tour). Work in London: *Fourteen Songs*, *Two Weddings and a Funeral*, *Ghostdancing* (Lyric Hammersmith and tours); *Bollywood 2000* (Riverside

Studios and tour); *Skin Into Rainbows* (Theatre Centre).

**RSC:** Debut season.

**TV:** *Casualty*.

**Film:** *Smacked Up*.

**Radio:** *Jallabies and Tea*, *Westway*, *Song of Songs*.

## UNDERSTUDIES

**Ravi Aujla** *Saleem/Blue Christ/Sonny*

**Antony Bunsee** *Brigadier Dyer/Methwold/Zagallo/Postman*

**Pushpinder Chani** *Mirza/Hairoil/Lifafa Das/Glandy Keith/Zia/ENT Doctor*

**Kammy Darweish** *ENT Nurse/Burly Man/Nadir Khan/Farooq*

**Meneka Das** *Sari woman/Seductress*

**Neil D'Souza** *Tai/Homi Catrack/Thin Man/Joe D'Costa/Mr. Ibrahim/Shaheed*

**Mala Ghedia** *Amina/Parvati*

**Kulvinder Ghir** *Deshmukh/Priest/Wee Willie Winkie/Ram Ram*

**Anjali Jay** *Vanita/Emerald/Flory/Mrs. Ibrahim/Midget Queen/Rani/Little Aadam*

**Alexi Kaye Campbell**

*Indian Commander/CUTIA Soldier/Najmuddin/Hanif/Fat Man*

**Shaheen Khan** *Seductress/Masha*

**Ranjit Krishnamma** *Aadam/Oily Quiff/Picture Singh/Bose/C-in-C/Narliker/Zulfikar*

**Syreeta Kumar** *Padma*

**Selva Rasalingam** *Ahmed/Mujib/Sabarmati*

**Tania Rodrigues** *Jamila/Pia/Mary/Mrs. Braganza*

**Sirine Saba** *Naseem/lila*

**Kish Sharma** *Eyeslice/Con Driver/Ghani*

**Zubin Varla** *House Manager/Lawyer*

**Antony Zaki** *Adjutant/Shiva/Ayooba/Mian Abdullah/Fat Perce*

**Sameena Zehra** *Alia*

## Production Acknowledgements

Scenery and properties by Souvenir. Flooring by British Harlequin. Projection System by Christie Digital Systems Inc. Neon Sign by Fishtail Neon Ltd. Wigs, make-up and additional props by RST Workshops, Stratford-upon-Avon. Props photography by Anthony Luvera. Casting coordinates Gemma Hancock and Sam Stevenson.

Wardrobe Production Team, India: Samvit Sarabhai – Rajka Designs; Mrinalini Sarabhai – Darpana Academy; Seema Majmundar; Rakesh and Jitubhai – R&M Master Tailors; Amritbhai – Ladies' Tailors. Wardrobe Production Team, UK: Fleur Jago, Gill Prentice, Alex Watherston, Mauricio Cairneiro, Lena Santini, Miwa Mitsuhashi, Robbie Gordon, Tony Savva, Jane Smith, Miriam Schultz, Captain Nick Hall and Richard Ingram at Saber Military Suppliers, Robert Allsop.

## For the Video Sequences

Assistant Art Director: Anthony Luvera

Art Department: Saori Okuno and Michael Baptiste.

Map Images (X/9073, X/9074, X/9083 and X/9088) by permission of The British Library.

Archive material supplied by: British Pathé, Independent Television News, Columbia University Film Unit, Associated Television News, Harrapa, The National Sound Archive, Sepia Gallery New York, The Robert Hunt Library.

Camera Equipment by Hammerhead & Simon Minett.

Grip Equipment by Take 2 Film Services.

Thanks to Ruth Taylor for her assistance on this production.

Thanks to Mr. Duncan Wood and the Norton Owners Club for loan of the motor bike. Thanks to Simmy Gupta for Bollywood advice.

Special thanks to Gavin Chatfield at Christie Digital.

Casting Co-ordinators: Gemma Hancock and Sam Stevenson.

Production Photographer: Manuel Harlan.

We are especially indebted to Christie Digital for supplying the sound equipment for this production.

## For *Midnight's Children* in the US

John Bluck, *Stage Technician*

Stuart McCann, *Props Technician*

Steve Daly, *Lighting Technician*

Dexter Tullet, *Lighting Technician*

Charlotte Griffiths, *Wigs Mistress*

Claire-Louise Hardie, *Wardrobe Mistress*

Joanne Barron, *Wigs/Wardrobe*

Mike Compton, *Sound Technician*

Phil Jenkins, *Video/Sound Technician*

Clare Venables, Trevelyan Wright, Sita Bramachari and

Sunila Galappatti, *Education*

Sound, Video and Show-Control programming by Scott George,

Aura Sound Design Ltd.

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# The Royal Shakespeare Company

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**T**he Royal Shakespeare Company is one of the world's best-known theatre ensembles. The Company is widely regarded as one of the most important interpreters of Shakespeare and other dramatists. Today the RSC is at the leading edge of classical theatre, with an international reputation for artistic excellence, accessibility and high quality live performance. The mission of the Royal Shakespeare Company is to create outstanding theatre relevant to our times through the work of Shakespeare, other Renaissance dramatists, and international and contemporary writers. Every year the Company plays to a million theatregoers at 2,000 performances, including over 50 weeks of UK and international touring. We want to give as many people as possible, from all walks of life, a richer and fuller understanding and enjoyment of language and theatre. Through education and outreach programs we continually strive to engage people with the experience of live performance.

The RSC's touchstone is the work of William Shakespeare. There is a commitment to presenting the widest range of Shakespeare's plays and demonstrating thorough performance the international and enduring appeal of his plays. There is also a desire to inspire contemporary writers with the ambition of the Renaissance stage, presenting new plays alongside classical theatre.

