

**Artist Development and Training in the Royal Shakespeare  
Company**

***A Vision for Change in British Theatre Culture***

**Volume II  
Appendices**

**Lyn Darnley**

## **Note about the Appendices**

The appendices support the claims made in the thesis and give a visual insight into the training opportunities offered within the RSC and the workshops undertaken by artists.

This volume does not include all the documentation available but rather offers a variety of material in order to provide a context for the thesis. Much of the material included is unlikely to be found in the Company archives and therefore it is hoped that it might prove useful to other researchers.

# Appendices

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## Appendix Chapter 1

### 1. (1)

1 – 3 of the Royal Charter of the Royal Shakespeare Company illustrating the requirements for training<sup>1</sup>

### Royal Charter of the Royal Shakespeare Company

**Elizabeth the Second** by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING!

**Whereas** His Majesty King George the Fifth in the year of our Lord One thousand nine hundred and twenty-five by Royal Charter (hereinafter called "the original Charter") dated the thirty-first day of October in the sixteenth year of His Reign and granted upon the Petition of the Shakespeare Memorial Theatre constituted a Body Corporate in the name of "The Shakespeare Memorial Theatre, Stratford-upon-Avon" with perpetual succession and with power to sue and be sued in the said name and to use a Common Seal:

**And whereas** We have been graciously pleased to reserve to Ourselves the office of Patron of the said Body Corporate since the third day of June One thousand nine hundred and fifty-two:

**And whereas** by an Order dated the twenty-seventh day of February One thousand nine hundred and sixty-one made by Us in Council the name of the said Body Corporate was changed to "The Royal Shakespeare Theatre, Stratford-upon-Avon":

**And whereas** by their humble Petition the said Royal Shakespeare Theatre, Stratford-upon-Avon have represented unto Us that it is expedient for the better execution of their purposes that the provisions of the original Charter should be amended and that this may best be done by the grant of a new Charter replacing the original Charter:

**Now therefore know ye** that We having taken the said Petition into Our Royal consideration and by virtue of Our Royal Prerogative in that behalf and of all other powers enabling Us so to do have of Our especial grace, certain knowledge and mere motion granted and declared and do by these Presents for Us, Our Heirs and Successors grant and declare as follows:

I. Except in so far as it is constituted as one charitable Body Corporate the President and Governors for the time being of the Shakespeare Memorial

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<sup>1</sup> The Royal Charter was originally given to the Shakespeare Memorial Theatre on 31 October 1925 and the name of the company was changed to The Royal Shakespeare Company by Order on 27 February, 1961 when the original Royal Charter was revoked and replaced by the New Charter.

Theatre, Stratford-upon-Avon, the original Charter shall be and the same is hereby revoked, but nothing in this revocation shall affect the legality or validity of any act, deed or thing lawfully done or executed under the provisions of the said Charter and the President and Governors for the time being of the Royal Shakespeare Theatre, Stratford-upon-Avon shall for ever hereafter be continued and confirmed as one Body Corporate with the name of "The Royal Shakespeare Company, Stratford-upon-Avon" (hereinafter called "the Corporation") and by the same name shall continue to have perpetual succession and a Common Seal and with full power in such name to sue and be sued and to take, hold, grant, demise, exchange or otherwise dispose of real or personal property and do all other lawful acts whatsoever.

II. The purposes for which the Corporation is established and incorporated are as follows:

- (1) To conserve, advance and disseminate the dramatic heritage of Shakespeare and to keep alive his memory by the production and presentation of his works to the highest artistic standards at the Royal Shakespeare Theatre at Stratford-upon-Avon in Our County of Warwick and in Our County of Greater London and elsewhere throughout the world and by the annual commemoration of his Birthday in fitting manner and by other means.
- (2) To conserve, advance and disseminate Shakespearean drama literature and knowledge both in Our United Kingdom and throughout the world.
- (3) To advance and improve the dramatic art in Our United Kingdom and throughout the world by developing, extending and refreshing the skills and experience of the Corporation's employees by the production and presentation of dramatic performances of all kinds and by teaching and training and other educational activities including the establishment and maintenance of a school of acting and by other means.
- (4) To own, manage, let and otherwise deal with the said Royal Shakespeare Theatre and its Library and Art Gallery at Stratford-upon-Avon and the other assets and effects and the liabilities of the Company which was incorporated under the Companies Act 1862 and which was known as "The Shakespeare Memorial Theatre" and any other assets, effects and properties of the Corporation (both present and future) for such purposes as shall promote the purposes for which the Corporation is established.
- (5) To maintain and enrich the said Library and Art Gallery.
- (6) To assist and relieve poor and necessitous persons who are either members of the theatrical profession or are or have been employees of or have done service for the Corporation in accordance with a scheme to be made as provided by Article XIII of this Our Charter.

(7) To solicit and receive subscriptions and gifts of all kinds whether absolute or conditional for the purposes of the Corporation.

(8) To borrow or raise or secure the payment of money in such manner as the Corporation shall think fit and in particular by mortgaging or charging all or any of the property of the Corporation (both present and future) and to purchase, redeem or pay off any such securities.

(9) To do such other things as will further any of the purposes aforesaid.

III. The income and property of the Corporation whencesoever derived shall be applied solely towards the promotion of the objects of the Corporation; and the finances of and the income and property allocated given or devoted to the object mentioned in Article II (6) of this Our Charter shall be kept separate and distinct from the finances of and the income and property allocated given or devoted to the other objects of the Corporation; and no portion of the income and property of the Corporation shall be paid or transferred directly or indirectly by way of dividend or bonus or otherwise howsoever by way of profit to the Members of the Corporation. Provided that nothing herein contained nor any rule of law shall prevent:

(1) the payment in good faith of reasonable and proper remuneration (including where appropriate pension and other benefits) to any officers or employees of the Corporation or to any Member of the Corporation (not being a Member of the Board) in return for any services actually rendered or for any goods supplied to the Corporation; or

(2) the payment in good faith of reasonable and proper remuneration (including where appropriate pension and other benefits) to:

(a) any Member of the Board in return for any services actually rendered to the Corporation other than in his or her capacity as a Member of the Board or for any goods supplied to the Corporation; or

(b) the Artistic Director and/or the Executive Director for the time being of the Corporation if Members of the Board or (with the prior written consent of the Charity Commissioners for England and Wales) any other employee of the Corporation holding a senior executive office who is for the time being a Member of the Board

provided that:

(i) at no time shall a majority of Members of the Board benefit under this provision; and

(ii) any Member of the Board benefiting under this provision shall comply with Article IV; or

(3) the provision to Members of the Corporation (including any Member of the Board) on such terms as may be determined by the Board of copies

## 1. (2)

### **Starting With the Words<sup>2</sup>**

#### **A Perspective on voice training for classical performance**

**by Lyn Darnley**

I recently participated in an ATHE symposium on producing Shakespeare in the academies. Amongst other issues there was a general concern among the panel and the audience about the difficulty that young student actors have with the language. The role of the training institutions in the preparation of young actors for classic theatre is powerful and they do an excellent job within a limited and pressured period.

I believe that the academy rehearsal process provides the most appropriate and effective opportunity for teaching the fundamental language skills necessary for performing Shakespeare and all classical texts, and that once these skills are established they can be built upon in subsequent rehearsal processes, throughout an acting career. I believe this work should begin in the class room and transfer to the rehearsal room, where it should develop organically alongside character and motivation.

Three-year conservatory courses provide the most traditional route to a career in theatre in the UK and each institution has its own philosophy. Places at the conservatories are difficult to secure with many students auditioning for every place.

An increasingly popular route for students to train for theatre is through the universities, which offer varying degrees of practical and theoretical content in their Drama programmes. Students are able to join highly active and often well-funded theatre societies where they develop their skills in their own time through performance, regardless of the subjects they are studying. Oxford and Cambridge do not offer courses in Drama training but have extremely successful drama societies, which produce some notable performers. Students choosing the university route often go on to do specialised conservatory training after graduating. There are one and two year specialist courses available at some of the Drama Schools. These courses are very expensive for students who have already completed three years of undergraduate training and so a number of young actors work their way into the profession through the National Youth Theatre, the Edinburgh Festival, Pub Theatres, profit share ventures and Theatre in Education companies.

With such a diversity of training possibilities there are currently no guarantees that actors will enter the profession with, what could be described as, a sound method of approaching Shakespearean or classical language.

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<sup>2</sup> A version of this article appears in: Rees, Mandy (ed.) *Voice And Gender*, VASTA 2007, p. 88.



1. (2) Starting With the Words, *continued*.

### **Is There a Language Issue?**

The training that young actors undergo is generally detailed and comprehensive but, by necessity, much time is spent on acting methodology and preparing them for the areas of work that offer the greatest employment. Most training includes some work on Elizabethan texts but young actors working in classical theatre often feel there is much more for them to explore. With every generation we move further from the era that produced these plays. Our living language is evolving and in order to keep the plays accessible for audiences, actors must first be confident of accessing the language for themselves. The loss of an oral culture and of verbal storytelling must inevitably have an effect on the language skills of young people. Unless young actors are allowed to forge a relationship with classic language they will never know the joys of it and are unlikely to pursue a career in classic theatre.

At the RSC I work with a team of Voice and Text teachers to help newly graduated and experienced actors, break down the barriers that can result from being faced with language that often feels archaic and non-naturalistic. Many actors return to the stage after years of working in film and television and want to reawaken their relationship with language that can be epic, lyrical, rhetorical and narrative, all within one text. Unless actors begin to develop a love and joy of words early on in their training, it is possible that they will never be given the roles that will allow them to be truly excited by the challenge that Shakespeare's language offers. If we do not have the actors who want to work with classic texts simply because they enjoy the feel of the words in their mouths and the power of the words to move both actor and audience, we will lose an essential part of the plays that goes beyond the story and touches us with the very sound and rhythm of the language.

No matter how visually and physically effective a production is, unless it also addresses the language it will be missing the layers and textures and contemporary echoes of the text.

Many critics believe we are developing actors without the skills to speak the text. Comparisons are made between generations of actors and their fashions and style of delivery are documented by scholars who study Shakespeare as performance. The profession itself is concerned by the loss of language skills and this can be seen in the number of day courses available through the Actors' Centres and by the development of professional 'in house' training in Shakespeare companies and other theatres. The RSC is one of the theatre companies investing in continual professional development.



1. (2) Starting With the Words, *continued*.

### **Artist Development**

The RSC has a history of ensemble and of training and is working towards strengthening its commitment to the ensemble ethos by embracing the belief that the company that trains its ensemble invests in the future and that an actor's training never ends. It also recognises that there is a broader curriculum in the drama schools and other training establishments than there was twenty years ago and less detailed work on the language of Shakespeare and the other classic writers is possible for students. The RSC is currently forging closer relationships with the drama academies by hosting a student festival in the Swan Theatre as part of the 2006 Complete Works Festival. It is also offering young directors' and new writers' workshops in epic and heightened language.

Peter Hall established the RSC in 1960 and provided work on text from the beginning. In 1970 Trevor Nunn brought Voice Director Cicely Berry to the RSC and she developed what is often seen as an RSC approach to voice and verse in which she reveals the text by freeing it physically. She still works regularly with the actors, offering them her insight and wealth of experience. Since 2004, Michael Boyd's core ensemble has been offered continuing training in fundamental skills such as verse and text, voice, rhetoric, movement and music. Although all aspects of performance are included in the training, the prime focus is still on the skills required for the speaking of classical language. Consequently all actors work together, regardless of age and experience, resulting in the cross fertilization of accumulated experience with new ideas and energy. The concept of an RSC Academy for young graduates was successfully piloted in 2001 but rejected in favour of the production-linked professional ensemble training model. The need to balance tradition with new ideas is essential and the ensemble approach embraced by the RSC is committed to experimental projects as well as holding onto what is traditionally valuable, while challenging the concept of a lost Golden Age of Verse Speaking sometimes referred to by critics. The programme includes invited practitioners from other companies and cultural traditions. The ensembles are offered regular classes from John Barton (verse), Cicely Berry (verse), members of the Voice Team, Associate Artists and Directors, teachers of rhetoric and those directors currently working with the ensemble. Visiting teachers have included Sir Peter Hall, Patrick Tucker, Lev Dodin, Janet Suzman, Clare Asqith, Rob Clare, Ralph Williams (University of Michigan) and Peter Gill. Lecturers from universities speak on the language and the academic issues relating to the plays. Jonathan Bate and Carol Rutter from Warwick University offer regular lectures to all members of the company including administration staff. The Company has recently offered free text workshops for the profession and student actors which were conducted by John Barton. These were master classes with actors from the company and visiting actors including Ian Mackellen, Timothy West, Jane Lapotaire and Ian Richardson. The audience and actors benefited not only from seeing John Barton work but also from the discussion and the suggestions made by the very experienced actors.

Many young actors accept a contract at the RSC because they know they will be supported in their desire to extend their knowledge and practical work on classic text. They know the understudy system will offer them opportunities to work on larger roles while gaining experience playing smaller ones. They have the advantage of help from young directors and verse and voice coaches. A Stratford contract is seen by many

young actors as an opportunity to refresh and build on their verse and prose techniques.

Most actors working at the RSC have graduated from a drama conservatory, but a significant number have come through the universities and a small number have had no formal training. Historically the British theatre culture provided its post-graduate training 'on the job' through the system of stock and regional repertory theatre. There are now few of these theatres left and those that exist tend to produce small-cast plays which are financially viable.

### **The Role of the Academies**

The academies give a fundamental training in acting skills which can be developed throughout a career. The additional language skills that are necessary for classic acting take time to develop and the sooner they are embarked upon, the easier it is for actors to assimilate them. This preparation, given early, can lay the foundations for an actor's life-long relationship with words, sounds and rhythms. Language skills can be taught alongside core acting training without fear of confusion, once students understand the world in which these plays developed and the power of its oral culture.

Academies usually include at least one Shakespeare and often another classic text in the three-year curriculum, and also work on classic monologues and audition speeches. This means they are in a position to introduce the essential language skills alongside the other training, so that when they come to work on the plays they are able to use the language as a way into the psychology, and so marry both the language and the psychological approach. The fear that using the language as the starting point works against acting methods is unfounded. 'Actioning' could be described as a language exercise. All productions can benefit from work on the physical dynamics and of the language. Murray Cox in his books *Shakespeare as Prompter* (Jessica Kingsley, 1994) and *Mutative Metaphors in Psychotherapy* and *The Aeolian Mode* (Cox and Theilgaard, Tavistock Publications, 1987) illustrates the indivisible link between language and the sub-conscious. For this reason focusing on language can benefit any rehearsal room regardless of the period of the text. Cicely Berry who pioneered a physical approach to language developed her work in the rehearsal room. The work sits comfortably alongside acting and supports the work of directors.

1. (2) Starting With the Words, *continued*.

### **The Need**

Language skills were the core area of training in UK drama conservatories until the 1970s and remain a high priority in some schools. There is clearly a need for specific text training for classical theatre because the demands are very different from those needed for television, the medium from which most graduates earn a living. Some teachers working in conservatories say that there is increasing pressure from some course directors to move away from using verse when teaching voice because they feel it is inappropriate for the contemporary actor. Many teachers disagree with this because contemporary text also embodies rhythm and language dynamics shared with classical text. Training in language can only benefit an actor and compliment the delivery of the most naturalistic language.

The RSC is not the only Shakespeare theatre instituting artist development programmes. Stratford, Ontario has developed an excellent and effective professional conservatory. The Oregon Shakespeare Festival employs voice and text coaches. The Globe has a Master of Voice and The Royal National Theatre has a Voice Department led by Patsy Rodenburg, which addresses both Voice and Language. There is now a far greater use of voice and text coaches in the commercial theatre. There is also a number of post-graduate courses developing in the UK created for the specific study of the performance of classical theatre. The move towards post-graduate and professional training clearly illustrates that a gap exists.

I suggest the following factors have contributed to the displacement of language at the centre of actor training:

### **The loss of the Oral Culture**

We are rapidly losing touch with our oral cultures. With every generation we move further away from the culture that produced these texts. We no longer memorise long tracts or entertain each other with verse or stories. Even the language used in churches and the revised versions of the bible has moved away from the language, formality and structures of the Kings James version. Television and film does our storytelling for us through visual, not verbal images. Fewer of us listen to the radio. Gone are the family drawing room entertainments that fostered the speaking of heightened texts in Victorian actors. Public poetry speaking is not fashionable, although the popularity of rap offers an opportunity for developing specific skills. We mistrust the structured language of politicians because we can often see the techniques of persuasion at work; they often develop the craft but not the art.

1. (2) Starting With the Words, *continued*.

### **Shakespeare in the Classroom**

Most people first encounter Shakespeare and the classics in the classroom. In the primary and high school system, although the language of the text is studied in order to reveal the narrative there is little time dedicated to the way in which the language and poetry of these plays work to affect and move audience and actor, or the multi-layering that results from the fusion of rhythm, sound and structure. Even in theatre studies or drama classes at A Level or university level, where the plays are studied as performance, it is directorial concept and interpretation that is of prime interest. The plays were written for performance and should be spoken when studied because their power is in the way that the words affect the audience. The study of classic dramatic text as literature rather than performance robs young people of the opportunity to 'feel' what changes when we connect muscle and sound and allow the rhythms of language to take over from rational thought.

### **Fewer Repertory Opportunities**

The 'rep' system did at least expose young actors to a rapid turnover of a variety of *word - based* texts which exercised their language skills. It is also true that a larger percentage of actors earned their living through theatre and not television or film than is now the case. If we want to maintain the skills of speaking classical texts in a way that places the language at the centre, we have to prepare students and actors more thoroughly as the opportunities for work based development are fewer.

### **Fewer Opportunities to Play Shakespeare**

Unfortunately, the opportunities for any actor to perform in classical plays are limited because of the large casts and costs involved in staging them. Opportunities for young women to acquire the skills simply through performing the smaller number of Shakespearean roles for women are now extremely limited and yet many directors and voice and verse coaches are female, so it is essential that they are offered equal opportunities to learn the skills they will pass on later in their career.

1. (2) Starting With the Words, *continued*.

### **Shakespeare on Film**

The filming of the classics has made them very easily accessible and Shakespeare's plays have reached thousands through this medium. Many students are studying Shakespeare as film and enjoying the plays that way. That the demands on the actor and audience are different cannot be denied. In film the verbal image is backed up by a visual one. On stage the actor is usually responsible for the creation of that image. It may be that many directors believe that the way forward is to dispense with the problematic language and tell the story in a visual way, to put clarity of narrative as the prime objective and not to challenge the actor or audience through the words. If so the psychological and motivational work done by the actor is incomplete. Shakespeare's insight into the connection between language and psychology was profound and he made language the starting point for character.

A young actor can feel very vulnerable when asked to 'trust the language' and they cannot do so unless they have had the prior preparation and adequate time to build up a relationship with the words and rhythms.

### **Are there specific skills to teach?**

Although most British drama schools require applicants to speak a piece of classic text at audition and the success of their attempt often determines whether or not they are accepted, the percentage of the training that is concerned with classical theatre is small. The common belief is that the loss of the repertory system has led to a lowering of the standard of classical theatre because young actors no longer go straight from training into these companies and learn their craft by being exposed to a number of classical productions on a regular basis. In fact, 'rep' actors played a host of different genres, not all of which were challenging in terms of classical text.

They presented an opportunity for young actors to play a variety of classical roles, to hear the delivery of experienced actors and emulate a style of delivery. This does not mean that what was passed on was in any way definitive. It is just as possible for poor skills to be passed down and fashion always plays a part in determining style. We know that the ever-growing size of auditoria in London led to a declamatory style that amplified scale and emotion but did nothing for the quality of language speaking. The old wax recordings often sound sung rather than spoken. There is a danger that in holding on to traditions we fail to reject what is truly outdated. The aim must be to take forward what is essential and excellent and feed it into a style appropriate to the period.

1. (2) Starting With the Words, *continued*.

**What skill and experience is essential for the undergraduate embarking on a heightened text?**

Above all the young actor should develop a physical connection with words. This requires regular work with words that connects breath and muscle to vibration. It calls for allowing the language to affect the body and therefore the character. Eventually the breath, sound and vibration create the emotion so that it does not need to be 'added on'. Very important is exposure to a variety of different styles of language. Student actors should speak the language out loud, moving to release the sound and finding the language for themselves so that the words cease to be lodged in the head and become connected with the breath and muscle, resulting in developing a relationship with the sound, vibration, rhythm and energy of the language rather than seeking the literal meaning. This is what is meant by embodying the 'physicality of the language'. Of course actors must develop craft and this requires specific skills. Technical skill does develop naturally when this fundamental work comes first but it takes time and repetition to develop ownership of language and too often the technique it expected to develop before this connection is made.

Some of the essential technical skills needed by young actors approaching Shakespeare or the classics are:

- Sufficient breath to phrase long and complex thoughts
- A connection of the breath to voice and verbal muscularity
- The dexterity of articulation to convey the energy and precision of ideas through language
- A connection with syllabic value, which because of the rhythms of Shakespeare are significant. In the vernacular, syllables are collapsed and contracted
- A feeling for the importance of the *unstressed* beat as well as the stressed beat; otherwise the language cannot 'trip along'
- Recognition of the neutral vowels and weak forms in the language. Without a sense of these in the body, the teaching of the iambic pentameter becomes an academic exercise
- An appreciation of the power and impact of muscular diction and the relationship between muscle and audibility
- The ability to think on the line and on the word and to keep the words alive through to the end of the thought
- The ability to recognise the main or principal clause in an extended sentence and to be capable of keeping the thought alive while negotiating the subordinate clauses.
- Identifying the operative word in a line and the natural energy of verbs.

1. (2) Starting With the Words, *continued*.

- Understanding of the need to take an audience through the long, meandering thoughts. Often the thoughts are broken up in an attempt to find clarity and they lose their meaning, scale and sensuality.
- The ability to connect with the rhythms of verse and prose in order to allow the non verbal aspects of language to emerge through the rhythm
- An ease and familiarity with words and their textures and an enjoyment of the fabric and texture of words, beyond their literal meaning
- The ability to use heightened language in a simple and meaningful way that supports a compound sense of 'truth' rather than compromises it.

These qualities are not easily come by, and require a structured repetitive approach in order to develop a level of ease of delivery. It cannot be presumed that young actors should take to heightened language work naturally. It is a skill that develops out of an oral culture very different from the visual and technological one in which we live. Young people are far less likely to read out loud or speak verse than in past generations. Even in schools the story of the texts studied take precedence over the language that tells the story. They need repeated opportunities to play with language in order to develop an integrated ease with words.

So much of the focus on actor training is, of necessity, about naturalism, motivation, sub text and emotional connection that using the text as a starting point can feel very unsafe for young actors as the familiar 'building blocks' are removed. The journey towards the marriage of all these factors with the text is difficult, and achieving both believable naturalism and epic language requires careful balancing and experience.

### **Words: The Starting Point**

Starting a programme of language development as soon as training begins allows for the early exposure to ways of making the sometimes difficult transition from 'head bound' words on the page to the essential, physical, muscularly spontaneous words that live at the heart of the play. This fundamental work can then be revisited and developed with every new production whether classic or contemporary. Once a connection with the words is made the plays can be what they were intended to be: language lead. Too many young actors still feel that in order to speak Shakespeare they need to conform to a standardised accent. This brings with it a notion that 'good speaking' is about carefully articulated speech and southern English vowels.

Ideally the work of the voice class should be as closely linked to the work of the rehearsal room as the acting class is.

1. (2) Starting With the Words, *continued*.

The voice class traditionally focused on text and language, but many of the newer systems of voice focus on the freeing of the voice without channelling the freedom through the language. This physical but non-verbal voice work is often linked to a psychological approach rather than a theatrical one. There are obvious benefits to any actor developing a voice that is free. Losing the close relationship between voice work and speech and language work has increased the division between voice and words; reversing the situation and re-instating the language link is one sure way of increasing verbal skills. Forging a connection with muscular sound and language dynamics can be developed in the voice class so that the voice is developed with communication in mind. This helps the students stop listening to themselves and reclaim the relationship between sound and meaning that we are fast losing. It also allows the development of breath stamina and muscularity that is so essential for Shakespeare. The 'investment' we make in the sound of language takes us beyond the literal meaning into the multi-faceted layers of words that compound the meaning through rhythm, assonance, dissonance and alliteration which often combine to affect and resonate with the words around them and in so doing move both the speaker and the audience.

The poetry of language is revealed when words are explored physically and without a pre-conceived notion of their literal meaning. The sound of words embodies energy and music that is often lost through familiarity of the accepted literal meaning of the word. When young actors allow themselves to be lead by the words instead of forcing the language into a generalised meaning, they rediscover the intrinsic dynamics, energy, onomatopoeia and music within it, and this brings language to life. Examples of exercises in this work are readily available in the books of Cicely Berry. She developed her work through many years working with actors and directors at the RSC including working with Peter Brook, whom she acknowledges as an important influence. Her focus on freeing the voice *through the language* makes it ideal work to do when producing Shakespeare. Her methods are also very useful in the training of directors. The books *The Actor and the Text*, (Virgin, 2000) and *Text in Action*, (Virgin, 2001) offer clear guidance to student actors and directors. Voice coaches are often familiar with this work and that of Kristin Linklater and Patsy Rodenburg.



1. (2) Starting With the Words, *continued*.

### **Generalised Speaking**

Young actors are often accused of approaching the text with 'generalised' rather than specific thought. Some of the qualities that result from this are:

- Overstressing in an attempt to be clear; using stress as the only way of emphasising and ignoring all the other options open to an actor such as poising and phrasing; giving one idea more space and time in a line; using the vowel and consonant dynamics of the word to give it more energy.
- Using an emotion to show the importance of the idea rather than letting the language do it. This results in the audience receiving one literal message rather than the multi-layered combination of literal meaning, sound and rhythm and juxtaposition of the words that create the poetry.
- 'Explaining' the language rather than allowing it to 'speak'. This irons out the subtlety and 'tells' the audience what to think.
- Shouting in order to give words importance and scale. Rather than drawing the audience in, shouting results in alienating it.
- Actors who are inexperienced in delivering classic text often turn the verse into prose.

It takes confidence to allow the language to speak for itself and that confidence comes only with experience and practice.

### **Searching for Clues in the Text.**

The text offers direction and young actors can learn to look for help by observing its shape and structure. The invaluable observance of changes from prose to verse, half lines, capital letters, alliteration, repetition, mono and multi-syllabic lines, image and metaphor and antithesis can inform the student on possible ways to play the text. These clues also allow the argument to become clear and accessible. It is also empowering for the student to know that there are areas of research that are so practical and applicable to their performance. The writings of Hall, Barton, Berry, Linklater, and Patrick Tucker offer clear guidance in this area.

Young actors often panic about the 'rules'. They hear different opinions about end stopping, run on lines, shared lines, caesura, metrical pauses, feminine endings etc. Just knowing there are no rules just guidelines and options can be helpful.

1. (2) Starting With the Words, *continued*.

### **The Voice Coach in Rehearsal**

Greater dialogue between directors and voice coaches creates an opportunity for more work on the text in a physical rather than an analytic way. The role of the voice coach in classical theatre is growing. The development of the role is indicative of the need. When there is dialogue between the director and the voice coach and they have a shared objective, the student or actor can be properly supported and the director need not feel compromised by the involvement of an 'outsider'.

### **Language work with Student Directors and Writers**

If student directors are able to work with and alongside voice coaches and can learn to trust that exploration of the text will not usurp their directorial authority, the chances of changing the culture will improve as the relationship between voice coach and director strengthens and it become evident that the voice coach can support the director in his or her vision.

Ideally directors should be taught the same practical language training that actors undergo. All directing programmes should include practical language classes. They need to develop the same connection with the language they ask of their actors. If they work on the language themselves they will have a clearer idea of what to ask of the actor. This work is done in addition to the necessary research and text analysis - not instead of it. Many writers begin as actors. Any training they have received will benefit their writing.

### **Verse Speaking**

Exposure to the speaking aloud of classical verse and prose from the start of training allows that experience to develop. When students need to analyse, analysis should arise out of the speaking of the language rather than before it. The experience begins with the words and the meaning reveals itself, not the other way round. A feeling for rhythm can only be taught so far, through clapping, singing, moving and percussion. The verse speaker needs to 'feel' the rhythms and speaking poetry is the best way to develop the ability to do so. Exposure to language and verse can be done in groups and chorally. The additional pay-off is that such work develops the group dynamic and improves listening skills as well as speaking skills. As voice coaches, we need to challenge any suggestion that we should abandon the teaching of verse. If anything, we need to balance the loss of an oral culture with more poetry both classic and contemporary. Verse and language teaching can only benefit an actor, not just in the delivery of classical theatre but in all theatre whether it is classical, contemporary, physical or visual.

1. (2) Starting With the Words, *continued*.

Leading Shakespearean actress Harriet Walter gives a clear summary of the goal the academies could aim for, in a quote from her book, *Other Peoples Shoes; Thoughts on Acting* in which she draws on her experience of playing Shakespeare.

If, [however] I follow Shakespeare's score, I will find words that jolt the ear just when it has been most lulled. I will find images so unexpected that they force the imagination beyond the bounds of logic and comfortable reason. I will find rhythms which work at such a subliminal level that all I have to do is follow them and they will move the audience far more than I could do by emoting sighs and tears. All this because Shakespeare the poet knew a thing or two about making plays.<sup>3</sup>

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<sup>3</sup> Walter, Harriet, *Other People's Shoes, Thoughts on Acting*, London, Nick Hern's Books, 1999 reprinted in 2003, p. 164.

### 1. (3)

#### **An extract from: The Ultimate Apprenticeship<sup>4</sup> Understudying as a learning experience**

##### **The actor's experience**

Actors coming to the RSC for the first time will invariably understudy as well as playing their other roles, unless their agents negotiate otherwise or the principal role is so large that understudying is not feasible. The size of the company and the number of productions mounted mean that the understudy company provide an essential backup in cases of illness or accident, allowing the performances to continue as scheduled. The Company provides an understudy company for all productions in the RST and the Swan, but not for productions in The Other Place unless they are going to tour.

Usually the understudies have other principal roles in the production but very occasionally a 'walking understudy' may be required. In these instances the walking understudy almost always has parts in other productions. Understudies who are not involved in the productions are virtually unheard of, unlike those working in many which employs actors for a single production rather than for a season and engages walking understudies. RSC tours usually involve actors working on only one or two productions, sometimes only performing in one and understudying in the other. This was the case in the 1998\1999 tour of *A Month in the Country* and *Troilus and Cressida*.

Many actors who have understudied for other companies commend the comparatively high priority given to understudy work at the RSC but nevertheless a sense of frustration can be identified when discussing the work with actors. This frustration seems to be linked to two major issues; those of an artistic nature and those connected with status.

The issues around status are complex and ingrained because as Harrison identifies in his definition of the term understudy; implicit in the term is a sense that the role is of a low status and given to a less capable and experienced actor, who is not considered able to play the role as a principal, whereas most actors in the company have played leading roles for many years in other companies and they are offered the work because of their ability and experience. When speaking to actors about the understudy commitment within the company they express the following concerns:

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<sup>4</sup> Darnley, Lyn. 'The Ultimate Apprenticeship: Understudying as a learning experience', unpublished article, (first draft), 1999.

This draft was written during Adrian Noble's Directorship. Under Boyd all actors were expected to understudy and Public Understudy Runs have increased the importance placed on understudy work.

1. (3) The Ultimate Apprenticeship, *continued*.

- Some actors feel insulted if actors, whom they feel are not of a suitable calibre, are working alongside them as understudies. Under-casting belittles their talent and makes an already taxing task more difficult. This problem generally occurs with actors in the older age group who are harder to cast, because many experienced mature actors feel they have done their understudying and feel it is beneath them, unless they have a particular desire to play a role, in which case they often negotiate the understudy in their contracts.
- Occasionally actors who might have been cast for a specific character role yet who do not have experience in classical theatre have to be used inappropriately to provide enough understudy cover.
- Principals also express their concern about having to act opposite inappropriate understudies.
- The chief complaint of all understudies is a lack of time in which to do the work to a sufficiently high standard, which will allow them a sense of artistic satisfaction and achievement.
- The perception of almost all understudies is that the Company does not value them enough, and that if they were valued their artistic needs would be considered.
- They feel decisions about scheduling of time for rehearsals and runs are made on financial grounds rather than artistic grounds.

### **Understudies – worth their weight in gold?**

Although the word understudy seems to have come into usage in the 19C there are references which occur in connection with Shakespeare's own company which suggest that leading roles were covered by other actors. Later there are references to actors being brought in from outside a company to play the role when an actor was indisposed.

An account of a performance of *Much Ado About Nothing* in 1779 outlines the difficulties of working with an incomplete cast and without an understudy company,

About twelve o'clock Mr. Henderson sent word he was unable to play. We got Mr. Lewis from Covent Garden, who supplied the part of Benedick. Soon after Mr. Parsons sent word he could not play. Mr. Moody supplied the part of Dogberry; and about four in the afternoon Mr. Vernon sent word he could not play. Mr. Mattocks supplied his part of Balthazar. I thought myself very happy in getting these wide gaps so well stopped. In the middle of the first act, a message was brought me that Mr. La Mash (who was to play the part of Borachio) was not come to the House. I had nobody there that could go on for it, so I was obliged to cut his scenes in the first and second acts entirely out, and got Mr. Wrioughton to go on for the remainder of the part. At length we got the play over without the audience finding it out.<sup>5</sup>

Presumably the financial loss that would have been incurred by the cancellation of a

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<sup>5</sup> Sigmond, George Gabriel, *The dramatic works of Richard Brinsley Sheridan, Volume 1*, London, H Bohn, 1861, p.81.

1. (3) The Ultimate Apprenticeship, *continued*.

performance was as important to management then as it is now. Actors seem very aware of what it costs to cancel a performance, and they therefore know how important they, as members of the understudy company are to the smooth running of the season. What is difficult for them seems to be that they cannot equate their high contribution with their low status and this leads to frustration and a sense of discontent with the Company as a whole.

The cost of cancelling one show in the RST (based on matinee performance of *The Lion the Witch and the Wardrobe* at Stratford on January 16th 1999, would be in the region of £27,000. This is not a typical performance because of the concessions offered to children and families for this production.

To this initial cost of box office loss must be added the cost of re-booking them for another performance.

Stage staff must still be paid for cancelled performances and there are costs incurred with front of house staff and actors. The importance of the understudy becomes evident when these figures are considered and yet understudies in most theatre companies often feels both undervalued and under rehearsed.

### **The Easter floods 1998**

On Thursday the 9 April 1998 a performance in the Swan Theatre of Ben Jonson's *Bartholomew Fair* was severely disrupted by the flooding of the River Avon which later led to the closure of both the Swan and the Royal Shakespeare Theatre.

The Stage Manager's Report of the performance proves how valuable the contribution of the understudies can be. It reads:

1. Much reduced audience due to the weather.
2. Several members of the band missing due to the weather. As the show progressed the band increased in size as musicians struggled through the water to get here.
3. Also due to the weather Miss Tracey & Mr Quayle were stuck on the motorway resulting in the following understudies going on:  
Miss Harris played Mistress Purecraft  
Miss Purkis played Dame Overdo  
Miss Gambe played Trash  
Mr Malikyan played Overdo  
Mr Popplewell played Trouble All  
Mr Nightingale played Sharkwell  
Mr Lal played the Costardmonger  
(Mr Popplewell did not appear at all in the first half.)  
(Mr Malikyan used his script on stage for the whole performance.)<sup>6</sup>

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<sup>6</sup> Vine, Katie, RSC 'Stage Manager Report of performance 54 of *Bartholomew Fair*,' Swan Theatre, 9 April, 1998.

1. (3) The Ultimate Apprenticeship, *continued*.

The complex nature of the understudy cover needed for *Bartholomew Fair* with the numerous small roles and without any walking understudies meant that the actors flexibility and onstage generosity towards each other was often stretched. The productions large number of chorus moments mean that when an actor was "off" the subsequent knock on effect was huge (often affecting almost everyone) and the dance and fight sequences need to be re-rehearsed each time an understudy is on. This added to the pressure and a young member of the cast who had never previously understudied reported feeling nervous before each show, until he had been told that everyone had signed in.

The contribution made by understudies is evident when understudies themselves become ill. This happened in the 1999 company when Colin George, the understudy for Prospero and Shylock and who had performed both roles when actors, David Calder and Philip Voss, were incapacitated, injured his back. When he was off for over a month not only were these two leading roles uncovered but his own roles had to be played by understudies. He returned to *The Merchant of Venice* and *Measure for Measure* but his injury was such that he was unable to return to play the role of Alonso in *The Tempest* so the part was played for the rest of the season by his understudy Rowan McCallum. It would have been highly unlikely that he could have played either Prospero or Shylock had either of the actors become ill. Fortunately this situation did not arise but many members of the company were aware of the position that could have arisen.

For some actors the sheer volume of text that needs to be remembered and the number of characters that must be retained can result in excessive levels of stress. Actors occasionally feel they are not in control of all that is required while others really enjoy the challenge. If the task is to be made a positive and developmental exercise which challenges and enriches the creative process then the balance between stretching the actor and providing support must be found. If actors feel overburdened and unable to give of their best the task becomes unfulfilling.

The pressure of work for actors who are also understudies is unrelenting. This has long been the situation and in *A Touch of the Memoirs* Donald Sinden recalls understudying Romeo during his first season at Stratford in 1946/7.

Such had been the pressure of work at Stratford that we were told at the beginning of the season what parts we were to understudy and from that moment we were on our own - there was no time for rehearsals, we had to learn our lines and watch our principals in rehearsal and from the wings to learn the moves.<sup>78</sup>

While this unsupported situation no longer prevails within the Company, the time and volume pressures have, if anything, increased. The understudy seldom has time off during the day, this produces a dilemma for many understudies, they want more rehearsal but they also, often quite desperately need some time off.

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<sup>7</sup> Discussion with John Cannon, Casting Dept, RSC, 1 February, 1999.

<sup>8</sup> Sinden, Donald, *A Touch of the Memoirs* London, Futura, 1983.

1. (3) The Ultimate Apprenticeship, *continued*.

Lisa Reeves who understudied Portia in *The Merchant of Venice* and both Olivia and Maria in *Twelfth Night* as well as Ariel in *The Tempest* (all the while playing small roles in all three plays) felt pressured because she was constantly called for rehearsals for her understudies while at the same time needing to get to principal rehearsals.

She said:

One day I was called for an understudy rehearsal for Olivia at The Other Place at ten, then at eleven I had to be in the Ashcroft Room for Portia and at twelve I was back at The Other Place rehearsing Maria. There was not sufficient communication between the productions so there was no time scheduled for getting from one place to the other. I was then told off for being late!<sup>9</sup>

One of the consequences of long runs and the restaging that occurs each time the Company moves into a different venue is that aspects of the productions are re-assessed and re-worked. This means the production is constantly changing so that those actors who understudy have to keep abreast of new moves and motivations. While this does much to keep the productions alive and fresh, it also adds to the tensions and pressures an understudy experiences. Actors express a sense of responsibility not only to the whole company but also to the actor they understudy, some are inhibited by the principal; attending the understudy run, others welcome it. Barry Stanton a senior RSC actor over many years said that he always talks to his understudy after the run:

“How did it go this afternoon? If they go on for me I buy them a bottle of whisky or wine, just to thank them for keeping up the tradition. I know, I’ve done it, I’ve understudied.”<sup>10</sup>

The understudy receives little credit, or mention even, in the autobiographies and biographies of leading actors. Robert Stephens talks of the understudy who stepped into the role of Lear on the first night of the previews when he was taken ill and had to be hospitalised but does not name him.<sup>11</sup> The actor, Christopher Robbie had not been rehearsed into the role and yet was word and move perfect. He performed regularly and eventually to take over the role during the latter part of the London season. Instances such as this one and the not uncommon understudy appearances during previews at Stratford (such as Clare Benedict understudying Clare Higgins’ Cleopatra in 1992 (*Antony and Cleopatra* directed by John Caird) and Jeremy Northam’s understudying Daniel Day-Lewis’s *Hamlet* at the RNT), illustrate the indispensable work of the understudy.<sup>12</sup>

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<sup>9</sup> Discussion with Lisa Reeves, Barbican Theatre, 27 February, 1999.

<sup>10</sup> Stanton, Barry, Barbican Theatre, 27 February, 1999.

<sup>11</sup> Stephens, Robert, Coveney, Michael, *Knight Errant: Memoirs of a Vagabond Actor*, London, Hodder & Stoughton Ltd 1995, p.179.

<sup>12</sup> Davison, Richard Allan, ‘The Readiness was all, Ian Charleson and Richard Eyre’s *Hamlet*,’ in Potter, Lois, and Kinney, Arthur, F., (eds.), *Shakespeare, text and theater: essays in honor of Jay L. Halio*, Cranbury, Associated University Presses, 1999, p. 170-171.



1. (3) The Ultimate Apprenticeship, *continued*.

In the RSC where actors work exceedingly long hours, often rehearsing one play while playing others, the incidence of illness and injury is high. The likelihood of actors being off rises when the company changes its playing schedule, such as when the Company moves from Stratford, where the actors have been playing in repertory, to Newcastle where they play in weekly block. Other predictable likely periods occur when actors return from a holiday and when they are in preview. When actors become excessively tired they are more susceptible to illness, injury and voice loss. The reasons for this are linked with muscle tone that is built through regular performance. When not working muscles begin to relax and lose tone; they must be exercised before being put under pressure again. When the routine is changed the body needs time to adjust. It is a lack of awareness in the actor that contributes to the problem. If attention is paid to warming-up and rebuilding stamina after a break problems are avoided. Actors are informed and warm up sessions are offered, but ultimately it is the actors' responsibility to ensure they are in a fit condition to return to work after a break.

Working on a rake can irritate existing back injuries and simply working on an incline over a period of time can cause problems for even healthy backs. It is important that actors stretch the lower back and release the muscles of the ankles and legs after performing as a precaution as back problems are a major cause of actors being off. A physiotherapist is brought in periodically to talk to actors about the ways they can avoid injury on the rake and generally improve their stage-related physical fitness. Some actors choose not to attend and, as in the case of voice work, some actors only address problems when they develop. A more pro-active approach to physical health and safety would probably decrease the call on understudies.