The Company's roots in Stratford-upon-Avon stretch back to the 19th century. However, since the 1960s, the RSC's work in Stratford has been complemented by a regular presence in London. But Stratford and London are only part of the story. Over 25 years of residency in the city of Newcastle-upon-Tyne have forged a profound link between RSC artists and audiences in the north-east of England. Many productions also visit major regional theatres around Britain. Annual regional tours set up their own travelling auditorium in community centers, sport halls and schools in towns throughout the UK without access to professional theatre. While the UK is the home of the

Company, the RSC's audiences are global. The company regularly plays to enthusiastic theatregoers in other parts of Europe, across the US, the Americas, Asia and Australasia. The RSC is proud of its relationships with partnering organizations in other countries, particularly the US. Despite continual change, the RSC today is still at heart an ensemble Company. The continuation of this great tradition informs the work of all members of the Company. Directors, actors, dramatists and theatre practitioners all collaborate in the creation of the RSC's distinctive and unmistakable approach to theatre.

*These productions of Shakespeare's The Merry Wives of Windsor and Coriolanus, and Salman Rushdie's Midnight's Children, mark the Royal Shakespeare Company's second residency at the University of Michigan. The Company made its UMS debut in March 2001 in three complete cycles of Shakespeare's History Plays, which included Henry VI, parts I, II and III and Richard III.*

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## The Royal Shakespeare Company

Patron, Her Majesty the Queen  
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Deputy President, Sir Geoffrey Cass, MA CIMgt  
Chairman of the Board, Lord Alexander of Weedon, QC  
Deputy Chairman, Lady Sainsbury of Turville  
Vice-Chairmen, Charles Flower, Prof Stanley Wells,  
PhD DLitt

### Direction

Adrian Noble, *Artistic Director*  
Michael Boyd, *Artistic Director Designate*  
Chris Foy, *Managing Director*  
Lynda Farran, *Executive Producer*  
John Barton, David Brierley, Peter Brook, Trevor Nunn,  
*Advisory Direction*  
Trevor Nunn, Terry Hands, *Emeritus Directors*

### Associate Directors

Gregory Doran

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Nicholas Lovegrove  
Dana G. Mead  
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Sir Dennis Weatherstone

### Casting

John Cannon, CDG, *Resident Casting*

### Development

Liam Fisher-Jones, *Development Director*

### Dramaturgy

Paul Sirett, *Dramaturg*

### Education

Clare Venables, *Director of Education*

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David Fletcher, *Director of Finance and Administration*  
Chris O'Brien, *Head of Information Technology*

### Human Resources

Rachael Whitteridge, *Head of Human Resources*

### Marketing

Kate Horton, *Director of Marketing*

### Music

John Woolf, *Company Music Director*

### Planning Administration

Carol Malcolmson, *Planning Administrator*

### Press and Public Affairs

Roger Mortlock, *Director of Press and Public Affairs*

### Producer

Denise Wood, *Producer*

### Technical and Production

Geoff Locker, *Technical Director*

### Projects

Jeremy Adams, *Project Administrator*  
Neil Constable, *London Manager*

### Stratford Redevelopment

Jonathan Pope, *Project Director*

### Voice

Andrew Wade, *Head of Voice*

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A partnership between a great public university and one of the world's leading theatre companies clearly has its sights set high. Yet the synergy that has emerged between the Royal Shakespeare Company, the University of Michigan and the University Musical Society constantly surprises and inspires. For the RSC, it is a relationship to be truly proud of.

The 2003 Michigan residency is the second component in a unique five-year relationship between the RSC and the University of Michigan and the University Musical Society. The joint venture was launched in March 2001 with Shakespeare's *Henry VI, parts i, ii and iii* and *Richard III*, directed by the RSC's new artistic director, Michael Boyd.

Work on stage is only part of the story. As in 2001, educational, community and outreach work are a crucial part of the mix. Cultural events on campus in Ann Arbor and throughout southeast Michigan reach out to diverse communities, allowing them to engage fully in the fruits of the residency.

Based in the Warwickshire town where Shakespeare was born and died, the RSC's touchstone remains the dramatic writing of the world's leading dramatist. But the work of the RSC is crucially about maintaining a live theatre tradition, re-visioning the work of Shakespeare as contemporary for successive generations. An important part of this process is inspiring today's artists to respond to Shakespeare – as performers and other theatre artists, but also as writers, scholars and creators of new work.

The RSC-Michigan relationship reflects the natural links between the worlds of learning and theatre, creating a partnership that is clearly worth more than the sum of its parts. Ever since Peter Brook worked closely with Professor Jan Kott on the idea of Shakespeare as our contemporary in the early 1960s, the modern RSC has enjoyed a close and productive relationship with the students and teachers in universities. With the Michigan partnership the RSC has opened an exciting new chapter – taking the relationship between theatre and learning one step further.

I will never forget the welcome the RSC received when my own productions of Shakespeare's *Henry VI* trilogy and *Richard III* came to Michigan in 2001. Midwestern hospitality and warmth is now legendary in Stratford-upon-Avon. Since then our relationship has matured and developed – a shining example of what's possible when artists and scholars work together.

To be partnered with one of the world's great public universities is an honor and an education in itself. We return after two years with a program that on the face of it couldn't be more different from our 2001 tetralogy. But wait. Are Rushdie's searing account of India's partition, and Shakespeare's dissection of civil strife in Rome all that far away from the English world of Henry VI and Richard III? Comic relief is at hand with *Merry Wives*, the mother of all situation comedy, and resolutely optimistic on issues of sexual and social division.