While the incidence of understudies needing to perform is relatively high, the understudy usually performs for one or two shows only before another production comes into the repertoire allowing sufficient time for the principal to recover; but in cases of serious illness or injury such as the common back injury or problems with the achilles tendon the understudy may be required to perform for an extended period. The need for complete and reliable cover for all eventualities is not only desirable but essential if audiences are to be guaranteed a performance of the highest quality and in order to reduce the need to cancel performances and refund tickets.

### **What Understudies Gain**

Company member Cherry Morris understudied Peggy Ashcroft in her youth and has spoken to younger actors about the value of that early work at the RSC.

1. (3) The Ultimate Apprenticeship, *continued*.

For many young actors at the beginning of their careers in Classical Theatre understudying offers an invaluable opportunity just to immerse themselves in the classic repertoire. One young actor, Paul Popplewell, whose professional work prior to joining the RSC was in television said that his agent actively encouraged him to understudy because of his age (twenty) and his lack of theatre experience. The actor had a strong profile of television parts and his reason for joining the company was to play a lead in a new Robert Holman play (*Bad Weather*) at The Other Place. He considered that the experience he could gain from non naturalist understudy roles in *Bartholomew Fair* and *The Tempest* would compensate for his lack of drama school training. Having had no experience with classic text he initially found the language daunting but made use of the opportunities to work on language in solo voice calls and rehearsals. He performed most of his understudy roles and, although they were small supporting roles, felt he gained enormously from the experience.

When an actor agrees to understudy it can be for a variety of reasons. Anita Wright was employed from 1993 to 1997 and as well as playing small roles she understudied extensively. Her experience was both frustrating and enriching. When asked what influenced her to take on understudies she replied:

I returned to acting after a break; I had raised a family. I felt it was a way back into the profession. When I wrote to the RSC I said I would be willing to understudy as long as I had my own part. I felt it would be worth it to work for a company like the RSC. Wanting to work for a specific director was definitely a deciding factor. I knew that understudying is frustrating and it is only worthwhile to understudy a good stretching text.

I had understudied once before so I realised early on that understudying was taken very seriously at the RSC. For example when I understudied Susan Brown as the Nurse in Adrian Noble's *Romeo and Juliet*, we worked with the assistant director, Sean Holmes, from very early on in the rehearsal process. Sean loves text work. I developed a very good relationship with the understudy Juliet - we spent a lot of time working together, even though we knew that unless the heavens fell we would never play together other than in the understudy role. Understudying provides very defined parameters to work within, but because of differences in age (my Nurse was older than Susan's) and differences in physical appearance, different interpretation was necessary. Unless the understudy mimics the principal, the actor brings to the role their own unique quality. I remember working with one young actor who was a very clever mimic, he reproduced the performances of the actors he understudied, to the point of imitation. It was very tedious to watch.

1. (3) The Ultimate Apprenticeship, *continued*.

An actor in the present company expressed his negative experience 'I'd interpreted the part differently, I felt frustrated because I wasn't able to play it as I wanted to play it. There was no experimenting.'<sup>13</sup>

Another actor who had previously played the Duke in *Measure for Measure* shortly before joining the company for another negotiated understudying the role in order to revisit it and develop his interpretation of it further. The same actor understudied Antonio the Merchant, in *The Merchant of Venice* and had the opportunity of playing five consecutive performances of the role. When asked how satisfying this was, he responded:

I had done some workshops in the summer with Philip [Voss] and Mike Alfreds on objectives and I had the chance to apply them to Antonio and went through it all in a proper part with other actors in front of an audience.<sup>14</sup>

He found that knowing in advance that he was to play specific performances, and getting a run at the role useful.

I don't relish the one off thing at all - you are just saving everyone's bacon - there is nothing in it for you - except for the achievement of having got through.<sup>15</sup>

The same actor had understudied Marc Anthony in David Thacker's promenade touring production of *Julius Caesar* in 1994. One morning he heard he had to perform that evening:

That is now my bench-mark for terrifying experiences on stage. That was very important almost more important than anything I have done this time. [1998\9 season] It was wonderful...I was absolutely terrified. Because you are doing a long run your whole orientation - your whole idea of the play is fixed..you have your places on stage ...and going on as an understudy you are totally at sea. You're not used to seeing the things that you see when you get on stage. The fear takes you into a hyper-consciousness of everything around you..it produces a kind of light headedness - you're not really in control of physical movement - I suppose spacey is the word. I think I pushed it, I was too loud. If I'd done it a second time it would have been fine. But I didn't - it was a real shame. But it was a fantastic experience. Thrilling, and it does give you confidence, great confidence which is why it's good for young actors - especially if you're not doing very much and you have the support of the people around you. So much of the acting process as a developing actor is to do with confidence.<sup>16</sup>

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<sup>13</sup> Interview with Anita Wright, 12 November 1998.

<sup>14</sup> Interview with actor who wished to remain anonymous.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

1. (3) The Ultimate Apprenticeship, *continued*.

For the recently graduated actor, rehearsing a principal role can be exciting. Emma Handy understudied Viola in *Twelfth Night* while playing Jessica in *The Merchant of Venice* and a principal role in a new play, Robert Holman's *Bad Weather*. Her experience was positive:

For me it was brilliant. I've had done very little work on Shakespeare and working with the language without the pressure of a director (I worked with the assistant director) meant I could discover...I'm so glad I did it, but I would have been sick if I'd had to go on! I hated the understudy run, I felt so vulnerable. I noticed that I picked up Helen's [Schlesinger] intonations and also the way she deals with language and metre. She made it completely intelligible and that helped me. I'd love to play it, with a good director, and in five years time...well at least two! At college I played Juliet but had no work on the language, the text, with anyone. My agent had said 'You don't want to understudy', I'm glad I did, it gave me confidence.<sup>17</sup>

Developing confidence is a prime objective of the understudy process and beginning the work early seems to be an essential aspect of this. Also important is the need for understudies to share a common knowledge of the background that the principal has explored. When understudies are not party to the discussions that take place in the rehearsal room, vital information is missing. Giles Taylor was given a note by the director after playing his understudy. 'Greg gave me a note which clarified the character'.<sup>18</sup>) Taylor had not been present during the early part of rehearsals, when discussions took place. This is often the case, as during this delicate period actors are discovering and making sense of the character and do not always welcome an understudy sitting in or contributing to the company discussions of relationships and journeys and so miss much of the organic process that results in the development of the character.

When understudying an actor such as Susannah York or Alan Bates, there is also the audiences' sense of disappointment to contend with, which is bound to undermine confidence. The requirement of the Equity Contract<sup>19</sup> is that the understudy should be ready to go on as of the first preview but with time being of the essence and with most actors first concern being for their principal role, few actors feel properly prepared for this eventuality in spite of the fact that in most cases the Assistant Director begins work with the understudy cast early on in rehearsals.

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<sup>17</sup> Interview with Emma Handy Barbican Theatre, 10 January 1999.

<sup>18</sup> Discussion with Giles Taylor, Barbican Theatre, 11 January 1999.

<sup>19</sup> Royal Shakespeare Theatre Agreement with British Actors' Equity Association, schedule 3.8.1.2. p. 18.

1. (3) The Ultimate Apprenticeship, *continued*.

Many directors invite understudies to sit in on the rehearsals of their principals but naturally this must be negotiated with the principal who may find observation in the early stages limiting. Understudies are given rehearsal, fight training, dialect coaching, language work, voice work in the theatre when possible and an understudy run, yet the rehearsal experience of many understudy actors tends often to be not wholly positive.

### **The Assistant Director's Perception**

Understudy rehearsals are taken by the Assistant Director, with full production backup. When the principal company have opened and have their days free or have moved onto the next rehearsal process the understudy is called in to begin or continue their work. They too may be working on another production and will be approaching new principal and further understudy roles before completing the understudy rehearsal process on the last production.

Rebecca Gatward who was the Assistant Director on *The Tempest*, *Measure for Measure* and *Bartholomew Fair* during the 1998\1999 season felt that the understudy should have his or her own process.

Obviously they must know the moves – that at this point you are here. If you can make those moves meaningful for the individual, it is not just re-producing something - you have to make it live. Sometimes you don't have to reproduce the move because the actor you're working with is flexible - but if the assistant director is not given the time to have a process then you may as well employ a stage manager to move people around the room, as they do in some West End management's, where there is no artistic input at all.<sup>20</sup>

Asked if she felt there was an element of teaching in her work, she responded:

If you're working with someone who isn't very experienced then there is. On the whole it is great doing it with Shakespeare because its so infinite that you are always discovering or re-discovering. I have been working on *Measure for Measure* for nearly a year now, in principal and understudy rehearsals and I'm still finding new things. This is very fulfilling for everybody concerned. So it's great if you have the time to allow that to happen, then it is a very positive experience. The actors learn about the characters, about the text, about performing classical theatre, and you as a director, you're learning, but if there is not enough time for this to happen then it is a pointless exercise and the whole process is undermined. Any actor with self respect is going to go out there and give as good a performance as they possibly can to a large audience. So you may as well facilitate that. Perhaps from day one in the rehearsal process there could be one or two slots in the week that were prioritised as understudy rehearsals, so that from day one you've got some kind of process happening that could feed principal rehearsals. I have made a discovery in an understudy rehearsal, spoken to the director about it and it has ended up in the show. But if your work is shunted right to the end - just after the tech, you've got about 24 hours maximum to work with your company then there is not very much development. It should also not be the case that a principal actor can refuse to allow an understudy to come into rehearsals and watch.<sup>21</sup>

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<sup>20</sup> Interview with Rebecca Gatward, RSC Assistant Director, Barbican Theatre, 26 January 1999.

<sup>21</sup> Ibid.

1. (3) The Ultimate Apprenticeship, *continued*.

Rebecca Gatward has worked in the West End with walking understudies who did not have the pressures of performance and therefore they had the time to come up with a really well rehearsed product. She feels the policy of drawing understudies from the playing cast is preferable to employing walking understudies but re-iterates her point about time. She also received guidelines about the work largely from stage management, rather than from producers. Her experience of working with different directors varied with some directors being more sympathetic to the understudy situation than others although all the directors she worked with allowed her to cast, apart from the minority of actors who are cast on contract through negotiation between agents and the casting department.

The directors are interested, I showed them the understudy casting and unless there were glaring errors they were happy with my decision. On the whole they came to the understudy run, but considering how much understudies are used in this company the work is not given the kudos and respect it deserves I think. Considering the money that is saved when an understudy goes on the system should be better resourced.<sup>22</sup>

When asked about her casting policy she replied that she had used a different criteria for different productions. The complications of understudy casting for large cast production such as *Bartholomew Fair* were considerable so that with smaller parts it was often a case of who was available to take on an understudy without having to act opposite themselves in a scene, but generally she cast to type. With *Measure for Measure* and *The Tempest* however she was able to be more creative.

I cast actors I believed would 'work' in the role but also to stretch people. The actor I cast as Caliban I thought would be ideal as he has a quality of 'danger' about him but he always goes up for Ariel at auditions - he was delighted at the opportunity and when he went on in performance he was terrific. The character I cast as Pompey in *Measure* was not my ideal ...but he wanted to do it - and he is terrific as Pompey - very different. It gives people a chance to try new things.<sup>23</sup>

### Going on as an understudy

For most understudies who suspect they may have to go on, it is the time spent waiting for confirmation that they find most difficult. This is particularly difficult when a principal is not well so the understudy is put on stand-by, but a decision is not made until the evening. This means an understudy may be left in suspense all day, often rehearsing with the assistant director, only to hear at the half that the principal has decided to go on.

When she hears that a principal is off and the understudy is to go on Rebecca Gatward likes to inform the actor herself, regardless of whether or not the actor has been told by others.

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

### 1. (3) The Ultimate Apprenticeship, *continued*.

They are bound to be scared, so I try to reassure them. Sometimes I might work with them on stage, go through their entrances and exits, or give them 'points of concentration' - Give them important through lines on character - then I'll leave them alone to go through whatever rituals they may need to perform. It is important that they keep concentrating on through lines - so that the character has a journey, otherwise they might get into doing a scene and coming off and just looking at the lines for the next scene and it just becomes a case of getting the lines out. If you can give them a couple of things to think about, other than 'Will I remember my lines' then you'll get a better performance out of them. It'll relax them, even though you know they know these things because you've rehearsed it, they can get lost so I just like to focus them a bit. They may need a special costume fitting, or want the stage management to go through lines and often members of the company are supporting them and reassuring them. It is often very exciting for the other actors. It re-enlivens the show again, I think it can be a very charged performance because there's somebody else on. You don't necessarily know what's going to happen - where that person is going to stand...if they are going to do the same blocking - things happen for the first time again and that can only be good.<sup>24</sup>

### **Agents**

Agents are often resistant towards negotiating understudy obligations for their actors which naturally makes the 'ideal of the ensemble' impossible.

Asked why they do not encourage actors to embrace understudying one agent responded:

Understudying in Britain is not respected. If companies gave it credibility then agencies would respond positively. I know personnel at the RSC has changed but I remember an actor leaving the Company during the run of *The Wizard of Oz* because no one from casting went to see the understudy run. Maybe more of an effort is made to see understudy runs now, but that period coloured things. We often do recommend an actor takes on understudying but it depends on the individual's age, experience, whether or not they have played large stages. If someone is starting out, or trying to get back in after a break. It has to depend on the part and what else the actor is playing. It is different at the RSC because usually the actor is also on stage playing something else.<sup>25</sup>

The agent felt that understudying at the National and the RSC was far more worthwhile than in the West End when an actor seldom had another role to play and so spent most of their time in a dressing room. He also made reference to the fact that understudies are seldom considered for the role when the principal leaves the production:

What colours the actors perception of understudying is that they are not considered for the principal but are seen as being 'good enough' to play it when they are needed. They are not seen as being a leading actor. It's a British problem.<sup>26</sup>

### **Casting Understudies**

John Cannon of The RSC's Casting Department realises that the understudy company invariably feel undervalued.

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<sup>24</sup> Ibid.

<sup>25</sup> Interview with Raymond Sawyer, Actorum, London, 28 January, 1999.

<sup>26</sup> Ibid.

1. (3) The Ultimate Apprenticeship, *continued*.

I know they are worth their weight in gold, they do a wonderful job, the problem is how to make them feel rewarded for doing it. In an ideal world a complete ensemble where everyone understudied everyone else would remove the idea that it is an apprentice thing. At least 50 % of the incoming company [Summer Festival 1999] are understudying, but that is because Tim Supple's production of *Ovid* requires actor to understudy the stories they are not in, which is exactly how it should be...we should encourage an ensemble ethic."<sup>27</sup>

When asked about an agent's complaint that understudying no longer leads to an actor being offered larger roles and so being nurtured and being able to grow into a Leading actor, Cannon responded:

It is difficult to predict what the result will be ten years down the line. Certainly Matthew McFaddyan understudied Oberon and then returned in a leading role in *School for Scandal*. William Houston understudied *Hamlet* last season.<sup>28</sup>

Another area of discontent is that the understudy is not always given the role when the principal leaves. The agreement between Equity and the RSC states; 'An understudy shall always be given first consideration as a replacement for a principal who leaves a production during its run. When an understudy is not considered suitable as a long term replacement he/she shall receive a personal explanation of the reasons.'<sup>29</sup>

John Cannon said:

They are always given first consideration, not first refusal on the role. When an understudy is not offered the role there is always a pretty good artistic reason for it. In the last production of *Richard III* [directed by Stephen Pimlott], when Jennifer Ely left, Rachel Saunders, her understudy, took over very successfully.<sup>30</sup>

### **Should Drama Schools teach understudying?**

No drama school student is taught the skills of the understudy; perhaps it is not thought necessary, because understudying is not a position to aspire towards.

The closest a student actor usually comes to understudying is to share a role. They may be given the role for a number of scenes or for an act of the play. This happens more to women students than to men because of the shortage of female roles and the abundance of female drama students, but the skills involved in this exercise are fundamentally different. The understudy has to take on the total role and to develop a journey through the play for the character. He or she must develop a performance that is in sympathy with the style of performance and be able to interact with other characters which have been developed organically through the rehearsal period. When a student works alongside another actor on the same role they share the same process.

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<sup>27</sup> Interview with John Cannon, Casting Dept, RSC, 1 February, 1999.

<sup>28</sup> Ibid.

<sup>29</sup> Royal Shakespeare Company Agreement with British Actors' Equity Association p.18 schedule 3.8.1.2.

<sup>30</sup> Interview with John Cannon, Casting Dept, RSC, 1 February, 1999.



1. (3) The Ultimate Apprenticeship, *continued*.

They rehearse with the same group of actors with whom they will perform, not with a understudy company, most of whom would be on stage playing different roles should the understudy need to go on. They are directed by the same director, not an assistant director. They share an organic development of their scene with their director and other cast members. They feed their opinions into the rehearsal process and share in the discussion of the motivation and essence of the text.

If it were to be suggested to Drama Schools that they teach their students about the requirements of successful understudying, they would probably be justified in saying their over-full curriculum does not allow the time. Perhaps, however, they could include more information in their work on professional preparation in the final year, either by getting someone from a West End Management, the RSC or the National Theatre to lecture on the subject. Companies should also not presume that actors understand the extent of the responsibility and should provide better briefing.

Occasionally companies in the West End build a two or three week playing period into the contract during which the understudy plays the role while the principal actor takes his or her annual leave.

In some companies (particularly in musical theatre) the understudy has a contractual agreement to play matinees once a week. Some actors, disillusioned with acting but needing to earn a living become professional understudies and agree to being 'walking understudies'. In the 1997\8 RSC production of Ibsen's *Little Eyolf*, almost the entire understudy cast was otherwise uninvolved in the production so a 'walking understudy' was engaged to cover two roles.

In 1988 the Company's Human Resource Manager Rachel Witteridge had surveyed understudies. This was a thorough investigation into the positive and negative responses of the actors and was in response to feedback from actors about the workload.<sup>31</sup>

The questionnaire called for responses to the following questions which had been identified by the understudies as the major areas of concern.

1. THE CONTRACT. Did you understand what your understudy commitment would involve when you first joined the company.
2. UNDERSTUDY REHEARSALS. How prepared did you feel by the first preview (consider e.g. length and timing of rehearsals, attendance at principal rehearsals, costume fittings etc.)
3. THE FIRST FULL RUN-THROUGH. How was it for you (consider e.g. programming of the run-through, attendance by RSC management, support from costume dept., what you personally got out of it)?
4. GOING ON. Again how was it for you and did you receive the support you needed (e.g. extra rehearsals, costume, support from management/company etc.)?

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<sup>31</sup> Discussion with Rachel Witteridge, Stratford-upon-Avon, March, 1999.

1. (3) The Ultimate Apprenticeship, *continued*.

5. UP-KEEP. How easy or difficult was it for you to keep up your understudy commitment for the period of the contract (consider e.g. line runs, full run-throughs, what you knew about changes that has occurred over the period of the run, other commitments in the company etc.)?

The Company believed it was supporting the needs of understudies but the very term 'understudy' implies a slightly unsatisfactory experience for any actor who obviously would rather be playing the part. Can the lot of the understudy be improved or is it doomed to be a deeply frustrating period in any actors' life? There are undoubtedly many positive aspects of the work, which could be reinforced and developed while, at the same time, changing current practices which cause unnecessary frustration. There are also negative aspects which cannot be resolved, but could be clearly and rationally acknowledged by management and actors.

### **Complaints by Barbican Season Understudies**

Changes to the scheduling of the London Season and the inclusion of a Plymouth Residency had added to the workload of the understudies in 1998/9. The shorter London season resulted in a more rapid 'set change over' which meant fewer opportunities for the stage to be used for understudy rehearsals. The RSC is obliged to provide at least 12 hours of priority rehearsal time for understudies when a production transfers to London with some of that rehearsal time being on stage. In order to facilitate a London understudy run of *Measure for Measure* it was necessary to implement two overnight changeovers which then allowed two afternoon stage sessions for the use of the understudies. The additional cost of this exercise was £4,000 which seems expensive but the decision to spend this money was immediately justified as on the evening of the understudy run Clare Holman who played Isabella and Jimmy Chisholm who played Pompey were both unable to perform and their understudies Penny Layden (Juliet) and Jake Nightingale (Abhorson) were able to perform principal roles confidently to a full house. Nevertheless a complaint by the understudies over the original scheduling of the understudy run of *Measure for Measure*, was made to the management.

An offer to meet and discuss the concerns of the understudies came from the Artistic Director and the actors felt that the greatest benefit would be derived if the group who met with him, the producers and the Casting Department, took with them a document that outlined their particular difficulties and concerns and offered possible solutions.

Between the matinee and evening performances of *The Tempest* and *Two Gentlemen of Verona*, on Thursday 28 January 1999, the members of the RSC acting company met to discuss the development of the document they intended to compile and submit to the Artistic Director.

### 1. (3) The Ultimate Apprenticeship, *continued*.

The entire understudy company responded and expressed a variety of experiences. The areas of contention seemed to be a lack of communication between actors and management. They requested clarity about the level of their commitment to understudy work before being contracted. They also felt the term 'play as cast' was not clearly explained. A full and realistic explanation of the workload and nature of the work was called for. Artistic Director, Adrian Noble, producers and casting department met with representative actors on 28 February 1999 to discuss the improvement of the system.

### **Conclusion**

An actor who had been on repeatedly as an understudy while having significant roles as well, said, 'I take understudy work very seriously, as if I was playing the role. You get respect when you're playing the role with the principals but even the stage crew resent having to reset to do an understudy run, they obviously don't see the importance of it.'