At the heart of the RSC/UM/UMS relationship is a profound mutual commitment to the connectedness of creativity and learning. The significant program of education and community work that we've created with our partners at UM and UMS is what makes these visits more than just a season of plays. I think of it as more a festival of learning and making art at the same time. – **Michael Boyd**, *Artistic Director Designate*

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# Royal Shakespeare Company

## Enthusiasts Guide

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*The following local businesses are offering amazing discounts to all RSC ticket holders.  
Just show your ticket stub and save!*

**Discounts are valid March 1-16.**

*For more information on Ann Arbor, please visit [www.annarbor.org](http://www.annarbor.org).*

### Dining/Food

#### **Arbor Brewing Company**

114 E. Washington · 213-1393  
10% off.

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611 S. Main St. · 662-1175  
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other deli items

#### **Blue Nile Restaurant**

221 E. Washington · 998-4746  
15% off of dinner.

#### **D'Amato's Restaurant**

102 S. First St. · 623-7400  
10% of purchase will be donated  
back to the University Musical  
Society.

#### **The Earle Restaurant**

121 W. Washington · 994-0211  
One free entrée with the purchase  
of an entrée.

#### **Le Dog**

410 E. Liberty · 665-2114  
306 S. Main · 327-0091  
25% off any lunch order.

#### **Metzger's German Restaurant**

305 N. Zeeb Rd. · 668-8987  
Free Apple Strudel with entrée  
purchase.

### Bookstores

#### **After Words Bookstore**

219 S. Main St. · 996-2808  
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#### **Aunt Agatha's Bookstore**

213 S. Fourth Ave. · 769-1114  
15% off all new merchandise.

#### **Motte & Bailey Booksellers**

111 E. Ann St. · 669-0451  
10% off all regular stock.

#### **Nicola's Books Little Professor**

2513 Jackson Ave., Westgate  
Center · 662-4110  
15% off Shakespeare or Rushton  
books. 10% off all other books.

#### **Shaman Drum Bookshop**

311-15 S. State St. · 662-7407  
20% off most trade titles.

### Museums/Art Centers/ Galleries

#### **Ann Arbor Hands-On Museum**

220 E. Ann St. · 995-5439  
\$1.00 off admission, Adult or Child.  
(No other discounts apply.)

#### **Ave Maria Fine Art Gallery**

Domino's Farms, Lobby B, 24 Frank  
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121 S. Main St., Chelsea  
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#### **Washington Street Gallery**

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### Entertainment

#### **Bird of Paradise**

312 S. Main St. · 662-8310  
Half-off cover for any show.

#### **Phoenix Theatre Project at the Riverside Arts Center**

76 N. Huron St., Ypsilanti  
480-9577  
\$2 off tickets to *Apartment 3A*,  
written by Jeff Daniels, showing  
March 13-23.



## Lodging

### **Chelsea Comfort Inn & Village Conference Center**

1645 Commerce Park Dr.  
734-433-8000

\$69 per night for Double Queen or King Size rooms. Includes complimentary breakfast.

### **Comfort Inn and Business Center**

2455 Carpenter Rd. · 734-973-6100 or 800-973-6101  
20% off any room type.

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### **First Street Garden Inn**

549 S. First St. · 741-9786  
10% off regular room rates, extended stays of four or more nights receive an additional discount. See web site [www.firststreetgardeninn.com](http://www.firststreetgardeninn.com).

### **Guyton Homestead Long/Short Term Stay Bed & Breakfast**

24 S. Normal, Ypsilanti · 330-8939  
\$100 per night special rate.

### **Hawthorn Suites**

3535 Green Ct. · 327-0011  
1-4 nights - \$98/1 bed, \$145/2 bed; 5-29 nights - \$90/1 bed, \$135/2 bed. Includes full breakfast buffet as well as evening social hour with supper.

### **Holiday Inn North Campus**

3600 Plymouth Rd. · 769-9800  
\$72 overnight stay with breakfast for two.

### **Library Bed and Breakfast**

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### **Sella's Neighborhood Bed & Breakfast**

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10% off regular rates.

### **Vitoshia Guest Haus & Cultural Center**

1917 Washtenaw Ave. · 741-4969  
15% off. Breakfast and afternoon tea included. Check [www.vitoshia.org](http://www.vitoshia.org) for availability.

### **Weber's Inn**

3050 Jackson Rd. · 800-443-3050  
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## Services

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### **John Leidy Shop, Inc.**

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10% off storewide on non-sale items.

### **Main St. T-Shirts and Gifts**

220 S. Main St. · 994-9898  
20% off storewide.

*Thank you to all of our RSC Enthusiasts and the Ann Arbor Area Convention and Visitors Bureau.*

Don't forget to stop by the RSC Gift Shop, which is set up in the Power Center lobby during all performances. Items for sale include t-shirts, mugs and other RSC-related merchandise, as well as UMS's award-winning cookbook, *BRAVO!*. Take home a memento of your experience or a gift for a friend or family member!

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# UMS experience

## THE 2003 UMS WINTER SEASON

Please note that a complete listing of all UMS Educational activities will now be conveniently located within the concert program section of your program book. All Education activities are also posted on the UMS website at [www.ums.org](http://www.ums.org).

*\*Forest Health Services presents the 124th Annual Choral Union series.*

### Sweet Honey in the Rock with Toshi Reagon and Big Lovely

Friday, January 10, 8 p.m.  
Michigan Theater

Sponsored by Pfizer.

Presented with support from the National Endowment for the Arts.

Media Sponsors WEMU 89.1 FM and WDET 101.9 FM.

### Bill T. Jones/Arnie Zane Dance Company

with the

### Chamber Music Society of Lincoln Center

featuring the

### Orion String Quartet

Saturday, January 11, 8 p.m.

Sunday, January 12, 4 p.m.

Power Center

The Saturday performance is sponsored by Borders.

The Sunday performance is presented with the generous support of Maurice and Linda Binkow.

Related educational activities presented with support from the Whitney Fund.

Funded in part by the National Dance Project of the New England Foundation for the Arts.

Media Sponsors WGTE 91.3 FM, WDET 101.9 FM and Metro Times.

### *blissing the boats*

A solo performance written and conceived by Sekou Sundiata

Friday, January 17, 8 p.m.

Saturday, January 18, 8 p.m.

Sunday, January 19, 2 p.m.

Trueblood Theatre

Related educational activities presented with support from the Whitney Fund.

Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund program.

Media Sponsor Michigan Radio.

### Sekou Sundiata and Band

Monday, January 20, 8 p.m.

Michigan Theater

Co-presented with the UM Office of Academic Multicultural Initiatives.

Related educational activities presented with support from the Whitney Fund.

Presented with support from the National Endowment for the Arts.

This is a Heartland Arts Fund program.

Media Sponsors WEMU 89.1 FM and Metro Times.

### Voices of Brazil featuring Ivan Lima, Lita Motta, Joao Bosco, Leila Pinheiro and Zelia Duran

Friday, January 31, 8 p.m.

Michigan Theater

Sponsored by Keybank and McDonald Investments, Inc.

Media Sponsor WEMU 89.1 FM.

### Egberto Gismonti

Saturday, February 1, 8 p.m.

Michigan Theater

Presented with support from JazzNet.

Media Sponsor WEMU 89.1 FM.

### Michigan Chamber Players

Sunday, February 2, 4 p.m.

Rackham Auditorium

Complimentary Admission

### Martha Clarke

### *Vienna: Lusthaus (revisited)*

Martha Clarke, director and choreographer

Richard Peaslee, music

Charles L. Mee, text

Friday, February 7, 8 p.m.

Saturday, February 8, 8 p.m.

Power Center

Funded in part by the National Dance Project of the New England Foundation for the Arts.

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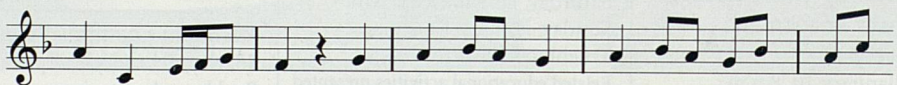
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**Ying Quartet**

Sunday, February 9, 4 p.m.  
Rackham Auditorium  
Sponsored by Miller, Canfield,  
Paddock and Stone, P.L.C.  
Media Sponsor WGTE 91.3 FM.

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**Dave Holland Quintet and  
New York Big Band**

Dave Holland, bass  
Robin Eubanks, trombone  
Chris Potter, saxophones  
Steve Nelson, vibraphone &  
marimba  
Billy Kilson, drums  
Saturday, February 15, 8 p.m.  
Michigan Theater  
Sponsored by TIAA-CREF.  
Presented with support from the  
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Additional support is provided by  
JazzNet.  
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Presented in conjunction with the  
2003 UM Jazz Festival.

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**Eos Orchestra\***

*The Celluloid Copland:*  
*Copland's Music for the Movies*  
(performed with original films)  
Jonathan Sheffer, conductor  
Sunday, February 16, 4 p.m.  
Michigan Theater  
Sponsored by the CFI Group.  
Media Sponsor WGTE 91.3 FM.

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**Vienna Philharmonic\***

Nikolaus Harnoncourt, conductor  
Thursday, February 27, 8 p.m.  
Detroit Opera House  
This performance is co-presented with  
the University of Michigan.  
Media Sponsor WGTE 91.3 FM.

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**Royal Shakespeare Company  
Shakespeare's *The Merry  
Wives of Windsor***

Rachel Kavanaugh, director  
Saturday, March 1, 7:30 p.m.  
Wednesday, March 5, 7:30 p.m.  
Thursday, March 6, 1:30 p.m.  
Saturday, March 8, 7:30 p.m.  
Sunday, March 9, 1:30 p.m.  
Power Center

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Additional support is provided by  
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Related educational activities presented  
with support from the Whitney Fund.  
Media Sponsor Michigan Radio.

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**Royal Shakespeare Company  
Shakespeare's *Coriolanus***

David Farr, director  
Sunday, March 2, 1:30 p.m.  
Tuesday, March 4, 7:30 p.m.  
Thursday, March 6, 7:30 p.m.  
Friday, March 7, 7:30 p.m.  
Saturday, March 8, 1:30 p.m.  
Power Center

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**Royal Shakespeare Company  
Salman Rushdie's  
*Midnight's Children***

A new dramatization by Salman  
Rushdie, Simon Reade and  
Tim Supple  
Wednesday, March 12, 7:30 p.m.  
Thursday, March 13, 7:30 p.m.  
Friday, March 14, 7:30 p.m.  
Saturday, March 15, 1:30 p.m.  
& 7:30 p.m.  
Sunday, March 16, 1:30 p.m.  
Power Center

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dency is presented in association with  
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**Alban Berg Quartet**

Monday, March 3, 8 p.m.  
Rackham Auditorium  
Sponsored by Bank of Ann Arbor  
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**Stuttgart Chamber Orchestra\***

Dennis Russell Davies, conductor  
Catherine Malfitano, soprano  
Alexander Neander and Wolfram  
von Bodecker, mimes  
Thursday, March 6, 8 p.m.  
Michigan Theater  
Sponsored by DaimlerChrysler  
Corporation Fund.  
This performance is co-presented with  
the University of Michigan.  
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**UMS Choral Union**

Wind Ensemble of the Greater  
Lansing Symphony Orchestra  
Thomas Sheets, conductor  
Janice Beck, organ  
Saturday, March 22, 8 p.m.  
Pease Auditorium

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**Kodo**

Monday, March 24, 8 p.m.  
Tuesday, March 25, 8 p.m.  
Wednesday, March 26, 8 p.m.  
Michigan Theater  
Media Sponsor WDET 101.9 FM and  
Metro Times.

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**Susan Graham, mezzo-soprano**

Malcolm Martineau, piano  
Friday, March 28, 8 p.m.  
Lydia Mendelssohn Theatre  
Sponsored by TIAA-CREF.