If agents discourage even young inexperienced actors to understudy because they suspect they will then be seen as understudies rather than leading actors, then actors asked to understudy will feel undervalued not just by directors and the Casting Dept., but even by their peers. How then do we change the culture? The obvious answer is to insist on an ensemble, where responsibility is shared fairly. Hierarchy is ingrained in the current system and 'stars' who have been created by film and television and whom many people believe are necessary to bring in the audiences are very unlikely to agree to understudy. The very word understudy suggests a two tier status which may seem tolerable for the young but is not seen as acceptable to the experienced actor. Can this be turned around? If it isn't then the difficulties can only increase.

The RSC is undoubtedly the company that employs the largest number of understudies and makes the most demands upon them. How is understudying, which is a very significant part of about half the actors employed at any time, to be acknowledged as a productive and valuable way of developing the art and craft of the actor.? Possible steps towards solutions which could be explored are:

- Each rehearsal period should include an understudy briefing which outlines the understudy requirements and basic points of practice.
- Many of the senior members of the company command a great deal of respect from the younger members and they should be encouraged to talk to the understudy company as part of the initial briefing.
- Ensuring the full briefing of Assistant Directors. It is important that all companies are working to a common expectation of the scale and requirements of the understudy run.
- Making it more important: Giving greater significance to understudy runs and allowing actors with understudy commitments enough time to successfully achieve their potential.
- Ensuring that any one actor is not overloaded with understudy commitments.

1. (3) The Ultimate Apprenticeship, *continued*.

- Providing more feedback after an actor goes on in an understudy role. The feedback an actor receives after playing an understudy role should be more than a glib 'Wonderful!!' Creative criticism gives more value to the effort and achievement of the actor. Pointers for possibly taking the work further make the exercise more of a personal journey than simply 'providing a backup'.
- Making sure the understudy company are supported by attendance of appropriate members of the Company: especially casting department and directors.
- Making the understudy run an event. For example it could provide an interesting Educational opportunity; possibly by inviting a drama school or group of sixth formers who had seen the production to see it again with the different cast and to open aspects of the work up in discussion. It would be necessary to avoid comparisons about performances, but sensitively handled it could prove to be a useful and exciting project. A missing element in the present understudy run is an audience.
- Providing time for unrushed, thorough rehearsal on stage that offers the actor a developmental journey rather than it simply being something that has to be endured.
- Encouraging understudies to be part of the organic development of the production - even if only as an observer. Listening to discussions which inform acting decisions.
- Liaising with final year drama students: Provide a representative from the Company who has an understanding of training as well as a strong working knowledge of understudy process to go out to the drama schools and give young actors a sense of the value of the work and why they should actively seek it. This would allow them to challenge agents who discourage the work.
- Talking to agents - The Company could invite agents and casting directors to understudy runs. Actors occasionally do so but an official invite from the Company with a social event afterwards would perhaps begin to break down the negative attitude many of them hold. It would also be a way of rewarding actors as many are looking for new agents and some do not have an agent. If casting directors were also invited, the actors would possibly be offered work following the end of their contracts.
- Ideally leading understudies should be able to play a matinee performance once in a contract in addition to performances they have been given through necessity.
- All understudy companies should be surveyed annually in order to keep in touch with their needs and frustrations.

When talking to actors about the value of the time they have spent understudying, they often comment that they have not had time to reflect on how much they have learned and that they know it has benefitted them greatly but just how much, and in exactly what way, will only become clear once they have time to reflect on the period.

The 1997-1999 company greatly appreciated the seriousness with which the management responded to the request for action and investigation into their concerns.

## Additional Material Related Chapter 1

### 1. (a) Information given to artists pertaining to RSC understudy procedure, incorporating the RSC/Equity agreement, 2002



THE ROYAL SHAKESPEARE COMPANY  
July 2007

#### A GUIDE TO UNDERSTUDY PROCEDURE incorporating the RSC/Equity agreement 2002

##### CASTING

The RSC casts actors into the company in the following ways:-

Play as cast\* and understudy as required

A nominated part with understudy as required

A nominated part with nominated understudy roles

\*Play as cast means you have accepted an engagement in which the director will nominate the roles you are to perform during the rehearsal process.

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##### DUTIES

3.8.1.2 *It is the duty of every performer contracted to understudy to learn his/her principal's lines and moves before the first public performance of the production concerned and to prepare and maintain the standard of his/her understudy performance.*

You should be aware that you are expected to be able to go on from the first performance.

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##### REHEARSAL

During rehearsals the Director and Assistant Director with the Casting Department will nominate understudy roles to the company as per the RSC/Equity agreement.

3.8.2.1 *If a performer is required to understudy a protagonist role in a given production he/she shall be notified of this requirement not later than two weeks after he/she starts rehearsals for such a production, or no later than three weeks before the opening of the production, whichever shall be the later. Any other understudy requirements will be notified to the performer not later than seven days before the first public performance of the relevant production, failing which any performer (including play as cast) may decline such casting. Every effort shall be made to avoid casting the performer in the roles of characters who play together in the same scenes. These conditions may be varied in the case of emergency cast replacements or other emergencies*

1. (a) RSC understudy procedure, *continued*.

3.8.2.2 *An actor who understudies more than one protagonist role in a production shall not be required to undertake such multiple understudy casting in more than two productions presented in any one season in either Stratford or London.*

3.8.2.7 *Understudy responsibility as stipulated in the performer's contract or agreed and acquired during the initial rehearsal period shall not be changed other than by mutual agreement. In the case of Understudy as Cast, every effort will be made to see that the understudy responsibility is not changed except in extenuating circumstances or an emergency.*

You will receive a letter confirming your nominated understudy roles and a final cast list is issued.

The Assistant Director/Director will call the understudy company together to talk through the work and outline a draft understudy rehearsal schedule.

There is limited time available for understudy work during the rehearsal period. This is primarily because you cannot rehearse the understudy work until the principal work is set and the Assistant Director is required to observe the Director at work.

Understudies are encouraged to observe principal rehearsals; however, there are times when it may not be appropriate and this is at the Director's discretion.

3.8.4.4. *An understudy should not be expected automatically to attend all his/her principal's rehearsals, but should be encouraged by his/her Director to become involved in the development of the production and must attend his/her principal's rehearsals whenever specifically called to do so.*

We aim to achieve an understudy line run just before the technical period.

3.8.4.1 *The Performer shall learn his/her principal's lines and be word perfect before the first public performance of any production in which he/she is required to understudy. A complete word-run of the play at which each understudy shall be expected to be word perfect shall be arranged by the RSC by the first Public performance, and in any event before the Press Night. A performer may be required to perform his/her understudy role from the first public performance.*

We can achieve little or no understudy rehearsal between the start of the tech and the Press Night of a production. During this period it is an understudy's responsibility to keep a close eye on any changes to a principal's performance e.g. any cuts, new exits, entrances etc.

3.8.4.3. *An understudy shall have the responsibility to inform his/herself of all cuts or rewrites in a play text introduced during the rehearsal and performance. The RSC shall assist by giving to understudies upon request access to an up-to-date prompt copy of the text*

1. (a) RSC understudy procedure, *continued*.

3.8.5.1 *Understudy rehearsals for fights, dances and other specialist skills and any other business that may involve the risk of physical injury shall be taken initially by specialist instructors or their approved specialist deputies. Rehearsals of such business shall continue both with other understudies and with principals until a satisfactory level of fluency and safety has been reached and judged safe under performance conditions by the instructor or by his/her deputy.*

3.8.4.2. *Any complicated or dangerous business shall be omitted from an understudy's performance until such time as it has been rehearsed to the satisfaction of the relevant specialist instructor or his/her deputy.*

Opening a production is the busiest time of the engagement.

3.8.5.2 *Immediately following the press performance of a new production or the end of a preview priority time, whichever shall be the earlier, the RSC shall allocate 24 hours to understudy rehearsal, 12 hours of which plus the duration of one run-through shall be first priority rehearsal time. The first walk-through shall be conducted by the Stage Management and the Assistant Director; the purpose being to confirm the knowledge of words and moves. Further rehearsals will be conducted by the Assistant Director. When two productions open in quick succession special arrangements may have to be made, but no performer shall be obliged to undertake understudy rehearsal work on a third production until a run-through of the first has been held.*

3.8.5.3 *The RSC will use its best endeavours to ensure that the first call following the press performance of a new production in Stratford will not be before 12 noon.*

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**BEING ON STAND-BY**

You are on 'stand-by' as an understudy at all times, including during a performance. We have had instances of an understudy taking over a role halfway through a performance. Your Company or Stage Manager may advise you to prepare to go on during the half call for a principal who is ill or running late, however if the principal recovers or indeed arrives in time for the performance they will continue and you will return to your own role(s).

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**IF YOU GO ON**

Payments :-

- a) The protagonist rate = 1 fifth of the Equity minimum per performance
- b) The non-protagonist rate = 1 tenth of the Equity minimum per performance



1. (a) RSC understudy procedure, *continued*.

c) Additional minimum duties = 1 fortieth of the Equity minimum per performance

NB: If you go on for more than one character in a performance you only receive one payment.

The protagonists in Shakespeare are listed in Appendix 1 of the RSC Equity agreement. For non-Shakespeare plays a protagonist list is drawn up by the director during rehearsal.

The Company Manager informs all relevant departments and the programme is slipped with the understudy information or an announcement is made if time is short.

3.8.2.5 *Provided the demands of the situation permit, the Company Manager shall send word of an understudy's impending appearance to all affected actors, the director of the play, the Assistant Director, the Artistic Director, Associate Directors, Casting Director and appropriate members of the administration.*

3.8.2.3 *An actor's understudy casting of protagonist roles shall be listed in the nightly programme. When an understudy is performing a named role, the fact shall be registered either in the text of the nightly programme or by slipping programmes and displaying notices where programmes are sold. In the case of a last minute emergency an announcement shall be made from the stage.*

3.8.2.4 *An understudy shall always be given first consideration as a replacement for a principal who leaves a production during its run. When an understudy is not considered suitable as a long term replacement he/she shall receive a personal explanation of the reasons.*

There is a possibility that you may be required to go on during previews or before the understudy run has taken place. The RSC appreciates that you will feel unprepared for this but the technical and stage management teams are familiar with these situations and will support you to the best of their abilities.

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#### **UNDERSTUDY RUN THROUGHS**

An understudy run happens on stage with full technical support –

Except - a piano is often used instead of the full band  
Sometimes limited costuming, wigs are used; excepting anything specialist appropriate to the actors performance

The Costume Supervisor and Head of Wardrobe have a responsibility to produce an understudy costume plot by the Press Night of a production and to make an understudy aware of their costuming.

You should familiarise yourself with any extra costume pieces during rehearsal e.g. swords, wigs, moustaches etc.

For each production there is always one technical session on stage prior to the run.

3.8.6.1. *While understudy rehearsals may take place in rehearsal rooms or on*



1. (a) RSC understudy procedure, *continued*.

*the sets of other productions, the run through at the end of the first priority rehearsal period will take place wherever possible on the set of the production concerned. When it is not possible for the run to take place on the correct set, a run will be scheduled at the next available opportunity. Technical time shall be made available on the set wherever possible before the scheduled understudy run through*

Those invited to an understudy run through:-

The Director, Assistant Director, Associate Directors, Casting Department, the RSC Producer, Voice and Education Departments.

Attendance is subject to other production and rehearsal commitments.

- 3.8.6.2. *The Company Manager, or in the Company Manager's absence, the Stage Manager will inform the Director of the Production, Casting Director, all Associate Directors and appropriate members of the administration at the same time as the performers of any call for an understudy run-through.*

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Your Stage Management team or the Company Manager are available to help you with any problems that might arise during the season.

**For those in more than one production**

After the final play opens there is an intensive refresher of all the understudy work which is then steadily maintained throughout the rest of the run.

- 3.8.5.4 *In any period in which there are more than two productions in the repertoire the RSC shall use its best endeavours to make available three hours per week for understudy work on productions that have completed the required initial understudy work as described in 3.8.5.2. This provision shall not apply in weeks when any time is allocated to technical or dress rehearsals, or preview performances.*
- 3.8.5.6. *When it becomes necessary during the run of a production to reallocate understudy responsibilities, the RSC will use its best endeavours to provide adequate rehearsal priority time for rehearsing new understudies as soon as they take on these responsibilities. Whenever possible all those taking on the understudy of protagonist roles will be given an opportunity of running their scenes in performance conditions after the preliminary rehearsal period.*

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**RESIDENCIES**

After each production has opened at a residency there is an understudy line run.

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1. (a) RSC understudy procedure, *continued*.

**LONDON TRANSFERS**

If a production comes to London, we quickly rehearse the principal and understudy companies onto the new stages. This includes any directorial changes and any cast changes from the original production.

3.8.5.4 *When a production transfers from Stratford to London, or from London to Stratford, the RSC shall allocate to understudy rehearsals 18 hours in the event of significant replacement casting or 12 hours otherwise of first-priority rehearsal time plus the duration of one run-through (full or technical).*

3.8.5.6 *in all other circumstances the RSC shall allocate adequate time for technical rehearsals and the possibility of one run through (full or technical) to ensure that the demands of the transfer theatre can be taken into account by the understudy company*

There is a London understudy run as soon as scheduling allows.

This can be an opportunity for an understudy company to invite agents, casting directors and other potential employers to the run through. Again the Company Manager informs all appropriate RSC departments or we can consider staging a second public understudy run at this time.

3.8.6.3 *Understudy runs are scheduled to take place in both Stratford and London. If requested, the RSC has no objection to one of the understudy runs being open to agents, Casting Directors, and Producers at the invitation of the performers*

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Understudy work often takes place under tight and stressful conditions due to the limited time that is available from the schedule. The RSC fully appreciates the pressures that Directors, Assistant Directors, Stage Management teams and the Understudy Companies are under to achieve this work.

## 1. (b) Media interest in the new RSC Understudy Policy.<sup>32</sup>

### 'We can all be terrified together' (Lyn Gardner [guardian.co.uk](http://www.guardian.co.uk) 9 February 2004)

The RSC is to swap its lead actors with their understudies in several new productions. How do they feel about that? Lyn Gardner asks them

#### **The understudy: Trystan Gravelle**

Playing Benvolio in Romeo and Juliet and under-studying Romeo. Also playing Fortinbras in Hamlet and understudying the title role

I can't believe my luck. This is my first stage job straight out of Rada and I am going to play Romeo and Hamlet for the RSC. It feels like a once in a lifetime chance. The fact that it was written into my contract that I'd not only understudy Romeo and Hamlet, but actually get to play them, made signing up to the RSC much more attractive.

I suspect that when you know you really are going on, it helps you to prepare. I imagine that when understudies are thrust into the limelight, it is sometimes like a frightened rabbit caught in car headlights.

When I am in rehearsals for Romeo and Juliet, I am completely focused on playing Benvolio because that's my job for the day. But it has been really useful watching Matthew - he is much more experienced and he has been so helpful. In the end, though, I hope that my Romeo will have my stamp upon him and the audience will feel it is getting its money's worth. As to who that audience will be, well, of course I hope there will be some casting directors watching. I know my mum will be.

#### **The star: Matthew Rhys**

Playing Romeo in Romeo and Juliet and being understudied by Trystan Gravelle

This will eradicate that sense of desperation you often get during rehearsal where the understudy is watching everything you do and you know they are just itching to play your part. It gets rid of that uncomfortable "if only I could get my chance" feeling and helps get rid of hierarchy. This puts everyone on a more equal footing - we can all be terrified together!

Of course, it is slightly disconcerting for me when I see just how good Trystan is. But it is also healthy. That slight feeling of having someone snapping at your heels makes you strive to be better. Often, an understudy never gets the chance to go on, so you never know if they would have been better. It could be a real eye-opener, especially as he's a Llanello lad and I am from Cardiff, so there is already enough rivalry between us.

The best training an actor can get is performing in front of an audience. It is also great for the audience. At a time when theatre tickets are so expensive, the understudy performances will give them a chance to see what I hope will be a great production for just £5. I will certainly be out there watching. I am hoping to pick up a few pointers.

<sup>32</sup> Gardner, Lyn, 'We can all be terrified together', [www.guardian.co.uk](http://www.guardian.co.uk), 9 February, 2004.  
<http://www.guardian.co.uk/profile/lyngardner?page=183> (visited 17 February, 2004.)

1. (b) Media interest in the new RSC Understudy Policy, *continued*.

**The understudy: Neil Madden**

Playing Donalbain in Macbeth. Understudying Malcolm

I was at the RSC when they did the Henry plays and I did some understudying then. It was like it always feels: you have to do a lot of homework and it never gets marked, you never get any real feedback. If you do get to go on, it's at such short notice that, even if you are great, it won't further your career because there won't have been time to get casting director and agents along.

Knowing that you really are going to get a chance to play the roles in public, not just that you might, makes all the difference. You don't mind the work because you know that you are going to do a real show in front of a real paying audience, and because the company knows you are going to be out there representing them, they make sure that you are better prepared.

To use a football analogy, knowing that you really are going on means that you make really sure you are match fit. This season, I feel as if I am learning and being taken seriously.

**The star: Pal Aron**

Playing Malcolm in Macbeth

Understudying is a big pressure. I know - I've done it. I understudied Don Warrington as Antonio in Bill Alexander's *The Merchant of Venice*, which was at Birmingham Rep and then went out on tour. While the other actors were relaxing you would be having your understudy rehearsals - maybe two a week on top of performances and any other rehearsals. All for something that might never happen. In my case it never did. The pressure can build up and there's no outlet for it. You are in a constant state of waiting.

What is going on here is more than a showcase. I already know Neil is very good because he is playing my brother Donalbain, so we've had shared rehearsals. He's sharp. The fact he is going to be playing my part doesn't worry me; I find it interesting. I think the only way you can ever hope to have anything like a genuine ensemble is when you can see each other playing different parts. It helps make you see each other differently.

1. (b) Media interest in the new RSC Understudy Policy, *continued*.

**The understudy: Anita Booth**

Playing Lady Montague in *Romeo and Juliet* and understudying the Nurse. Also the Player Queen in *Hamlet* and understudying Gertrude

Although I did a drama degree when I was younger, I didn't come into acting until my mid-30s and understudying was my way in. In fact, I understudied Sian Thomas before, in *Feelgood* in the West End. That got me an agent and I've worked ever since.

The hard part to being an understudy is that you have to put in as much work as if you were going to be playing the part every night, but you never get an opening night. If you do go on, it is often with the groans of the audience ringing in your ears, as they are told that the star they have come to see won't be appearing.

I have to give my own performance. I can't be Sian. I don't think the audience will feel short-changed. When they book they'll be told exactly what they are getting, and a lot of the RSC audience are pretty informed; they are interested in the process.

Some people will be intrigued by the chance to see the same production with different actors in the role and discover what difference it makes. It is an interesting experiment.

**The star: Sian Thomas**

Playing Gertrude in *Hamlet* and Lady Macbeth in *Macbeth*

I have never been an understudy, but I've certainly been in situations where I've been to see an understudy run and realised that they were better than the principal. People often think of understudies as being the B-team when in reality they are often just young actors on their way up, or people like Anita who are older and trying to find a way into the business.

You can learn an awful lot from an understudy. I was recently in *The Price* in the West End and when I saw my understudy playing my role I could see she made some moments work that I'd never been able to. Seeing the understudy stops you from getting complacent or thinking that you are the definitive Gertrude or Lady Macbtyyyyyyy6eth. It reminds you that you are only as good as you are on the day. On a day-to-day basis, being an understudy requires huge motivation, so this move by the RSC can only be a good thing. It treats us all as equals and takes the whole company seriously as artists, not just the chosen few.

The first set of understudy performances, at the Royal Shakespeare Theatre in Stratford-upon-Avon, will take place on April 27 for *Macbeth*, May 4 for *Romeo and Juliet*, and August 13 for *Hamlet*. Box office: 0870 609 1110.

1. (c) Examples of Understudies performing leading roles for significant periods



Sally Tatum who replaced Kananu Kirimi as Viola in Michael Boyd's *Twelfth Night* in 2005, pictured with Clive Wood (Toby Belch).



Anneika Rose (right) stepped into the role of Juliet when the original actress was indisposed. David Dawson (left) is Romeo. The director of the 2008 production of *Romeo and Juliet* was Neil Bartlett.



Edward Bennett (right) who stepped into the role of Hamlet when David Tennant was taken ill in December 2008. Ryan Gage is pictured (left) playing Osric. (Director: Gregory Doran.)

## 1. (d) Press response to Edward Bennett's performance of Hamlet, when David Tennant required back surgery.<sup>33</sup>

**David Tennant's absence at the London press night for Hamlet has given reviewers the chance to compare his performance with that of his stand-in, Edward Bennett.**

Tennant, who will not now be returning to play Hamlet "before Christmas" because of a back injury, took to the stage in the role for the first time in Stratford-upon-Avon in August.

Bennett, who normally plays the role of Laertes, has so far stepped into the Doctor Who star's shoes twice on the West End stage - winning a standing ovation on both occasions.

But how did the critics rate the two interpretations of the Dane?

### **THE GUARDIAN - MICHAEL BILLINGTON**

#### **ON TENNANT**

“ This is a Hamlet of quicksilver intelligence, mimetic vigour and wild humour: one of the funniest I've ever seen.