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**Takács Quartet and Muzsikás**

Saturday, March 29, 8 p.m.  
Rackham Auditorium  
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**Muzsikás**

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 Senior Vice Provost for Academic Affairs.  
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**Evening at the Apollo**

Friday, April 4, 8 p.m.  
 Michigan Theater  
 Saturday, April 5, 8 p.m.  
 Detroit Opera House  
 The Friday performance is sponsored  
 by Bank One.  
 The Saturday performance is  
 sponsored by Borders.  
 These performances are co-presented  
 with the University of Michigan and  
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 League of Michigan.  
 Related educational activities presented  
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 National Endowment for the Arts.  
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 Metro Times.

**Bach Collegium Japan  
 Bach's St. Matthew Passion**

Masaaki Suzuki, conductor  
 Wednesday, April 9, 7:30 p.m.  
 St. Francis of Assisi Catholic  
 Church

**Matthias Goerne, baritone**

Eric Schneider, piano  
 Thursday, April 10, 8 p.m.  
 Lydia Mendelssohn Theatre  
 Sponsored by National City Bank.

**Afro-Brazilian Dance Party**

Saturday, April 12, 9 p.m.  
 EMU Convocation Center  
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 National Endowment for the Arts.  
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**An Evening with  
 Audra McDonald**

Audra McDonald and Trio  
 Ted Sperling, music director  
 and piano

Peter Donovan, bass  
 Dave Ratajczak, drums  
 Friday, April 18, 8 p.m.  
 Michigan Theater  
 Presented with the generous support of  
 Robert and Pearson Macek.  
 Additional support provided by JazzNet.  
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**Gabrieli Consort and  
 Players\***

**Bach's St. John Passion**  
 Paul McCreech, music director  
 Saturday, April 19, 8 p.m.  
 Michigan Theater  
 Media Sponsor WGTE 91.3 FM.

**The Hilliard Ensemble  
 Morimur**

Christoph Poppen, violin  
 Thursday, May 1, 8 p.m.  
 St. Francis of Assisi Catholic  
 Church

**THE FORD HONORS PROGRAM**

The FORD HONORS PROGRAM is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Guitarist **Christopher Parkening** has been selected as the recipient of the 2003 UMS Distinguished Artist Award, which will be presented at the Ford Honors Program on **Saturday, May 3**. A Gala Dinner at the Power Center follows the performance/tribute.

*Christopher Parkening*

For more information, please call 734.647.8009.

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## EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

### UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 02/03 educational activities will be announced closer to each event. For more information about adult education or community events, please visit the website at [www.ums.org](http://www.ums.org), email [umsed@umich.edu](mailto:umsed@umich.edu), or call 734.647.6712.

### Artist Interviews

These interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

### Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

### Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give a greater appreciation of a specific subject matter within the context of the performance.

### Essential Primers

This series is designed for seasoned concertgoers as well as new audiences. Each "primer" is designed to build and deepen basic understanding about a particular art form.

### PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

### Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

### Immersion

A series of events focused on a theme, culture, art form, or artist that may include master classes, films, panels and community engagement events. 2002/2003 Immersions include Abbey Theatre of Ireland: Euripides' *Medea* and Brazilian Dance and Music.

### Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods of time to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 02/03 season, major residencies include the Bolshoi Ballet, Sekou Sundiata, and the Royal Shakespeare Company.

## UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAMS

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at [www.ums.org](http://www.ums.org), email [umyouth@umich.edu](mailto:umyouth@umich.edu), or call 734.615.0122.

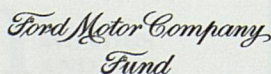
### Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 2002/2003 Youth Performance Series features:

- Tamango and Urban Tap
- Herbie Hancock Quartet
- Sweet Honey in the Rock
- Sphinx Competition – *free!*
- Kodo

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or email [umyouth@umich.edu](mailto:umyouth@umich.edu),

*The Youth Education Program is sponsored by*



### Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshops are:

- *Harlem* with Kimberli Boyd
- *Living Pictures: A Theatrical Technique for Learning Across the Curriculum* with Sean Layne

Workshops focusing on UMS Youth Performances are:

- *The Steps and Rhythms of Urban Tap* with Susan Filipiak
- *Kodo: An Introduction to Japanese Percussion* with Michael Gould

For information or to register for a workshop please call 734.615.0122 or email [umyouth@umich.edu](mailto:umyouth@umich.edu).

### First Acts Program

The First Acts Program provides opportunities for students in grades 4-12 to attend select evening and weekend performances with \$6 tickets and reimbursed transportation costs. This year's First Acts roster includes Abbey Theatre of Ireland: Euripides' *Medea*, Orquestra de São Paulo, Gidon Kremer and Friends, Bolshoi Ballet: *Swan Lake*, Orchestre Philharmonique de Radio France, Boston Pops Esplanade Orchestra Holiday Concert, Ying Quartet, Stuttgart Chamber Orchestra, Muzsikás, and Bach Collegium Japan performing Bach's *St. Matthew Passion*.

For more information, please call 734.615.0122 or email [umyouth@umich.edu](mailto:umyouth@umich.edu).

## Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through the First Acts Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

## The Kennedy Center Partnership

UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

## Family Programming

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.



### VOLUNTEERS NEEDED

The 60-member UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

## RESTAURANT & LODGING PACKAGES

**C**elebrate in style with dinner and a show! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening. Add luxury accommodations to the package and make it a perfect getaway. UMS is pleased to announce its cooperative ventures with the following local establishments:

### The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

Call 734.769.0653 for reservations

Join Ann Arbor's most theatrical host and hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for UM President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

### Gratzi Restaurant

326 South Main Street

Call 888.456.DINE for reservations

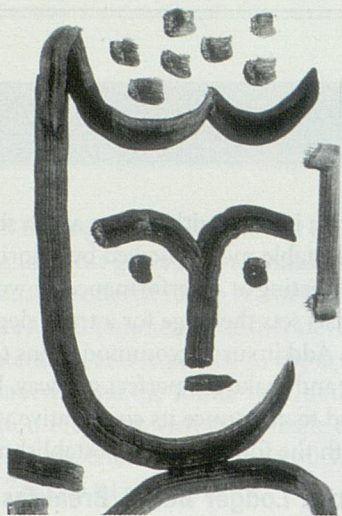
Dinner package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance. Packages are available for select performances.

### Vitosh Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

Join proprietors Christian and Kei Constantinov for afternoon tea, feather duvets and owls in the rafters in their expansive stone chalet home. Catering to "scholars, artists and the world-weary," this historic complex features



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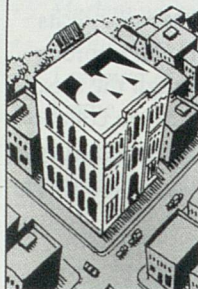
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### UMS PREFERRED RESTAURANT PROGRAM

*Visit and enjoy these fine area restaurants. Join us in thanking them for their generous support of UMS.*

#### **Arbor Brewing Co.**

114 East Washington - 734.213.1393  
Award-winning brewpub featuring a full bar and menu. Casual downtown dining. Smokeless restaurant and bar. Private parties for 25-150.

#### **Bella Ciao Trattoria**

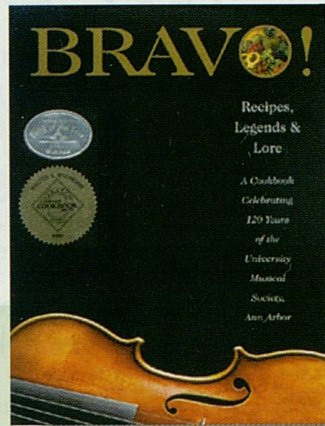
118 West Liberty - 734.995.2107  
Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted. [www.bellaciao.com](http://www.bellaciao.com).

#### **Blue Nile**

221 East Washington Street - 734.998.4746  
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list. <http://annarbor.org/pages/bluenile.html>

#### **Café Marie**

1759 Plymouth Road - 734.662.2272  
Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.



### **BRAVO!**

"...a feast for all the senses!"  
— Graham Kerr

"Eclectic, exciting, and fascinating..."  
— Jacques Pepin

UMS is proud to present **BRAVO!**, the award-winning cookbook filled with recipes, legends, and lore honoring 120 years of the University Musical Society. Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through the UMS website ([www.ums.org](http://www.ums.org)) or by calling toll-free 877.238.0503.

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-Alfred Lord Tennyson



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### The Chop House

322 South Main Street - 888.456.DINE

Ann Arbor's newest taste temptation. An elite American Chop House featuring U.S.D.A. prime beef, the finest in Midwestern grain-fed meat, and exceptional premium wines in a refined, elegant setting. Open nightly, call for reservations. [www.thechophouserestaurant.com](http://www.thechophouserestaurant.com)

### D'Amato's Neighborhood Restaurant

102 South First Street - 734.623.7400

D'Amato's Italian Restaurant (corner First St. & Huron) is casual dining at its best. Classic and contemporary Italian cuisine. Premium wines by the glass, international design. Piano Bar Thursday-Saturday. 'Four stars' by the *Detroit Free Press*, 9 out of 10 by the *Ann Arbor News*, open 7 days, moderate prices. [www.damatos.com](http://www.damatos.com).

Just downstairs is Goodnite Grace Jazz & Martini bar featuring talented local jazz groups and the best martinis in town. Never a cover or minimum, always great entertainment.

### The Earle

121 West Washington - 734.994.0211

French and Italian dining, offering fresh fish, pastas, duck and beef tenderloin accompanied by our house-made desserts. *Wine Spectator's* "Best of Award of Excellence" 1991-2002.

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### The Kerrytown Bistro

At the corner of 4th Avenue and Kingsley Street in Kerrytown - 734.994.6424

The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.

### La Dolce Vita

322 South Main Street - 734.669.9977

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### Palio

347 South Main Street - 888.456.DINE

Zestful country Italian cooking, fresh flavors inspired daily. Featuring the best rooftop seating in town. Open for dinner nightly. Reservations accepted, large group space available. [www.paliorestaurant.com](http://www.paliorestaurant.com)

### Real Seafood Company

341 South Main Street - 888.456.DINE

As close to the world's oceans as your taste can travel. Serving delightfully fresh seafood and much more. Open for lunch and dinner. Reservations accepted. [www.realseafoodcorestaurant.com](http://www.realseafoodcorestaurant.com)

### Red Hawk Bar & Grill

316 South State Street - 734.994.4004

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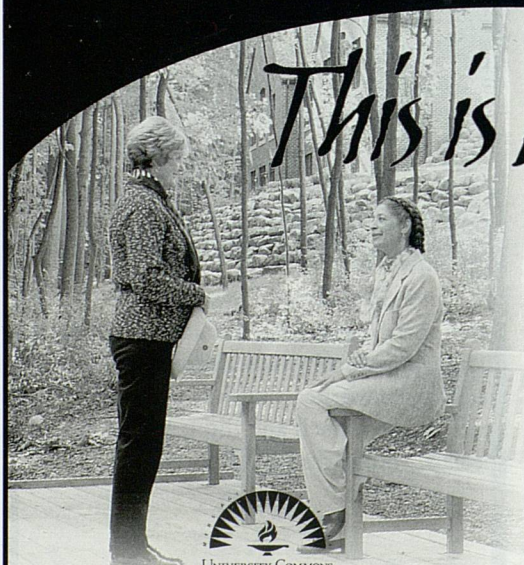
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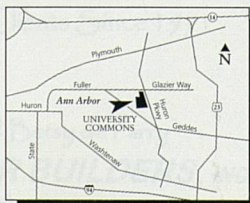
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### UMS DELICIOUS EXPERIENCES

**B**ack by popular demand, friends of UMS are hosting a variety of dining events to raise funds for our nationally recognized education programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837.