He parodies everyone he talks to, from the prattling Polonius to the verbally ornate Osric.

Tennant is an active, athletic, immensely engaging Hamlet. If there is any quality I miss, it is the character's philosophical nature, and here he is not helped by the production.

”

[Read the full review](#)

#### **ON BENNETT**

“ Bennett's Hamlet is very different in tone and style, as you might expect, from Tennant's, which was filled with demonic energy, airy lightness and caustic humour. Bennett incorporates some of Tennant's business such as his manic shout of "Whee" as he propels himself off stage in an office chair.

But this is a more robustly traditional reading of the part which marks Bennett down as an actor to watch. ”

[Read the full review](#)

### **THE TIMES - BENEDICT NIGHTINGALE**

#### **ON TENNANT**

“ Tennant is restless, curt and mocking when he needs to be, affectionate when he can be, and, apart from an occasional tendency to gabble, pretty impressive. But most noticeably he's so dreamily reflective that you feel that Claudius's fatal mistake was refusing him permission to resume his philosophy degree in the safety of faraway Wittenberg.

Like Gordon Brown, who came to a preview, this very temporary leader is error-prone.

”

<sup>33</sup> BBC web page, 'Press Views, Tennant's Understudy', <http://news.bbc.co.uk/1/hi/entertainment/7775079.stm> (visited 8 December, 2008.)



1. (d) Press response to Edward Bennett's performance, *continued*.

**ON BENNETT**

“ Though his Hamlet's strengths include the gift for mimicking others that marked Tennant, he hasn't the same variety, intensity or excitement. He got a standing ovation, and maybe deserved it for valour in the theatrical field. But I'd give him a sitting ovation - sorry for an actor who hasn't had Tennant's chance to explore drama's trickiest, most demanding role. ”

**TELEGRAPH - CHARLES SPENCER**

**ON TENNANT**

“ Tennant isn't in the pantheon of the great Hamlets yet. What's lacking, at present, is weight and depth. He delivers the great soliloquies with clarity, but he doesn't always discover their freight of emotion. Tennant is at his best though when he dares with his emotions and lets rip. ”

**ON BENNETT**

“ For sheer nerve and self-confidence Bennett undoubtedly deserved the cheers. It has to be said, however, that he is not a natural Hamlet. Here he seemed to be making a strenuous effort to be deadly serious, and the result in the first half was a slow, stolid competence that lacked the quicksilver wit and intelligence of Tennant's performance. After the interval he greatly improved, bringing a thrilling mixture of anger and anguish to the closet scene with his mother, and suggesting a hint of spiritual understanding in the last act that eluded Tennant. ”

**WHAT'S ON STAGE**

**ON TENNANT (Michael Coveney)**

“ David Tennant may be television's Doctor Who getting above himself, according to snobs and ignoramuses - but he's a really fine, athletic and technically accomplished classical actor to boot. We know Hamlet as much from what he says as from how he treats people. Tennant is brilliant at this, honing his wit at Polonius's expense, delighting in the stage-loric grandness of John Woodvine's Player King, or tolerating Osric (freshly done by Ryan Gage) with an appreciative playfulness. And he moves and speaks with the speed of light, a chameleon, a prankster, a misunderstood maverick. ”

**ON BENNETT (Maxwell Cooter)**

“ Hamlet is a play that is dominated by the central character and although the RSC makes much of its ensemble acting, Bennett's Hamlet will not be, nor cannot be, the same as Tennant's. This is not to unduly criticise Bennett, who steps into the role superbly and won a standing ovation from a sympathetic audience. But he doesn't have Tennant's gifts for mimicry and he's a prince of a little more sombreness. ”



## Appendix Chapter 2

### 2. (1)

**Endowment Scheme:** The following document dated February, 1923, supports early ambitions to train actors.<sup>34</sup>

ENDOWMENT SCHEME.

OBJECT.

To enable the remaining intentions of the Founders of the Trust to be put into operation, by the Jubilee of the Memorial Theatre.

These are

"(1) The establishment and maintenance of a school of acting, the delivery of lectures, the establishment of prizes for essays, and other means for the advancement of the Dramatic Art".

"(2) The establishment of a fund for the relief of such poor and necessitous members of the Theatrical Profession as may be incapacitated from following their profession through bodily or mental infirmity, or other inevitable calamity, and their wives and families."

SCHEME.

The Memorial Theatre and Lecture Hall with its Shakespearean Library and various properties can easily be made to serve the purpose of a College of Dramatic Art and Literature of University Standard - either a University in itself or affiliated to a University.

The threefold aim of the Founders of the Shakespeare Memorial Theatre could then be carried out.

This includes the training of actors, the provision of opportunity for the adequate presentation of Shakespearean plays, and honourable provision for the actors' old age or infirmity.

The school of acting should have two chairs..

(1) Dramatic Art.

(2) Dramatic Literature.

A staff would be needed conditioned to the requirements at first, and growing with the college. The Theatre and Lecture Hall give facilities for tuition.

Registered and approved lodgings would do away with the necessity for hostels until circumstances permitted such provision. Students should be either bursars or fee-paying.

<sup>34</sup> The original is in the RSC Archive, Shakespeare Centre, Library and Archive, Stratford-upon-Avon.

2. (1) Endowment Scheme, *continued.*

3.

The bursaries should be open for competitive examinations. Cities and towns might endow these and they should bear their name, and for these preferences should be given to students from such places, who show sufficient merit at an entrance examination. Students upon completion of their academic courses, should have practical training in a No 3 Company touring small towns etc. From these they should pass to a No2. Company touring larger places, and ultimately those who make good should come into the No 1 or Festival Company.

To encourage the love of Shakespeare and gradually build up a public that would accord the necessary support to these Companies of Actors an essential part of the scheme should be a Dramatic Competition Festival held between the Spring and Summer Dramatic Festivals embracing the following divisions.

(1) Actors' Competition for free places and bursaries.

(2) College, Public Secondary and Primary Schools Competitions for the Shakespeare Memorial Certificates and Prizes.

The Board of Education would probably under conditions, give recognition to these certificates.

(3) Art of the Theatre Competitions.

Prizes and certificates for scenic ; lighting, dress designing etc, ideas.

(4) Playwriting.

New plays could be submitted, the reward to be that the stock company should give a copyright performance to those adjudged worthy. The copyright of course to be retained by the competitor but the Memorial Theatre Companies to be reserved the right to perform the prize winning plays at anytime without fee or licence.

(5) Essays upon special themes in connection with dramatic art.

(6) Music for the Theatre.

(7) Dancing and Miming.


The Memorial Theatre should then become the world centre of interest in Dramatic Art and Literature. Its prizes and certificates should be looked upon as the highest marks of merit and its diplomas awarded to those who have passed

2. (1) Endowment Scheme, *continued.*

3

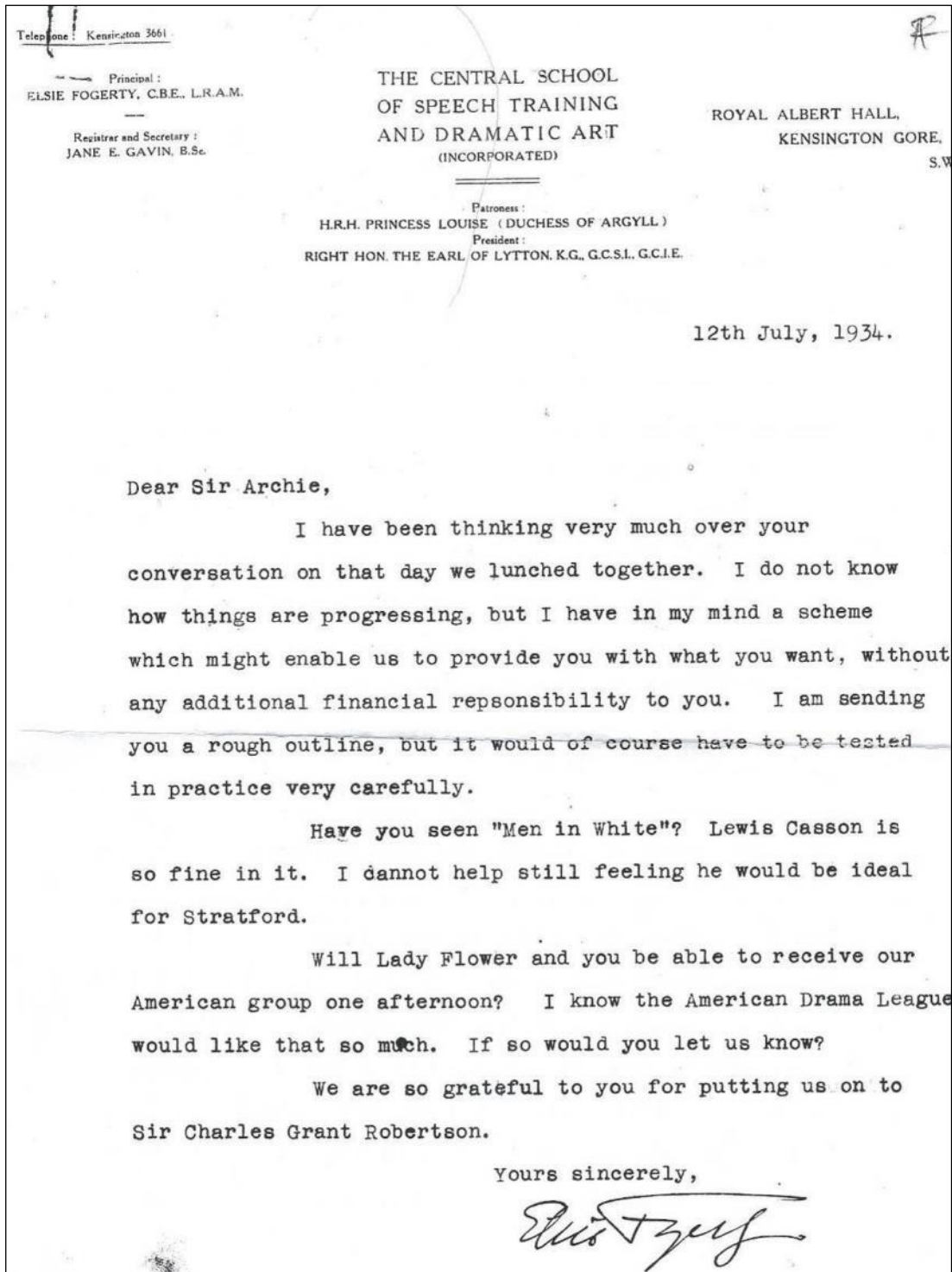
the College and Practical Courses] should mark the holder as thoroughly equipped at all points for the Dramatic Profession.

A fixed percentage of the money raised for the Endowment Fund should be earmarked (say 25%) for ~~the~~ making provision for old and infirm actors ; the first claim upon which should be given to graduates of the college, but until by the passing of time, such graduates seek the assistance of the fund, other actors and actresses should receive the benefits.

  
21/2/23

2. (2)

Letter from Elsie Fogerty to Archie Flower with a Suggested Training Plan:<sup>35</sup>



<sup>35</sup> The original is in the RSC Archive, Shakespeare Centre, Library and Archive, Stratford-upon-Avon.

2. (2) Letter from Elsie Fogerty, *continued*.

Elsie Fogerty's 'Suggested Scheme'<sup>36</sup>

SUGGESTED SCHEME.

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In July of each year a group of selected students would be prepared and presented before assessors appointed by the Stratford Memorial Theatre on the same lines as we now adopt with the Assessors of London University. A small group of such students who would then be concluding their normal course with us, say possibly four men and two women, would be given a three years' contract by the S.M.T. and would return to the School in September to work till Christmas at a special curriculum meeting the needs of your producer. This would include:

1. Further Voice, Speech and Movement work.
2. Advanced S.M. work.
3. Study of some of your selected plays.
4. Further Physics and Light.
5. Costume and Crafts.

In January of the next year these students would go down to Stratford to the theatre, and work there in co-operation with your producer at preliminaries of your plays, helping in the decor, learning all the understudy parts of the plays, wearing costumes when required to help production, and helping in the setting up of the principal scenes. When the principals arrived everything would be worked out ready to begin final rehearsals at once, and the trained group would be familiar with all the business of the six most important small parts in each play, probably twelve in the historicals.

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<sup>36</sup> The original is in the RSC Archive, Shakespeare Centre, Library and Archive, Stratford-upon-Avon.



2. (2), Letter from Elsie Fogerty, *continued*.

2.

They would then act as understudies for principals, and crowd leaders for your local supers. I have put the lowest possible number, but of course it could be extended to anything up to twenty.

The students would pay their own fees for the additional time at this school at reduced terms. After the season they would still remain completely at your command, either continuing with a tour if you were doing such a thing, or being hired out, or passing on to the Vic at the beginning of their autumn season, or studying further in dancing or singing, or any other subject you wished.

In their second year they would definitely play second line parts, and in their third year would probably be good enough to be entrusted with plenty of work. This number coming in each year would gradually give you a company of not more than eighteen whom you could depend upon as thoroughly trained players, familiar with all your requirements and knowing the theatre and all its difficulties perfectly.

At the end of their third year the first group would go, unless one among them had been found fit to become a lead. Your financial responsibility would end with the salaries of the students; there would be no necessity to keep the theatre heated and lighted and staffed for a training course during the autumn, and you would be certain that your young people were kept together, interested and happy, and learning continuously

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Ref:

2. (2) Letter from Elsie Fogerty, *continued*.

3.

for three years.

This is very roughly blocked out, but the enclosed diagram may make it plain.

At the end of three years and after you would practically have no untrained people in your company at all, except your crowd workers picked up locally, and it would never be necessary for you to keep people who were unsuitable after the end of the first full year.

2. (3).Extracts from *Three men Look Ahead*, 'The Crucial Years'. Articles by Hall, Brook and Saint-Denis.<sup>37</sup>

AVOIDING A METHOD

by PETER HALL

*From a talk given to the Company in January, 1963*

Why should I guide your working lives? For money? No; this job is in the wider world non-money-making. For power? Certainly; though I'd not enjoy it if I didn't believe the theatre served a vital social need. So trust me because of that; and because I have two undisparably great men of the theatre shaping the artistic life of the Company with me.

I distrust all methods, and all dogmas. They freeze things; then how can they grow? That's how religions can kill faith, or trades unions become re-actionary protection societies. People are messy and life is a ferment. So let our motto be: keep open, keep critical.

We are lucky. We don't have lots of committees, lots of traditions. Our Company is young. We are searching, and whatever we find today, a new search will be necessary tomorrow. The theatre is a quest, not an acceptance. Accept a theory and you'll by-pass the creative process and the theory will sit on you like an unlikely false nose.

The basis of our work is Shakespeare. He is still terribly popular and blessedly 'commercial'. Otherwise we wouldn't be here. But are we engaged in an archaic exercise, an act of historical interest for those who are culture-conscious? I don't think so. The three of us—Peter, Michel, and me—talked in the last year about a general aesthetic for our Company—not a system, but an approach: the kind of repertory we want to perform, the kind of actor we need. And these considerations continually lead us back to the problems of playing Shakespeare. He has everything: he is domestic as well as tragic, lyrical and dirty; as tricky as a circus and as bawdy as a music hall. He is realistic and surrealistic. All these and many other elements jostle each other in rich contradictions, making him human, not formal. That is why you can now read Samuel Beckett in *Leor*, or the Cuban crisis in *Trifolia*.

Shakespeare liberates us because he uses the oldest and purest convention in the theatre. The audience know they are in a theatre and actively enjoy a game of make-believe. Because of this freedom, this honest pretence, the actor can appeal to imaginations with images as well as colloquialisms.

[ 14 ]

PETER HALL

He doesn't have to grub about in careful simulations of 'natural' speech. But although his text may therefore be 'unnatural', not as people talk, he has a greater 'reality' because many people read it in many different ways, and it reverberates beyond what it literally is. It moves you in old subtle ways you may not quite comprehend; it gives you associations, ideas, feelings which go on and on.

So Shakespeare deals in freedom—of expression, of place, of time, of stage. All this is synthesized in his images, his poetry. Now don't let that remark make you reach for your poetry voices. Poetry on the stage is hardly ever lyrical; and it doesn't have to be romantic or rhetorical. It may often be ugly or harsh; but it must have a concrete meaning and that meaning must reverberate. So don't think about acting up the 'words'. If you do, you'll only be reaching for an external manner.

When I first directed at Stratford in 1956, I found myself dealing in the main with three kinds of actors, all a bit at sea with words.

First, there is the 'Shakespearean actor', with a delivery which is slow, self-indulgent, and sentimental. His acting is untrue because he is unconcerned with meanings, and works with an external idea of 'word music'. His approach is not Elizabethan but Victorian. Passion must be cut down to sentiment, the power of free thought limited by moral laws. To the Victorians this style expressed something of the reality of Shakespeare. But our actor is imitating, not creating, producing the well-known Shakespearean 'noise'. This is our greatest difficulty. It's what some audiences expect of Shakespeare, and it's now devoid of meaning.

The second kind of actor is the product of the Gentleman's Revolution in the theatre. (I suppose it all started when Henry Irving was knighted.) But gentlemen only appear in gentlemanly plays, and underplaying is the order of the day. Such ideas, still with us, reached their heights in the texts of Coward and early Rattigan. This actor certainly doesn't think about 'word music', and in Shakespeare he doesn't sing. But he throws the text away with the greatest charm and ease. As it's not quite done to experience the meaning of the text, any puns or ironies or contradictions or emotional images are left to the audience to figure out. Then they and the actor spend a cosy evening.

The third actor is part of the new wave, the young generation. He's an expression of the personality cult of our times.

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<sup>37</sup> Brook, Peter, Hall, Peter, and Saint-Denis, Michel, extracts from *Three men Look Ahead*, 'The Crucial Years' pub. for the RSC, London, Max Reinhardt Ltd, 1963, pp. 14 -25.



2. (3) Extracts from *Three men Look Ahead*, 'The Crucial Years', continued.



THE FIRST PLAY COMMISSIONED FOR THE ALDWYCH. John Whiting's *The Devils* opened in 1965, a triumph, and was revived in 1962 for the Edinburgh Festival, a tour of northern England and, again, London. Dorothy Tutin is seen extreme right. Photo: Reg Wilson.

THREE MEN LOOK AHEAD

He confuses artistic truth with uninhibited and comfortable self-expression. He is proud of the fact that two years' study at Drama School has done nothing to diminish the accent that God gave him. He doesn't want to know about the form of blank verse: it might imprison him. He would much sooner be 'real', throw away the verse if he feels like it, break up its rhythms, and in fact rewrite it in terms of his own current personality.

All these actors deny the form. But I must emphasize that we don't *know* how the Elizabethan spoke Shakespeare. I can tell you to 'speak the speech trippingly on the tongue'; I can observe that they must have played at speed to get through even cut plays in two hours; and we can all sense that their tongues were athletic, their minds agile, the medium immediate and stimulating. But where does that get us? We have to synthesize an experience of the plays to our audiences, just as they did to theirs; and if we do finally succeed in understanding and expressing the plays' meaning, their content, and their form, then in ten or twenty years the new me will be saying, 'There are four kinds of Shakespearean actor, not three.' We shall be out of date.

There is no question that the verse-speaking of this Company has improved. It has started to be noticed, and by hard work and application we begin to know how to do it. But I would like to deal with the dangers of our approach first. There is a current idea that if you get the verse right, you will act right. Now this is no part of our thinking; no part. If you destroy the verse you may, in fact, be acting quite well; but what you're expressing will not be the reality of Shakespeare. And at some point the destruction of the form will limit you. On the other hand, you may observe the verse-form so correctly that nothing is expressed at all. What you're acting is being a good verse-speaker. A knowledge of the craft of verse is no substitute for the imaginative creation of a part, a situation, and a character. If it imprisons you, then there is either something wrong with the way you are taking the knowledge or the way we are dispensing it.

There is no mystique about Shakespearean verse. It is a craft that you can learn very quickly, and it should not be laboured in rehearsal: you should know it. It is in our new Studio that we want to tell you about line-structure, alliteration, rhyme, about rhythm and counter-rhythm, and the meaning of imagery. It would be no problem if you hadn't spent much of your time, as modern actors, learning to play

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2. (3) Extracts from 'Three men Look Ahead, 'The Crucial Years,' continued.

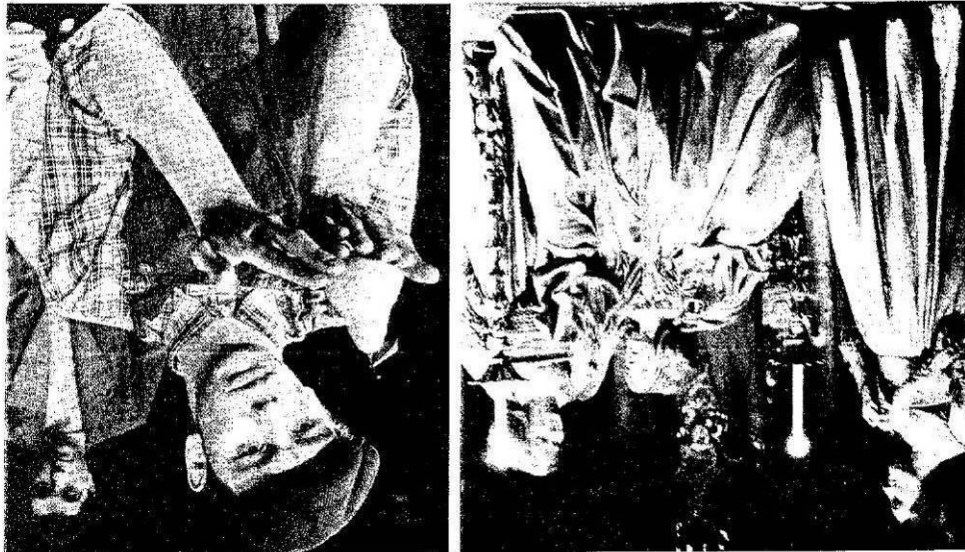
PETER HALL.

a meaning *underneath* a modern text instead of illuminating the meaning of the text itself. Some people believe that if an actor is 'true' in the Stanislavsky sense, he will be led instinctively to the form of the verse. I don't believe this. An intelligent understanding of the form and expression of your text is as much the raw material of your creation as knowing the name of the character you are playing. You must be true not just to yourself but to the total expression of the dramatist. And that is above anything that you can improvise. You may be clever at inventing old men, but it takes a Shakespeare to dream up King Lear. Your imaginative powers and your craftsmanship must therefore co-exist, the one dependent on the other.

We are also trying to think openly about costumes and sets. There is a disadvantage: we work in two buildings which, by their nature, are unsuited to the performance of Shakespeare or similar unliturgical plays. The Aldwych was built at the fag-end of the naturalistic revolution, about 1900, when audiences were supposed to overhear a slice of life. Stratford was built in the nineteen-thirties, when (as now) all forms were in question. It tried to be flexible: adjustments in front of the proscenium were to make it Greek, Modern, or Elizabethan. Of course it isn't. It's an obstinate proscenium stage with pieces stuck on the front. If your theatre has a permanent picture frame, no matter what you do, you have a picture. You can say, 'Let's have nothing but a big black surround.' It's impossible; you end up with a black picture. We want to work on open stages so that the reality of the actor becomes the most important experience of the evening. But if you're doing a play about Rome, the background, however simple, must support the audience's imagination, not confine it. You will only blunt their proper response by giving many literal details which can be found in an illustration book.

It's easier to concentrate in this way, though, if you don't have the responsibility of making a full picture. That is why we hope in the next five or ten years to have a space stage in London and a remodelled auditorium at Stratford. We don't want to act in the round. A theatre which is predominantly verbal in communication must have a minimum of movement. Complex thoughts and close-packed imagery cannot be communicated by an actor continually on the move, whereas naturalistic plays with underwritten speech make splendid theatre-in-the-round. In such circumstances a back can be expressive of an imminent crisis. But try the explicit and still

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NEW AND OLD ACCLAIMED DURING THE ARTS EXPERIMENT. Left: The first production for 300 years of Thomas Middleton's *Women Beware Women*. Right: Peter McNery in *After Night Comes*, the award-winning first play by David Rudin.

Photos: Morris Newcombe and Kay Wilson.

2. (3) Extracts from *Three men Look Ahead*, 'The Crucial Years,' continued.

THREE MEN LOOK AHEAD

communication of "To be, or not to be" with your back to half the audience. . . .

The ideal theatre to me should have walls set at about 70° to each other, not more; a steeply-raked amphitheatre, with no auditorium tiers to create false class-barriers; and it should be possible to make a fully visible speech on the stage for ten minutes without any necessity of movement at all; the stage should also have the scope and the width to enable movement if the play, and the scene, require it. But in all this we are beginners; we don't know. And one of the things for the Studio to do is to experiment by putting audiences in different relations to each other. We want to study asymmetrical relations of audience and actors. In our age, it's possible that the balance of symmetry is weakening the impact of our work.

Costume needs the same study. You know how free you all feel as actors creating a character in your own working clothes. But if your costume is not developed with your work, the fancy dress that arrives at the dress rehearsals can stifle you for ever. Too much Shakespearean costume is like the scenery—selling stories you don't need to know. Historical accuracy creates stuffed dummies. On the other hand you can rarely do Shakespeare in completely modern dress because that limits the imagination. Basically the audience is saying, "Why does he look like that, and yet talk like that?" Costumes should be clothes, not costumes; worn enough to seem human; historical enough to suggest the necessary period connotations; contemporary enough to free the bodies of the actors and the minds of the audience.

Now, will you realize that the whole thing—stage, setting, costumes, speaking, creative acting—is all in a state of finding; of not expecting final solutions, but keeping open. And if it is open, we mustn't make concrete theories. We want to be in a world of experiment. Our object with our workshops, with the way we direct, the way we would like you to work, indeed the way you are as an actor, is to create a situation where problems can be discussed, looked at, and different solutions tried. It takes more time, more energy, and certainly is trying on the temper. But that is our policy, because we believe that it is the only human way of keeping the theatre open to all the social and human influences which should be working upon it.

You have a part to play too. In the small hours, every actor will tell you that he wants to join a company, and play

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PETER HALL

Hamlet on Monday and the Butler on Tuesday. The trouble is, there aren't enough Hamlets to go round. Now I do understand that the actor does a harrowing job in which he is seen naked and insecure. And he does it normally in a rat-race, a commercial world which believes he can create the same part eight times a week for three years if the profits justify it. It's also a system which cannot afford to have any regard for his artistic life or his ultimate material security. He is a salable commodity who may quickly become obsolete, so he protects his position by billing, salary scales, agents, and the rest. We have to do no less than create a new system where you can *dire* to play the Butler; and we've begun.

We believe that a company can only be created if each actor in addition to his main work, is continually developed and re-examined by training in the Studio and by taking part in experiments in public. We want to increase this work. And then spend more time and more care on fewer large-scale productions.

In spite of the agony of trying to do all this with inadequate means, I believe it's a good moment socially to be trying. The audience for serious theatre is increasing. Years of better education and of broadcasting have started a slow revolution against our national philistinism, and society is beginning to recognize that it helps a child to sing, to dance, to act, to paint, perhaps the adult needs these tastes sustained and developed too. You can see this revolution in the enormous paperback sales, the audience at the Festival Hall, or the queues at art exhibitions. I would add that our Company played to three-quarters of a million people last year.

But we want to run a popular theatre. We don't want to be a 'square' institution supported by middle-class expense accounts. We want to be socially, as well as artistically, open, and we want to have schemes to get people who have never been to the theatre (particularly the young) to see our productions. All this is only just a beginning, but if our approach means anything, what we attempt can only be made vital by the contribution of the audience.

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## 2. (3) Extracts from *Three men Look Ahead*, 'The Crucial Years', *continued*.

### WHAT ABOUT REAL LIFE?

by PETER BROOK

Everyone has a sort of shrewd suspicion that all great art is 'real', but nobody agrees on what the word means. As a result, the very precise work involved in staging a play can easily get muddled by a large band of people valiantly seeking completely different things.

Any child today knows that at any given moment through his living-room discombobled images are invisibly floating towards the television set: he knows that the substance he breathes called air (which he cannot see but believes exists) is throbbing with equally concealed vibrations of musicians, comedians, and BBC announcers. As he grows older, he learns about the subconscious. Long before he is out of school, he is aware that his father's stolid silences may be concealing a volcanic flow of pent-up hates; that his sister's blithe chatter may be a counterpoint to an inner rumble of obsessive guilt.

By the time he is old enough to be a theatre-goer he will have already learnt from films if not from life that space and time are loose and meaningless terms: that with a cut the mind can flick from yesterday to Australia.

So he will realize that the distinction between the realistic play and the poetic one, between the naturalistic and the stylized is artificial and very old-fashioned. He will see that the problem of the play that takes place in a living-room or in a kitchen is no longer that it is *too* realistic but that it is not realistic at all. He will realize that although the chairs and tables are undoubtedly genuine, everything else smells false. He will sense that the so-called real dialogue and the so-called real acting does not actually capture that totality of information, visible and invisible, that corresponds to what he instinctively knows as reality.

So we come to Shakespeare. For centuries our practical understanding of Shakespeare has been blocked by the false notion that Shakespeare was a writer of far-fetched plots which he decorated with genius. Too long we have considered Shakespeare in separate compartments, dividing the story from the characters, the verse from the philosophy. Today we are beginning to see that Shakespeare forged a style in advance of any style anywhere, before *or since*, that enabled

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PETER BROOK

him, in a very compact space of time, by a superb and conscious use of varied means, to create a realistic image of life.

Let me take a far-fetched parallel. Picasso began to paint portraits with several eyes and noses the day he felt that to paint a profile—or to paint full face—was a form of lie. He set out to find a technique with which to capture a larger slice of the truth. Shakespeare, knowing that man is living his everyday life and at the same time is living intensely in the invisible world of his thoughts and feelings, developed a method through which we can see at one and the same time the look on the man's face and the vibrations of his brain. We can hear the particular rhythm of speech and choice of slang by which we would know him at once as a character in real life, with a name, as though we met him on the street. But in the street his face might be blank and his tongue silent—Shakespeare's verse gives density to the portrait. This is the purpose of the striking metaphor, the purple passage, the ringing phrase. It can no longer be held for one second that such plays are 'stylized', 'formalized', or 'romantic', as opposed to 'realistic'.

Our problem is to bring the actor, slowly, step by step, towards an understanding of this remarkable invention, this curious structure of free verse and prose which a few hundred years ago was already the cubism of the theatre. We must wean the actor away from a false belief; that there is a heightened playing for the classics, a more real playing for the works of today. We must get him to see that the challenge of the verse play is that he must bring to it an even deeper search for truth, for truth of emotion, truth of ideas, and truth of character—all quite separate and yet all interwoven—and then as an artist find, with objectivity, the form that gives these meanings life.

The problem for the actor is to find a way of dealing with verse: if he approaches it too emotionally, he can end up in empty bombast; if he approaches it too intellectually, he can lose the ever-present humanity; if he is too literal, he gains the commonplace and loses the true meaning. Here are great problems, related to technique, imagination, and living experience that have to be solved in creating an ensemble. Eventually, we want to have actors who know with such certainty that there is no contradiction between the heightened and the real that they can slide effortlessly between the genres of verse and prose, following the modulations of the text.

We must move the productions and the settings away from all that played so vital a part in the post-war Stratford

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2. (3) Extracts from *Three men Look Ahead*, 'The Crucial Years', *continued*.

THREE MEN LOOK AHEAD

renaissance—away from romance, away from fantasy, away from decoration. Then they were necessary in shaking the ugliness and the boredom off these well-worn texts. Now we must look beyond an outer liveliness to an inner one. Outer splendour can be exciting, but has little relation with modern life: on the inside lie themes and issues, rituals and conflicts which are as valid as ever. Any time the Shakespearean meaning is caught, it is 'real' and so contemporary.

In the same way, in a country that has become very theatre-conscious, and which happens also to possess such a fantastic heritage, one question must be why no present-day dramatist approaches the beginnings of Shakespearean power and freedom. Why we must ask in the mid-twentieth century are we more timid and more constipated in the ambition and scope of our thinking than the Elizabethans?

When we perform the classics we know that their deepest reality will never speak for itself. Our efforts and our technique are to make them speak clearly through us. I think our responsibility towards the modern drama is to see that the reality of everyday life will not speak for itself either. We can record it, film it, jot it down, but we will be far from catching its nature. We see that Shakespeare in his day found the answer in his verse and prose structure related to the peculiar freedom of the Elizabethan stage. This can teach us something, and it is no coincidence that the modern theatre is moving towards open stages and is using surrealism of behaviour in the place of verse as a technique for cracking open surface appearances. Our great opportunity and our challenge in Stratford and London is to endeavour to relate our work on Shakespeare and our work on modern plays to the search for a new style—dreadful word, I would prefer to say anti-style—which would enable dramatists to synthesize the self-contained achievements of the Theatre of the Absurd, the Epic Theatre and the Naturalistic Theatre. This is where our thinking must go and where our experiments must thrust.

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A STUDIO FOR  
EXPERIMENT AND TRAINING

by MICHEL SAINT-DENIS

The modern theatre is roughly divided between two movements. One, the newer, is the result of many complex tendencies, all having in common, lucidity and daring, subjectivity, and contempt for beauty.

The other is the mass of the traditional theatre, from the Greeks to Chekhov, including the fairly recent addition of the Far Eastern. This movement, based on established values, believes in the virtues of form and style to express reality or to transcend it.

Between the two there is co-existence, sometimes influence, but little visible or acknowledged exchange, most of the time antagonism. The new wants to assert itself. The old, proud, feels the change, maintains its values, but is slowly and reluctantly obliged to give way. The new trends, enriched as well as threatened by television and films, have cut across the old. One of the results of this diversity is the most exciting confusion. Photographic naturalism mixes with realism, and the very notion of style is being lost, or identified with period, artificiality, elegance, or mannerism.

With Shakespeare in Stratford we are looking after the highest form of traditional expression in the modern theatre. All over the world, most of Shakespeare's work is recognized as having the greatest contemporary value from the point of view of meaning as well as of form. Moreover, in the tradition of great styles—Greek, Far Eastern, Spanish, Italian, French—it is the only one to be maintained as a magnetic attraction of international importance.

Shakespeare is not alone; he comes from the crowded Elizabethan world of dramatists and poets; and the signs of understanding, sympathy, and communication between the Elizabethans and us have been manifest for some time.

In a number of European countries, many attempts have been made in the last fifty years to perform the Elizabethans in such a way that they brought food and inspiration to audiences and artists alike. Elizabethan dramatists were adopted by the Surrealists; Brecht took from them as well as from the Chinese and Japanese theatres. But because of translations, foreign attempts could not give a powerful

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2. (3) Extracts from *Three men Look Ahead*, 'The Crucial Years', continued.

THREE MEN LOOK AHEAD

enough revelation: Elizabethan poetry and drama demand the original language to be complete. And, unfortunately, British people, probably under the boring effect produced by excessive familiarity with their classics at school, have neglected most of their Elizabethan heritage except Shakespeare; and even productions of Shakespeare's works have only occasionally escaped the pitfalls of routine, operatic artificiality, or intellectual whimsicality.

In order that a needed influence can be exercised over the younger generation, and on the artistic 'nouvelle vague', Shakespearean production must renew itself with much more daring and evidence.

The Royal Shakespeare's main line of action has, to my mind, the essentials for a theatrical enterprise of artistic ambition. These are the making of a Company working together over the years, their development and yearly renewal—actors, directors, technicians, playwrights—based on a Studio for further training and experiments. In addition, Peter Hall and Peter Brook share my belief that Shakespeare stands as a popular force actual enough to illuminate the modern scene if the modern passion for 'reality' can be fed and expressed by him; and that a re-examination of the nature of Shakespearean poetry, of its style, of its direct power to reveal reality in modern terms, is an urgent need if the interpretation of Shakespeare is to be brought up to date.

The Studio we have created is intended as the instrument of this re-examination. Its function is to evolve the ways and means and to conduct the experiments through which a contemporary way of producing Shakespeare and the Elizabethans, and other styles as a consequence, can be prepared.

But the Studio's work is more than that. It also includes further training of the actors' technical abilities, and of their creative imagination. Of these, the training of the imagination is by far the more important and the more complicated. It has many sides. It goes from all forms of improvisation, silent and spoken, tragic and comic, where the actor must have enough courage and talent to invent everything by himself, to acquaintance with works representing the main currents of the modern movement: from Stanislavsky to Gordon Craig and Brecht, and touching on the most valuable aspects of the Theatre of the Absurd and of present realism.

Further training and exercises are not enough, however. Experimental shows must be organized, and acted privately.

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MICHEL SAINT-DENIS

based either on existing plays, on specially written scripts, or on improvised scenarios. Here we meet with another aspect of the contemporary theatrical evolution. Everywhere, all across the world, theatrical architecture is being transformed. Nobody knows yet what the stage and auditorium of the future are going to be, but it seems certain already that the actor of tomorrow will experience a new scenic convention and a new relationship with the public. We feel it is essential to renew the ground under the feet of the actor, to conduct rehearsals and performances, sometimes on an open stage, sometimes on a space stage, sometimes in a frame, and to experiment with all methods of staging and costume design and lighting. These are the technical means by which a new reality, to be felt by actors and public alike, may be created in our theatres.

We know that such a programme will need time and money before anything is achieved. We also know that the establishment of such an organization runs against the grain of modern economic conditions. We cannot be sure of success, but we are sure that the attempt, based on Shakespeare's constant hold on the public imagination, is worth while. We are also conscious that we are living in one of the richest periods of theatre history, and that spurred by the liveliness of the modern movement, we must develop the wealth of discoveries inherited from the nineteenth and twentieth centuries.

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## Additional Material Relating to Chapter 2

### 2. (a) Memo from Michel Saint-Denis to Peter Hall, Peter Brook and Patrick Donnell, 10 September, 1962 regarding the planning of the Studio.<sup>38</sup>

MEMO

From:- Mr Michel Saint-Denis

To:- Mr Peter Hall  
Mr Peter Brook  
Mr Patrick Donnell

Date:- September 10th, 1962

#### PLANNING FOR THE STUDIO AND DIFFICULTIES TO BE SOLVED.

Clifford Williams seems to agree to be my second to organise and run the Studio. This means that the Studio staff might essentially consist of myself and Clifford, John Barton, Mrs Gerne Gilkes (if she can be used for more than comforting), one voice teacher and one movement teacher able to do dance and if possible acrobatics. Suria might take part during the period of preparation and during working periods in a limited way.

We believe that there should be two sides to the Studio work: permanent basic training on voice and movement, verse-speaking and some kind of improvisation. This basic work should be permanent. That is that it should take place during the whole of the Stratford season and be suspended only during the most hectic periods of work from February to April. For this permanency to be possible, the composition of the company for each Stratford show must be calculated so that one knows in advance who are the actors who will be available during rehearsals for each play. If this can be achieved the only trouble will come from limited commuting between the Stratford company and London.

On top of this permanent training, the Studio would flare up into more active and exciting experiments of a limited duration every time a producer is available to do work. For instance, permanent training and experimental work could take place on the occasion of the opening of the Studio in the Conference Hall between November 12th and December 8th. Then the Studio would move to London and go on with the basic training until the latter part of January.

It would disappear between the end of January and a week after the opening of the season in Stratford.

Permanent training and any experimental work with Clifford or with members of the company gifted as producers would take place between April and August.

<sup>38</sup> The originals are in the RSC Archive, Shakespeare Centre Library and Archive, Stratford-upon-Avon.

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I would organise a solid period of experiments on top of the permanent training between September 1st and the beginning of December.

**Premises:** November 12th to December 8th - the Conference Hall to be lightly equipped.  
December 1962 and January 1963 - in London - WHERE?  
The requirements there would be for permanent training only.

April to August 1963 - Where? - requirements being training plus experiments.

September to December 1963 - can we think that special premises can be built by that time?

**Budget:** In the immediate future, apart from the equipment of the Conference Hall, the most expensive items are the teachers of movement and voice which will have almost certainly to come from London once a week. If we have them for the first period, how are we placed with the Durrenmatt rehearsals?



**Additional Material 2. (b)**  
**Studio Report, 1963.**<sup>39</sup>

MEMO

SUBJECT:- Studio.

To:- Mr Peter Hall  
Mr Michel Saint-Denis  
Mr Peter Brook  
Mr Patrick Donnell  
Mr John Roberts  
Mr Clifford Williams

Mr John Wyckham  
Mr Maurice Daniels ✓  
Mr Kenneth Parrott  
Mr Abd'El Farrah  
Mr Hal Rogers

From:- Mr Sandy Black

Date:- August 27th, 1963

STUDIO REPORT - FIRST PHASE

May 6th - August 3rd, 1963

GENERAL

This report is to augment and bring up to date the Studio attendance report of June 20th. From that date until the Studio suspended operations on August 3rd, the work has continued reasonably smoothly. Great demands on the company's time were made by the very complex Histories rehearsals, but in spite of this we did manage to keep the Studio alive, available and, we hope, stimulating.

Because of the unequal rehearsal commitments of some members of the company, certain ones have had more or less of (or in some cases not yet been able to start) a particular studio activity. I am fairly confident that this balance can be adjusted during the second phase of Studio work.

VOICE TUTORIALS (Geraldine Alford)

Miss Alford's work has progressed well; the fruit of it is being seen in certain members of the company who have made remarkable advances in vocal techniques. That these improvements are being used in performance is evident from the reports made by the assistant directors.

Most members have had at least two or three sessions during this thirteen week period; some of those who have had more time free of rehearsals have had as many as seven or eight. The problem has been, of course, the clash of Miss Alford's classes with the matinee on Thursdays. For the next period she will be here on Mondays and Tuesdays which should help to eliminate the non-availability of members. Miss Alford has submitted the following report on this phase of her work:-

"I am in favour of keeping the tutorial system even if this entails seeing the actors less frequently - as it is only by having them alone that I am able to establish the necessary confidence. They would tend to be too self-conscious and on guard in groups. Also it is most important that I adapt my method to each actor's needs so that he can see the connection between the work in tutorials and his job as an actor. I feel that I have been able to do this in nearly every case where I have seen the actor regularly, even if 2/3 weeks may sometimes elapse between one tutorial and the next. Group work would only "work" if it was geared to some "project" of performance. It might be possible to have pairs for "tutorials" if these were carefully selected - but even here I am not sure - it would be difficult to gear the class to suit each one equally, unless, of course, it was in interpretation class - which would rule out technical work. I find I do almost entirely technical voice work with some actors - very little with others, who seem to respond better to a less technical approach and to get more, vocally and speech-wise, from working on texts for specific purposes. In most cases I strike a balance between vocal limbering and exercises, and putting these into practice on speeches and/or texts of various kinds.