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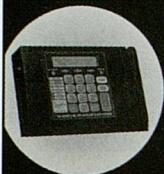
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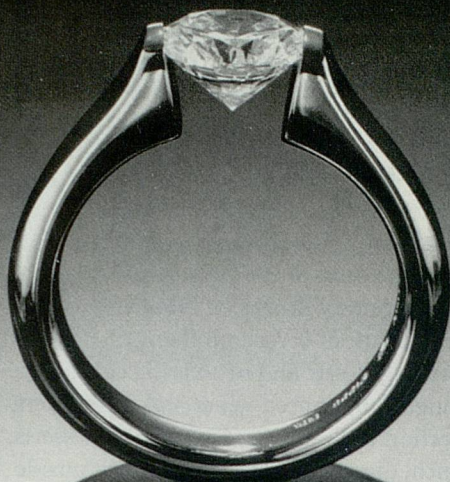


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# UMS support

**U**MS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

## ADVISORY COMMITTEE

**T**he 48-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.936.6837 for more information.

## SPONSORSHIP & ADVERTISING

### Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

### Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

- **Enhancing corporate image**
- **Cultivating clients**
- **Developing business-to-business relationships**
- **Targeting messages to specific demographic groups**
- **Making highly visible links with arts and education programs**
- **Recognizing employees**
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For more information, please call 734.647.1176.

# Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in the program book are made possible only by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1178. To join now, please complete the form below and mail to the address printed at the bottom of this page.

## Presenter's Circle

### \$25,000 Soloist (\$150)\*

- For information about this very special membership group, call the Development Office at 734.647.1175.

### \$10,000–\$24,999 Maestro (\$150)\*

- Virtuoso benefits, plus:
- Opportunity to be a concert or supporting sponsor for a selected performance on any series

### \$7,500–\$9,999 Virtuoso (\$150)\*

- Concertmaster benefits, plus:
- Guest of UMS Board at a special thank-you event

### \$5,000–\$7,499 Concertmaster (\$150)\*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected Chamber Arts or Monogram Series performance
- Opportunity to meet artist backstage as guest of UMS president
- Invitation to serve as honorary stage crew for one performance

### \$3,500–\$4,999 Producer (\$150)\*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected Monogram Series performance
- Complimentary valet parking for Choral Union Series performances at UM venues.
- Invitation to selected Audience Development youth performances

### \$2,500–\$3,499 Leader (\$85)\*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

### \$1,000–\$2,499 Principal (\$55)\*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Priority seating for individual Choral Union and Chamber Arts Advance ticket purchases
- Invitation to all Presenters Circle events

## Friends

### \$500–\$999 Benefactor

- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

### \$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

### \$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales
- One-year subscription to *Notes*, the UMS newsletter

Please check your desired giving level above and complete the form below or become a member online at [www.ums.org](http://www.ums.org).

Name(s)

(Print names exactly as you wish them to appear in UMS listings.)

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Comments or Questions

Please make checks payable to **University Musical Society**

Gifts of \$50 or more may be charged to:  VISA  MasterCard  Discover  American Express

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## INTERNSHIPS & COLLEGE WORK-STUDY

**I**nternships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS's departments. For more information, please call 734.615.1444.

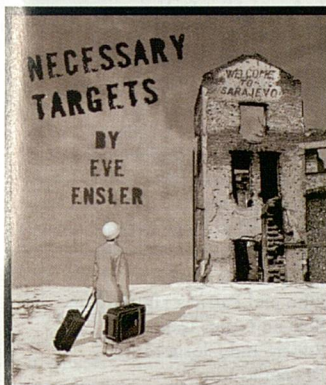
**S**tudents working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, arts education, event planning and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

## USHERS

**W**ithout the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher corps comprises over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696.



### NECESSARY TARGETS by Eve Ensler

February 6 - March 9, 2003

*Compelling new drama by the author of the award-winning Vagina Monologues, follows two American women on a journey to help women refugees in Bosnia.*

### COPENHAGEN by Michael

Frayn Mar. 20-April 13, 2003

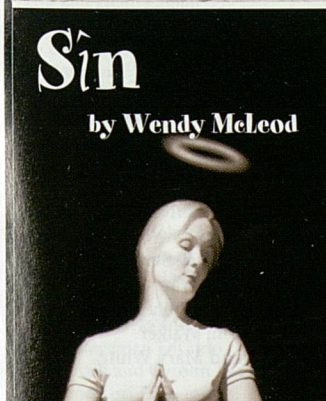
*This Tony-Award winning drama asks pertinent questions about patriotism and loyalty in times of war and the place of ethics in science.*



### SIN by Wendy MacLeod

April 24 - May 18, 2003

*Originally developed by Chicago's Goodman Theatre, Sin is a hilarious comedy and an ultimately moving look at the foibles of human imperfection.*



**call for tickets and info: (734) 663-0681**

120 East Huron, Ann Arbor, MI 48104 [performancenetwork.org](http://performancenetwork.org)

## SUPPORT FOR THE UNIVERSITY MUSICAL SOCIETY

This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of November 1, 2002. Every effort has been made to ensure its accuracy. Please call 734.647.1178 with any errors or omissions.