<sup>39</sup> The originals are in the RSC Archive, Shakespeare Centre Library and Archive, Stratford-upon-Avon.

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There is no doubt that some actors are able to get much more from the tutorials than others - either because they are by nature more receptive to new ideas and approaches, or because they are the keener and more ambitious ones. Others tend to "hang back" a bit - not going out of their way to get a tutorial, but coming along only when they are called and not seeming to have much to bring with them when they do come. I think that there is a small minority who are too "set" in a groove to be able or to want to develop their resources - these may even find the tutorials a hindrance rather than a help! Some are shy of pushing themselves forward, (the newer, younger recruits) and some are afraid of exposure, or of being challenged, and so show no visible keenness. But I have not had a single case of non-co-operation, and I think and hope I am able to get some message over even to the least zealous and responsive actor. The response from many has been whole-hearted and enthusiastic to a surprising degree. I will follow this general report with a short note on each actor's work with me since April (to follow in a week or so!)

Generally, I have been struck by the lack of any sound basic training or understanding of the use of the voice, so that bad habits are early set up - (which could easily be removed) - that are due to wrong training (or no training) and therefore ignorance and misconceptions about such basic things as breathing, tone, articulation, etc. become more deeply ingrained as time goes on. Therefore the first few tutorials are usually spent in removing misconceptions and getting over a few simple, but essential, principles and related exercises. Another very striking impression is that most of the young actors start with a false mental picture of speech for the actor - either over-naturalistic and formless - or else empty and imposed, especially when applied to Shakespeare. Many are only effective or audible or loud, declamatory speech and can't use their voice at all for quieter, more intimate moods. Others suffer from the opposite difficulty. Many have only a third of the power, range and attack they could have, merely for lack of practice and not enough challenge. I am trying to impress upon the younger actors and walk-ons etc., that the tutorials are wasted unless they follow up with regular limbering, leading to the speaking aloud of speeches and texts which make big demands on their lungs and articulating muscles in order to strengthen and stretch the instrument and avoid the bad effects of forcing which always happens when an under-trained voice attempts something "big". I have a strong feeling only a few do this regular practice at all! Now we have the Studio there is no reason why they shouldn't use one of the rooms for this sort of practice as often as possible. How to bring it home to them that is the question! It needs a lot of application and will power to practice on ones own.

I think that the singing classes alongside the voice and speech tutorials are helping a lot in all directions. Again, this is a "stretching" badly needed.

The close liaison and consultation between myself and Sandy has been enormously helpful and given a flexibility and stability to the tutorial system which has been very helpful in every way."

#### SINGING TUTORIALS (Denne Gilkes)

Singing has progressed very well during the latter half of this phase. Unfortunately, many of the senior members of the company, who have been so occupied with rehearsals, have not yet been able to start their lessons. At the same time, however, Mrs Gilkes has been able to well use her time in laying firm foundations with those members who have required more singing and who were more freely available. During the next phase these will be working more on the flare-up programme, and I am sure that those who have

not yet started will be able to make up all the lessons. Many of the company are also taking additional private lessons.

MOVEMENT (Molly Kenny and John Broome)

When Miss Kenny left to go to America her place was taken by John Broome. Although he came to the Studio at a particularly bad time - the final rehearsals of the Histories which involved large numbers of actors for long periods inevitably reduced the number of members who were able to take movement classes - he was able to do a lot of individual work. Mr Broome was very well received by the company, contributed greatly to its training and was, I feel, a tremendous asset to the Studio. The following are his comments on the work here:-

"Making any useful comments after so few visits and under conditions unfair to both sides is difficult; my criticism is therefore mainly guesswork but I suspect that the following are the things lacking in Movement Study in the Studio:-

- (a) Any feeling for working together with sensitivity and warmth - and with it the strength and audacity to compose freely and individually.
- (b) Any real surety of expressive gesture and a live awareness of the sense of touch.
- (c) A firm sense of shape, the use of space as volume, and space-direction.
- (d) Fluency and an experienced understanding of movement qualities (linked with (b))

These begin to read like generalisations - each cannot be applied to all but I think they are symptomatic.

The first thing to establish in any group is that movement is the exercise of hidden power not a callisthenic frolic; (the attitude that it keeps you fit if it does nothing else is too shallow for Studio One!) The second is to cultivate the confidence in each person that they have this power and that through movement only can it flower into beautiful forms; otherwise it will be locked away and lost for ever and each individual man and woman will be the loser. Once this faith is developed individually it can be transposed from one to another so that in time a group will grow which accepts without question the strangeness and the radiance of freely inspired movements between people and among people. They will learn what a world of difference exists between the discovery and the invention.

This group sympathy can be established practically by allowing something to grow from nothing; allowing ideas and forms to appear, at first prosaic but as the group develops in dedication and experience, imaginative and unacknowledged. The only ingredients required - a room and floor-space able to be conquered, a sympathetic and unsuspecting group, a responsive musician reflecting or leading the action.

Making something grow from nothing is equally applicable to isolated gesture. A movement grows and dies inexplicably like a sigh, but it can be caught and controlled, given a rhythm, a shape and an inflexion of meaning. More intangible than words it achieves sensitive and subtle life by the cultivation of the sense of touch. Movement from the point of view of training is a tactile not a visual art - once this is experienced the imaginative control of the body begins and it awakens to the possibilities of its own expression.

In direct reference to this is Mime. Mime a la Marceau demands the discipline, the expressiveness and the imagination. It is most

- 4 -

valuable as a solo performance; man alone moving in silence is the ultimate test of courage and sustaining power.

Another thought, talking of silence - would there be any advantage in mutual relaxation session? This is a 'Roose-Evans gimmick but employing Hath-Yoga it can be valuable."

Opera? - any value in amalgamating the vocal classes and the studio experimental productions in chamber opera?

#### TUTORIALS

During the next phase we hope to start verse tutorials taken by Ian Holm and Clifford Rose and to continue the ones (verse and dance) already started by Clifford Williams.

#### UNDERSTUDY REHEARSALS

Plans are made to hold refresher rehearsals of "The Tempest" and "Julius Caesar" taken by the original director and/or assistant director and for detailed understudy work to be done by the assistant directors with the understudy company in the set of the production concerned. This will be carried out during the early part of the first flare-up period. It would be desirable to continue this work as and when possible during the rest of the season.

#### PREMISES

The four rooms at Avonside have all been painted white and three of them are now carpeted.

The move to the Conference Hall and the dismantling of the tent will be accomplished within the next week. Studio rehearsals and tutorials will be split between the Conference Hall and the Avonside Rooms.

#### EQUIPMENT

The Studio has now acquired a large number of silent masks, some new comic improvisation masks and a set of basic costumes for both men and women, a large improvisation wardrobe, some sets of texts and some good basic office equipment, in addition to the gramophone, tape recorder, masks, properties, staging, rostra etc. from last year.

#### FLARE-UP

It is proposed to have two flare-up periods, one from September 4th to October 15th, and the other from October 15th to November 30th (both approximately). During each of these periods three productions will be staged, the usual tutorials (voice, singing, movement, dance, verse) held and improvisation introduced. This programme should provide a full and stimulating experience for all the members of the company.

S.B.

## **Appendix Chapter 3**

There are no appendices for Chapter 3

## Appendix Chapter 4

### 4. (1) Adrian Noble, 'Why we do what we do'.<sup>40</sup>

#### WHY WE DO WHAT WE DO

- 1 The Royal Shakespeare Company is and must remain the finest classical theatre company in the English Speaking World. I explained why in an interview with the Times.
- 2 "Why do we value classics? Surely because they so often talk about the very frontiers of human experience. And because they contain within them the spiritual, intellectual and emotional history of the nation. This is what the RSC should be trying to refresh."
- 3 "To speak to the spirit and the heart. To create mighty experiences."
- 4 "...the central function of the RSC is to do poetry, make living the experience that poetic drama can give."
- 5 "I believe we should do new plays not because they're new, not because they make points, but because they excite and amaze people, because they make them emotionally more literate, because they open mental doors."
- 6 "As I see it, we are the classical theatre company. We should be the natural home of directors, actors and designers who are interested in the classical theatre. My aim is that we should be the best classical theatre company in the English Speaking World. It's as simple as that."
- 7 That aim will be at the centre of all our work. The vital area of contemporary writing will form a crucial counterpoint to it.
- 8 Wherever the insignia of the RSC appears - for example in the RST, The Other Place, the Pit, in a workshop, in a classroom, on the road, at home or abroad we must all make a contribution, and our work must bear the stamp of the highest quality. One space does not have priority over another, rather the priority is the quality itself.
- 9 We are, above all, a company. Our health, and unity as a company is very important; in order to achieve and maintain the above aims, we must provide the means whereby all of us, management, artists, craftspeople etc are properly trained, regenerated and refreshed.
- 10 Equally important we must never forget that at the centre of everything we do is our audience. Our focus must be to provide, in whatever way we can, the finest, most enjoyable, most complete experience of going to the theatre. In this, as in everything else, we are all crucial to the success of that challenge. We are a company for the people and the service we provide for them must be second to none.
- 11 Finally it is my firm belief that the best work comes from those who enjoy what they do. It is my intention that we should all have the opportunity to enjoy our work and I shall do everything in my power to ensure that that is made possible.

ADRIAN NOBLE

J19AB1

<sup>40</sup> Adrian Noble, RSC internal document, undated, circa 1991.

**4. (2) Memorandum from Katie Mitchell to the RSC Steering Committee.<sup>41</sup>  
Memo outlining project guidelines for The Other Place**

<b>ROYAL SHAKESPEARE COMPANY STRATFORD-UPON-AVON</b>			
<b>MEMORANDUM</b>			
<b>TO:</b>	See attached	<b>COPIES:</b>	Steering Committee
<b>FROM:</b>	Katie Mitchell	<b>DATE:</b>	7 March 1996
<b>SUBJECT: THE OTHER PLACE/Project Work</b>			
<p>The Other Place is a resource centre for everyone working at the RSC and I would welcome proposals for projects from any department in London or Stratford. In order to clarify the word 'projects' I have drawn up the following guidelines:</p>			
<ol style="list-style-type: none"><li>1. To develop work with living writers nationally, but particularly targeting those living and working in the West Midlands.</li><li>2. To explore work with and for the visually impaired, the hard of hearing and people with learning difficulties and special needs.</li><li>3. To expand the dialogue with the local Stratford community and urban and rural areas in the West Midlands with a view to (a) increased accessibility and involvement and (b) creating a new and younger audience.</li><li>4. To explore the possibility of creative meeting grounds between theatre practitioners and other mediums (art/film/video/internet/mime/dance).</li><li>5. To offer a comprehensive and consistent physical training for the actors at the RSC throughout the season.</li><li>6. To offer practitioners in all fields at the RSC the opportunity to explore different working methods from the UK and abroad.</li><li>7. To set up a series of explorative workshops which challenge our working methods and push the boundaries of the form.</li><li>8. To establish training initiatives and workshops for young directors, actors, technicians, designers etc.</li></ol>			
<p>Wherever possible we hope to ensure that the project work is open to as many members of the RSC as possible - in London and Stratford.</p>			
<p>Although I am more than aware that many of these areas are already covered by other departments, I wanted to present a series of firm and clear guidelines upon which to rationalise decisions about the projects chosen or rejected.</p>			
<p>If you have any questions or queries please do ring Bronwyn at The Other Place.</p>			
<p>KN.</p>			

<sup>41</sup> Katie Mitchell, RSC internal document, 7 March, 1996.

#### 4. (3) Benefits of a permanent RSC Academy<sup>42</sup>

Had the RSC Academy been established permanently in Stratford it might have had the following benefits:

- It would have represented a guaranteed way of fulfilling the requirements of *The Royal Charter* which specifically mentions a school.
- It would have provided a way of developing young actors who could fulfil the Company's needs.
- It could have been a way to 'level the playing field' by giving young actors from different training backgrounds the same opportunities to develop skills with classic texts.
- The Academy could have focused on redressing the balance between filmic, naturalistic behavioural basic training, and non-naturalistic heightened classic text-based stage training.
- It could have filled the gaps in knowledge and clarified confusion surrounding verse and text work that young actors often experience.
- The use of theatre spaces would have allowed young actors to develop an understanding of the effects of different spaces on the style of performance and the demands made on physical skills, particularly in the areas of movement, text, voice and speech.
- An Academy could have systematically developed young 'trained' actor's skills in verse and classic text, through regular exposure to texts of a variety of styles and forms, including oratory, soliloquy, narrative, lyric, sonnet form, dramatic verse and by taking that work into performance.
- It would have provided the opportunity for actors to continue working on the body, exploring different physical-theatre approaches and in so doing would have enriched traditional practice.
- It could have exposed actors to the 'rules' of verse-speaking and therefore fostered a confidence in language skills.
- It could have provided the opportunity to develop voice skills alongside physical strength and movement in a truly integrated way and translated that physicality into the work on stage.
- It would have promoted the marriage of acting methodologies taught in drama schools with the styles needed for non-naturalistic performance in large spaces.
- Through fostering a close relationship between members of the Academy and the ensemble, young actors could have been prepared for the challenges faced by members of the acting profession.
- By drawing on both cerebral and intuitive talents and balancing 'rules' and intellectual work with kinaesthetic exploration of the word, rhythm, energy and structures, it could have helped to develop fully rounded actors able to work with contemporary and classic texts.
- Some very talented young actors have vocal and physical problems that still require work, well into their careers. Voice training, Alexander Technique, Feldenkrais training, period dance and movement, working in period costume, courtly manners and fight skills, are some of the skills that could have been offered by an academy.
- Skills could have been taught in both a lineal and spiral manner so that ideas could have been tested, revisited and developed in numerous ways.

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<sup>42</sup> From notes by Lyn Darnley, 2003.



## Appendix 4. (4)

### Maurice Daniels Obituary.<sup>43</sup>

Maurice Daniels, theatre director and manager, born 1916, died 28 January 1993. Maurice Daniels spent nearly 30 years working for the Royal Shakespeare Theatre Company. His previous work included six years with the Compass Players (1946-52) and two years with the Century Theatre (1952-54). Both were touring companies and as well as acting Daniels was stage manager and tour organiser. His roles included Iago, Comus and Mephistopheles.

When he joined the Shakespeare Memorial Theatre (as it was then called) in 1955 he was the stage manager for the Gielgud/ Ashcroft European tour of *Much Ado About Nothing* and *King Lear*. He then became stage director to Glen Byam Shaw.

In the 1960s with the Royal Shakespeare Company, as it had become, he was a lighting designer for such productions as Tyrone Guthrie's *All's Well* and became assistant director to Peter Hall. Daniels directed the revivals of *The Devils* with Virginia McKenna and *The Taming of the Shrew* with Vanessa Redgrave. He then became the company's casting director and then the planning controller responsible for the company's overall workplan, as well as being the negotiator with Equity and the Musicians Union, a role he continued under Trevor Nunn's artistic directorship until 1976, when he then became development administrator.

This newly created post gave Daniels the opportunity to expand the RSC's extra-mural activities. He set up Theatre Go Round and the first RSC small-scale tour in 1978 under Ian McKellen's artistic leadership, performing *Twelfth Night* and *The Three Sisters* with only 15 actors, visiting theatre-less towns and non-theatrical venues.

In 1975, while in the United States, he devised and supervised an intensive education programme involving company members for the Universities of New York, Denver and Omaha. This programme covered all aspects of Shakespeare in performance and proved a springboard for the RSC's education work in England, for which Daniels was made responsible. In 1977 he set up the first RSC season in Newcastle upon Tyne, now an important regular feature in the RSC calendar.

Daniels finally retired in 1984 and there then followed perhaps the most personally fulfilling part of his life. He toured the US teaching and lecturing on his great passion, Shakespeare in performance, and in 1985 directed *Much Ado About Nothing* for Niagara University, for whom he was to direct four more productions. Thus he became able to share his vast knowledge and skills acquired during his long career in the theatre combined with his remarkable ability to communicate with warmth, humour and compassion as teacher and director. In 1987 he took up a residency for one semester at Cornell University, even acting the role of Don Armado in *Love's Labours Lost*. His final production in 1992 was *A Midsummer Night's Dream*, once again at Niagara University. He was also theatre adviser to the editors of the *New Cambridge Shakespeare*. One of his most valued professional relationships was with the Shakespeare Institute at Birmingham University, of which he became an Associate Fellow. In 1982 he was presented with an honorary degree of Master of Arts by the university. When presenting him to the Chancellor, the editor of the *University of Birmingham Gazette* wrote of Maurice Daniels: 'He proclaims that culture is a burning flame within us which the artist has to quicken. It is his achievement that wherever he has been and whatever he has done he has made that flame burn more brightly.'

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<sup>43</sup> Suchet, David. 'Maurice Daniels' Obituary, *The Independent*, 6 February, 1993.

#### 4. (5)

##### Extract from unpublished article on Project Fleet by Lyn Darnley, 2002

##### The Connection between the RSC and the Academic Community<sup>44</sup>

In the preface to the first publication of *Shakespeare Survey Volume 1*(1948) the editor, Allardyce Nicoll wrote:

*Shakespeare Survey*, sponsored by a university, a theatre and a library rich in documents relating to Elizabethan times, aims at appealing to the scholar, the theatre-worker and the archivist, while at the same time presenting material likely to be of value to a wider public generally interested in Shakespeare. Although produced in Great Britain, it seeks to be international in its scope, and the Advisory Board is working in association with a panel of correspondents representing many of the chief countries of the world. It is believed that a valuable purpose can be served by such a series of volumes devoted to a dramatic author whose appeal is universal and seeking to record international activities connected with the study of his plays and with their representation on the stage.<sup>45</sup>

Robert Smallwood, who was the Director of the Shakespeare Centre in 2001 and formally of the University of Birmingham, spoke about the background to the early relationship between the University and the Company:

It's a move that goes back a long way. The Institute was founded by Allardyce Nicoll in 1951, he was a life-long friend of Barry Jackson and they had done a lot of work together at the Malvern Festival, Nicoll lived in Malvern, Barry Jackson was director of Birmingham Rep, and took his company out to the Malvern festival every year and the premiered a lot of Bernard Shaw's late work there. And the idea of founding a Shakespeare Institute as part of the University Birmingham, 25 miles off campus, really came out of that conversation between a leading academic and the first person to do Shakespeare in modern dress, Barry Jackson in his late 20's early 30's, a very radical exciting director who got the job down here [Stratford-Upon-Avon] after the war in 1946 as director of the Shakespeare Memorial Theatre as it then was. And that really was envisaged as a great chance for academic Shakespeareans and theatrical Shakespeareans to start building a few little bridges or at least planks across the great chasm which had divided academic and theatrical Shakespeare for far too long and these two were good friends and had worked together and thought this was a great idea. Before Nicoll had got the money together, because needless to say the University couldn't pay and he had to raise private funds to get the Institute going and by the time he did Jackson had got the push from the theatre, largely, the story goes, because he was gay and that was unacceptable in the 1940's.<sup>46</sup>

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<sup>44</sup> Lyn Darnley, Interview with Robert Smallwood, Shakespeare Centre, Stratford-Upon Avon, 11 August, 2001.

<sup>45</sup> Nicoll, Allardyce, *Shakespeare Survey*, 1, Cambridge University Press, 1948, p v.

<sup>46</sup> Robert Smallwood, interviewed at the Shakespeare Centre, Stratford-Upon-Avon, 10 August, 2001.

4. (5) Extract from unpublished article on Project Fleet by Lyn Darnley, 2002, *continued*.

**The idea that the gaps between academics and practitioners should be bridged was not shared by everyone and when Anthony Quayle took over from Barry Jackson, he was less enthusiastic about the connection.**

[There is] a famous story about Jackson going into Anthony Quayle at the time of the hand-over, and saying that he hoped Quayle was going to be able to look after this exciting new and exciting connection with the academic world because he thought it would develop new links and Quayle replied he thought the academics were the ivy on the tree, and that he was concerned with the health of the tree, so this ideal that we talk about with actors and academics and theatre people talking to each other, goes back a long way, but it had a terrible start. I remember from the same age, the late 40's early 50's, Stanley Wells telling us about giving in an essay to his tutor at the university of London, who was one of the editors of the Arden Shakespeare at the time. Stanley Wells was an undergraduate, so it was a while ago. He gave in an essay on *Hamlet* to his Arden Shakespeare tutor and said that he had actually been to see Michael Redgrave play *Hamlet* at the Old Vic. His tutor said – 'Oh excellent, I hope to see *Hamlet* myself one day.' He was talking about not having seen the play – not *Redgrave's Hamlet*. So if the theatre people are saying the academics are the ivy on the tree and the academics are saying 'I hope to see *Hamlet* one day'. Its mad! The worlds are different, completely different, but there's an area of overlap which is fruitful and mutually supportive and ever since I, 25 years ago got the job down here at Stratford, running courses for visiting university groups, I wanted to do everything I could to make that area of mutual support and conversation as fruitful as possible.<sup>47</sup>

The RSC, Shakespeare Institute and Shakespeare Centre did much to connect the worlds of academia and theatre. As the Shakespeare Institute and the Shakespeare Centre based their courses on the RSC season, there was concern about the reduced Stratford programme.