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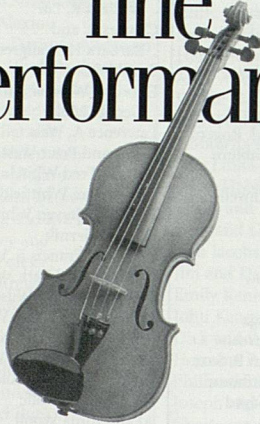
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Dr. Elaine R. Soller  
Maureen Stoeffler  
STUDIOsixteen  
Two Sisters Gourmet  
Van Bovens  
Washington Street Gallery  
Whole Foods  
Weber's Restaurant  
Zanzibar

# Retirement Living by Choice

## A Choice Of Neighborhoods



The Meadows, now under construction, will feature spacious apartment homes and villas for active, independent seniors. The Manor offers independent living with catered services. And for those who need assisted living, there are beautiful apartments with personal care services in a specially designed program.



## A Choice Of Amenities

Several dining rooms, library, computer lab, gift shop, scenic walking trails, deliveries from local merchants, around-the-town shuttle service... nothing is overlooked in the way of amenities. There are also activities in everything from fitness and bridge to creative writing and the Internet. Plus a year-round schedule of day trips, music, movies, lectures, and other social and cultural events.



## A Choice Of Services

Glacier Hills is the only retirement community in the Ann Arbor area to offer a complete continuum of care. That means our residents have access to whatever assistance they need whenever they need it — from routine housekeeping to round-the-clock nursing care.



# Glacier Hills

A CCAC Accredited Retirement Community  
Serving Ann Arbor Since 1973  
[www.glacierhills.org](http://www.glacierhills.org)



1200 Earhart Road, Ann Arbor, Michigan 48105, Telephone: (734) 769-6410

- |  |   |
|--|---|
| 20 Alden B. Dow Home & Studio          | 44 Key Bank                                       |
| 40 Ann Arbor Builders                  | 18 King's Keyboard                                |
| 42 Ann Arbor Symphony Orchestra        | 13 Lewis Jewelers                                 |
| 44 Automated Resource Management, Inc. | 24 Littlefield & Sons Furniture Service           |
| 24 Bank of Ann Arbor                   | 40 Miller, Canfield, Paddock & Stone              |
| 42 Bellanina Day Spa                   | 34 Mundus and Mundus                              |
| 44 Beresh Jewelers                     | 22 National City Bank—Private Investment Advisors |
| 22 Bodman, Longley and Dahling, LLP    | 47 Performance Network                            |
| 18 Butzel Long                         | 20 Q Ltd.   |
| 52 Charles Reinhart Realtors           | 34 Red Hawk Bar and Grill/Zanzibar                |
| 22 Chelsea Musical Celebrations        | 34 Rudolf Steiner School of Ann Arbor             |
| 10 Comerica, Inc.                      | 24 Sweetwaters Café                               |
| 34 Dr. Regina Dailey                   | 40 Ufer & Co.                                     |
| 38 Dobson McOmber                      | 38 UM Museum of Art                               |
| 20 Edward Surovell Realtors            | 32 UMS Development                                |
| 22 Forest Health Services              | 16 UM School of Music                             |
| 24 Fraleigh's Nursery                  | 40 United Bank & Trust                            |
| 56 Glacier Hills                       | 42 University Commons/Blue Hill Development       |
| 38 Howard Cooper Import Center         | 28 WDET   |
| 43 Huron Valley Tennis Club            | 10 WEMU   |
| 34 IATSE Local 395                     | 32 WGTE   |
| 38 Journeys International              | 30 WKAR   |
| 12 Kellogg Eye Center                  | C WUOM  |
| 43 Kerrytown Bistro                    |   |

UMS is PROUD to be  
a MEMBER of the  
FOLLOWING ORGANIZATIONS

Ann Arbor Area Convention  
& Visitors Bureau

ArtServe Michigan

Association of Performing Arts Presenters

Chamber Music America

International Society for the  
Performing Arts

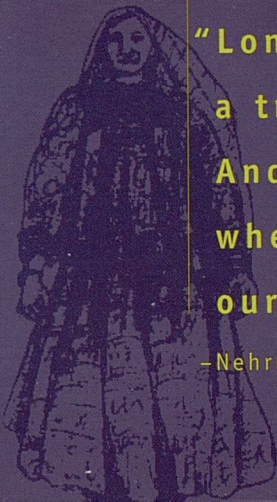
Michigan Association of  
Community Arts Agencies

National Center for Nonprofit Boards

State Street Association

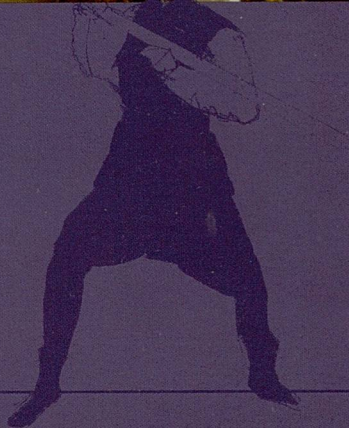
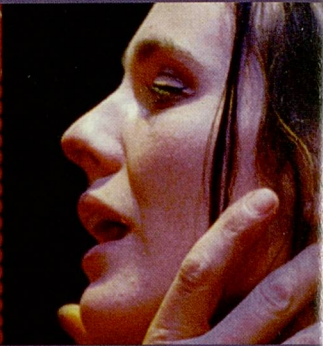
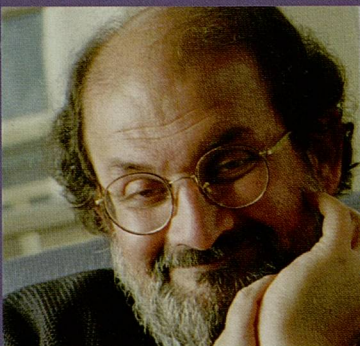
**"Action is eloquence,  
and the eyes of the  
ignorant more learned  
than the ears."**

**-Volumnia**



**"Long years ago we made  
a tryst with destiny.  
And now the time comes  
when we shall redeem  
our pledge."**

**-Nehru**



The Royal Shakespeare Company residency is presented in association with the University Musical Society and the University of Michigan.