**The Shakespeare Centre was concerned that they may have had to offer a less expansive programme. It was surprising that more consultation was not undertaken between the Company and these institutions. There were and still are inter-dependent and have a long history of mutual support.**

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<sup>47</sup> Ibid.

4. (5) Extract from unpublished article on Project Fleet by Lyn Darnley, 2002, *continued*.

**Robert Smallwood spoke of the future for The Shakespeare Centre and the Shakespeare Summer School:**

There have been 54 Shakespeare Summer Schools, it goes back slightly longer than the Shakespeare Institute but they all come from the same roots and the International Shakespeare conference started at that time , They see 7 plays and that's what they come for. All my expressions of sadness – are met with 'we've done our work on the box office computers and we know that people who buy tickets to see 4 or 5 plays in a week are a tiny minority. A commercially insignificant minority. I cant help feeling a bunch of likely future teachers from Munich and Helsinki Copenhagen, Ohio, and South Carolina - many of whom *will* become teachers, has a possible commercial value for the future, and ought not to be forgotten.<sup>48</sup>

He also made the point that if the RSC was to tour extensively in the USA Americans may not feel the need to travel to Stratford.

4. (5) Extract from unpublished article on Project Fleet by Lyn Darnley, 2002, *continued*.

We used to have groups from Exeter and Plymouth, they stopped coming when the RSC went to Plymouth, I hear that Michigan is hooked, talks are happening in Washington, New York and Los Angeles. If the RSC is playing Michigan, New York, Washington and Los Angeles then couldn't the results possibly be like they were when they started going to Plymouth, and people won't come here so much. The oddest part of the whole equation, the part I cant get my head round, is that at the same time he's [Adrian Noble] talking about spending one hundred million pounds on new theatre spaces in Stratford, the RSC seems to be dismantling everything that matters in Stratford.<sup>49</sup>

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<sup>48</sup> Interview with Robert Smallwood, Shakespeare Centre, Stratford-Upon-Avon, 11 August , 2001.

<sup>49</sup> Ibid.

#### 4. (6.i) Ensemble Quotations:

From the Equity/Directors Guild Ensemble Theatre Conference  
23rd November 2004 The Pit, The Barbican.<sup>50</sup>

Joan Littlewood wrote in 1961:

“You know how the theatre must function if it is to reflect the genius of a people. Only a company of artists can do this.”

Writing about the Berliner Ensemble in 1959, Kenneth Tynan remarked:

“Rehearsal may go on for anything between two and six months”

In 1963 Laurence Olivier wrote to Tyrone Guthrie that:

“study and observation of the last 30 years has led both Peter Hall and myself to the same conclusion, that a permanent ensemble is the only way to keep the standard consistently on a high rise.”

But support for the ensemble way of working has not been universal. In 1962 Michael Elliot, then director of the Old Vic Company, was a critic.

“The greatest danger of national companies is the complacency they breed. In Sweden some of the actors are given 25 year contracts. That makes for complacency.”

Mikhail Stronin of St Peterburg’s Maly Drama Theatre told the conference:

“Russia is mainly a country of rep theatres, but that does not necessarily mean that every rep theatre is an ensemble. Ensemble means working together and working together means ideology — not in the vulgar understanding of the Soviet times but what the actors think about art; what they think about the style of acting; what they want to say.

“But now Russia is in great danger of disintegrating as far as ensemble theatres are concerned. Still the majority are repertoire theatres but the ideology is attacked from commercial theatre, mainly due to economic reasons.”

Agata Siwiak of Kraków’s Stary Teatr said that world renowned Polish director Krystian Lupa would find his way of working impossible without the ensemble theatre system.

“Sometimes he rehearses for three months and he is saying: ‘Okay, sorry. I can’t give the premiere. I need a few months more.’ Everybody’s obviously angry. There passes a year and we have the premiere and everybody’s saying: ‘That’s great that you had this year because we have a wonderful performance: really artistically incredible with wonderful acting’. And I think in commercial theatre it would be impossible.”

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<sup>50</sup> Equity Magazine, web page,  
<http://www.equity.org.uk/AboutUs/Magazine/default.aspx?edition=17&page=19>, (visited 3 December, 2004).

4. (6.i) Ensemble Quotations: From the Equity/Directors Guild Ensemble Theatre Conference, *continued*.

Alan Lyddiard, who at the time of the Conference was Artistic Director of Northern Stage, said that he had started the ensemble in Newcastle as a result of a trip to the Soviet Union in 1987 where he first saw the Maly Drama Theatre.

“At the time I was living in Scotland and what I learnt was that actors were important and that there was an extraordinary wealth of talent in Scotland that just was about performance.”

On arrival at Newcastle, Alan invited the Maly and Peter Brook to bring work to the theatre while at the same time forming an ensemble company of actors to work along side them.

“This little group of Geordie actors sat in the middle of these great companies and worked with them. And we had an opportunity to see what we should be aiming for. Ten years later those actors are still there.”

Barrie Rutter, Artistic Director of Northern Broadsides, spoke of his yearning in the early 90s to work in what he called “non-velvet spaces”. In 1992 he established a company to perform Shakespeare and other classical texts in unconventional locations, which in 14 seasons have included cattle markets, churches and Victorian mills.

“We regularly put 18 or 19 actors on a stage and the Spring tour is sixteen weeks with Comedy of Errors and a new play commissioned from Alan Plater.”

He said that the advantage of ensemble lies in the quality of work. Actors were not looking for their next job and so did not have to be the one that stands out. That created an ease of performance and a lack of hierarchy. Rehearsal periods were longer, up to six months, and directors could commission writers to write for specific actors, as Shakespeare and Chekhov did. He added that a stable ensemble forces a director into adventurous and exciting and unexpected casting. “In other words,” Hamish said, “actors are at the heart of it.”

James Brining, current Artistic Director at Dundee Rep, said that for someone who had not worked with an ensemble before going to Dundee it required a total shift in approach.

“The biggest challenge and the greatest reward of working with an ensemble is that the focus is very much on the actor,” he said. “The actors have opinions about everything and I would say ‘quite right’. A theatre without actors in it is just a building that puts on plays. Our theatre has actors working in it from ten o’clock in the morning to eleven o’clock at night.”

4. (6.i) Ensemble Quotations: From the Equity/Directors Guild Ensemble Theatre Conference, *continued*.

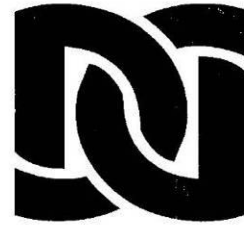
The Conference, which brought together theatre practitioners, administrators and funders from across the United Kingdom, ended with a discussion on seven recommendations for encouraging the practice of ensemble theatre.

A report of the Conference will be available later this year.

Recommendations of the Ensemble Theatre Conference

Recognise the advantages of ensemble to both a theatre company and a theatre building's reputation and development – and that it is important to encourage continuity of personnel.

Encourage a more active two-way traffic between the theatre community and drama training in the UK with schools relating to individual ensembles and the ensembles' directors working in the schools.



DIRECTORS GUILD  
OF GREAT BRITAIN

# **Ensemble Theatre**

**24th November 2004  
The Pit**

## **What others have said.....**

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<sup>51</sup> Equity Conference pack, The Pit, Barbican Centre, 24 November, 2004.



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**LAURENCE OLIVIER**

**Writing in February 1962 to a fellow director about the prospect of setting up an ensemble company at the new National Theatre:**

At the moment it looks like being the most tiresome, awkward, embarrassingly forever-compromise, never-right, thankless fucking post that anyone could possibly be fool enough to take on and the idea fills me with dread.

**MICHAEL ELLIOT**

**At the time a director of the Old Vic Company, London, interviewed by Kenneth Pearson in The Sunday Times - Colour Supplement 23rd September 1962:**

You know, the greatest danger of national companies is the complacency they breed. In Sweden, for example, some of the actors are given 25-year contracts. That makes for complacency. There's a lot to be said for the improvisation of the English theatre. The actor who's been out of work comes bursting with enthusiasm. Not that they should be out of work, but the fact that they are... You get a kind of tension, a kind of drive.

**PETER HALL**

**At the time the Artistic Director of the Royal Shakespeare Company, interviewed by Kenneth Pearson in The Sunday Times - Colour Supplement 23rd September 1962:**

The National Theatre should be like a public library service, but even then it'll depend on one man's taste - as it should. It's no good running these things by committees. That's where the Continent's national theatres come adrift. They go on and on with 20 or so plays in repertory, growing tired and tired, with no point of view. We want a National Theatre, not a Nationalised Theatre.

”



**LAURENCE OLIVIER**

**(At the time the Artistic Director of the National Theatre of Great Britain) at the NT's First Press Conference reported in The Times 7th August 1963:**

We aim to give a spectrum of world drama and to develop in time a company which will be the first in the world. The company for the first year are being engaged on a one-year basis; the future aim is to offer long-term contracts in which actors receive a basic salary supplemented by extra fees for each performance so as to approach West End scales. There is no need for anyone to be punished for the sake of art and prestige. If you want good actors you have to pay for them.

**In a letter of 30<sup>th</sup> March 1967 to Tyrone Guthrie:**

Study and observation of the last thirty years of theatre has led both Peter Hall and myself to the same conclusion, that a permanent ensemble is the only way to keep the standard consistently on a high rise. There will be some star visitations of course, and these have happened from time to time, but you will not get any actor in a troupe nowadays (unless he is above a certain age) to accept that his level is Benvolio throughout. They all expect opportunities, and they are right. The last thirty years aforementioned have shown us that there are a handful of stars who may come season by season... You wear them out quite quickly and in a very few years they have played all the parts they want to play... In the meantime, you have done absolutely nothing whatsoever to promote a feeling of continuity or unity of purpose and spirit in the rest of the Company, which is the only thing that a permanent company has to offer...

I would give a couple of limbs never to have to tour, but I could never get the subsidy to run a Company of this size... If I only had the Old Vic to run I could offer, of course, much more ideal casts all of the time but in this case I would be training, preparing, giving opportunity, to practically nobody for the future. In short, the theatre would bear the decayed look of the Comedie Francaise or the Moscow Arts in no time. I have to admit, of course, that I am madly fond of them all, and very proud of most of them.

**ROBERT STEPHENS**

**A founder member of the National Theatre of Great Britain, interviewed by Alan Strachan in Kaleidoscope, 7.20pm, BBC Radio 4, 20th June 1992:**

(Talking about the early years of the NT under the direction of Laurence Olivier when many "New Wave" actors from the Royal Court Theatre became part of the company):

What was interesting about that - the National as it began - was that they brought in this extraordinary Knorr soup of all the different ingredients: all different sorts of actors with different personalities. Also, from the West End, in came Maggie Smith and Larry brought some of his people in. As a diplomat. Superb. So everybody felt important. And if you can, I think, in life in general - I certainly learnt it from him - if you can gain people's goodwill, they will do anything for you



“

**ALBERT FINNEY**

**Quoted in the 1970's television series Acting in the Sixties:**

I do like working in repertoire. One night you may be playing Billy Liar and the next evening you might be playing Luther; then you're satisfying different sides of your talent. But, when playing one character for a long time, one isn't, and I do find this very frustrating: I don't enjoy it. I also think it's bad for actors; it is for me... Doing that amount of work and that variety of work is something I've always been keen on. Actors can explore themselves at the National or the Aldwych (the then London home of the Royal Shakespeare Company) quicker than by just performing in the commercial theatre, where you probably do ten plays in ten years, if you're lucky. But in the repertory theatre to play six parts in just over a year was marvellous. The experience of being at the National, once I'd settled down again to the theatre and got my stage legs back, was an environment that one could explore. It was not only the plays, but differing directors with such varied styles and different ways of working that was so enormously valuable to any actor, whatsoever stage he happened to be at.

**TADEUSZ BRADECKI**

**On taking over as Artistic Director of the Stary Teatr, Krakow in 1990 (shortly after the collapse of communism):**

The Stary Teatr has always been a company theatre and its manager has only formed a part of this self-controlling organisation... The Stary Teatr has never been a theatre of one director, one style, one literature, and therefore it has been exceptional. We have always been an association of artists who have sometimes quarrelled, competed with one another, and sometimes gone hand in hand, and I feel obliged to preserve this model, and to give it a new meaning. I am afraid that soon few theatres in Poland will afford to follow the idea of company work and artistry in the broad meaning of the word. But the Stary Teatr must do it. I refuse to treat it in the free market categories; otherwise it is going to lose its value. Even with a lack of funds and the generally poor condition of the country, the Stary Teatr has every reason to remain a permanent company of high-class professionals: actors, directors, stage-designers, technicians, etc; a company representing an aesthetic and ideological variety, but united by the same concern for the art of the theatre.

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**LEV DODIN**

**Artistic Director of the Maly Drama Theatre, St Petersburg, interviewed in Theatre Scotland, August 1994:**

Britain has a lot of talent, a lot of spiritual forces and a lot of people with spiritual strivings and desires, but these forces remain unutilised... People very often are not aware that their spiritual energy is wanted by someone. Theatre people have to be more independent and more determined in their attempts to fulfil their artistic rights. By doing this they prove that their art is wanted by society. They have an artistic right to work and to be wanted. I don't think artists should consent to the situation when they find themselves in a small recess on the side of life in which society has put them.

However great the industrialisation of society might be, art should always be independent of this process. Art is not subject to any kind of industrialisation. It is not subject to the speeds or the laws of industrialisation. It is absolutely divorced from this process. But it deals with external human values and artists should fight for the right to speak about eternal human problems. If we compare industry and art: in industry the value is in the result; you produce a thing and they pay you for what you have produced; in art the value is not in the result but rather in the process. This process is about the relationships inside an artistic organism such as theatre, or the relation between theatre and audiences and *this* is the value. If we speak about payment of artists, we should speak about paying for the process, something that is intangible but which should be paid for.

**GILES HAVERGAL**

**At the time the Artistic Director of the Citizens Theatre, Glasgow, interviewed by Susan Mansfield in The Scotsman 13<sup>th</sup> March 2002:**

[I am] torn between knowing that many of the really major theatres in other countries have sprung from ensembles, and knowing that if you're trying to do a cross-section of work, unless you have a very big ensemble you might get less good casting in some individual plays. The thing is to do plays which suit the ensemble, but most of us have to think much wider than that. It's also the case that actors of a certain experience don't always want to tie themselves down for that long. But it's a marvellous idea if it's right for your theatre.

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**TREVOR NUNN**

**In 1999 arguing the case for the National Theatre returning to its roots by creating an ensemble company:**

I first read about theatres like the Moscow Art and the Berliner Ensemble in the late 1950s. What I read stirred my nascent idealism, as I understood that theatre companies were in some sense societies in microcosm, and that a democratic, libertarian, egalitarian company presenting plays of great diversity could express an ideal of a world I wanted to live in. The concept of a group of artists working and progressing together, with give and take, through times of both hardship and plenty, conjured up for me co-existing images of heroism and humility, of artistic imperatives taking precedence over the ad hoc assumptions of the market place, the 'vogue', the bauble of personal fame.

I now know that things were never quite like that in those trail-blazing ensembles, and that the artists probably fell short of the ideal commitment even in Shakespeare's company, or on any other occasion when this demanding approach to collaborative creativity has been attempted. I learned during my eighteen years at the RSC that compromise is a daily necessity in the life of a permanent ensemble, and that not everybody is prepared to make the personal sacrifices necessary for the system to work as it should.

When at the end of that time I retired to the chimerical vivid-green pastures of film and television and commercial shows, I experienced relief for a while that I was now only expected to look after number one. But the contrast was great and the relief short-lived. I missed the community and spirit of colleagues who, admittedly to varying sacrificial degrees, had made their life and their work interdependent. I knew that one day I would have to find that spirit again.

Kenneth Tynan, the legendary dramaturg and eminence grise of the early National, was an impassioned advocate of the ensemble principle, and persuaded our greatest actor-manager Laurence Olivier to set up the brave new enterprise as the English attempt to match the inimitable achievements of the Comédie Française and the Berliner and Moscow companies. The golden age of the National at the Old Vic was the triumphant expression of that dream.

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**PHILIP HOWARD**

**Artistic Director of the Traverse Theatre, Edinburgh, interviewed about ensemble theatre by Susan Mansfield in The Scotsman 13<sup>th</sup> March 2002:**

It's not necessarily for everybody. It wouldn't work for the Traverse, as a new writing theatre. We believe we have to make sure each writer writes exactly what they want, and having to write for specific actors does tie the hands of writers. It's too constricting.

**JOHN RAMAGE**

**A founder member of the Dundee Rep Ensemble Company, interviewed by Susan Mansfield in The Scotsman 13<sup>th</sup> March 2002:**

Everybody outside of here was convinced it would fall apart within three months. Actor friends were asking us who was fighting with who. But there have been no failures. There have been imbalances and one or two rescue jobs and there have been spectacular successes... I don't think any of us came here with the thought that this was a chance to play big parts. We did it because we were interested in the experiment.

**STEVE GRIMOND**

**Director of Arts and Leisure, Dundee City Council, interviewed by Joyce McMillan in The Scotsman 30<sup>th</sup> September 2002:**

In our view, the ensemble experiment at the Rep has been a huge success. It's a key contribution to the city's growing cultural reputation, and that in turn helps to encourage visitors, to raise Dundee's profile as a place to live and invest, and to generate new commercial development.

**ANTONY SHER**

**Associate Artist of the Royal Shakespeare Company, interviewed by Mark Shenton in What's on Stage 10<sup>th</sup> March 2003:**

(On performing in a five play repertoire): "The privilege of being in the West End at the moment and not playing the same part eight times a week as normally you would is just delightful beyond belief! I find the West End very difficult from that point of view – I find the endless repetition required really, really hard, trying to keep inventing and to keep a performance fresh. That problem is completely removed here, and instead there is a mild terror at all times, because you are never quite sure when you last did this particular show. But terror is very healthy for a good performance... The benefit of not being punch drunk with the show, but instead really thinking freshly through it, is just completely invaluable. I would prefer to work in this system always."

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**NICHOLA McAULIFFE**

**In *Good Company* in *Arts News* Summer 2003:**

As far as [British] theatre is concerned, I have been shocked at how unexcellent we have become... I saw the [Swedish National Theatre in] *Ghosts*... The ease and extraordinary cohesion of the actors' performance broke through any language barrier. They have worked together as a company for years – in Sweden acting is a respected profession. I very much doubt they are looked on with pity by the checkout girl in the Stockholm Sainsbury's because they are not in a soap... If only there was an opportunity to create a company of actors and directors whose working conditions meant they didn't have to continually be chasing television work and fame, who could stay together and work on texts not for three to nine weeks but for years – as continental companies do – we may be able to establish a new era of great classical theatre in Britain.

**SIMON CALLOW**

**In a review of *Richard Eyre's Diary* in *The Guardian* 4<sup>th</sup> October 2003:**

The riot that is at the theatre's heart – the gaudy assertion of carnival values, upturning everything, embracing everything – cannot be reduced to a note, or a gesture. It springs from the primitive act of theatre – an actor and an audience – fuelled by an all-consuming, raging need on both parts of the equation, which is why a theatre that doesn't have a company at its centre will always, by one means or another, end up cerebral, and that spells death for it.

**NONSO ANOZIE**

**In a diary entry about visiting Moscow with the *Cheek by Jowl* production of *Othello*: *The Guardian* 10<sup>th</sup> November 2004:**

The theatre culture here is unbelievable. It's much more revered than film. We had a press conference and the room was full of TV and newspaper reporters. And the way actors work is crazy. The average Russian actor, if lucky enough to join a rep company, will spend up to three years rehearsing a single play, and then perform the same play for up to 15 years. I spoke to an actor after the show; he said he loved it but he could see it was still young and fresh and that it needed "five years to get to the right place". I laughed – it's just a completely different mindset.

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**SIMON CALLOW**

**Writing about in his first experience of seeing the Maly Drama Theatre (in his introduction to *Dodin and the Maly Drama Theatre – Process to Performance* by Maria Shevtsova, 2004):**

It is scarcely possible for me to exaggerate the impact that evening had on me... The connectivity of the actors was almost tangible, an organic tissue which made them breathe as one and move with a profound awareness of everything that was going on within the group. I was overwhelmed. I had never seen a group like it and never had a comparable experience in a theatre...

Such a company is not, let us be realistic, commercially viable; moreover, it demands absolute commitment over a long period of time from its participants. To exist at all it requires enlightened support from government sources, and necessitates the abandonment by the company of other professional possibilities. It is not for all actors or directors. But surely somewhere, somehow in the English-speaking world it is possible to truly honour the art of the theatre – to which so much lip-service is paid – by investing in an organisation comparable to the Maly.

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## Additional Material Relating to Chapter 4

### 4. (a) An open letter to John Peter from RSC actors in 1999, in support of Adrian Noble.<sup>52</sup>

21 January 1999

John Peter  
14 Danbury Street  
London N1

Dear John Peter

We have often noted the individuality of many of your written pieces, sometimes swimming against the tide of popular or critical opinion. We beg you to recognise this quality in another man, Adrian Noble, and consider seriously the consequences of undermining him and an organisation that is unique to these shores and has no equal anywhere in the world.

It is rare to find someone with inspired directorial gifts, with a company vision both broad in its sweep and grand in its aspirations, with an ambition which is not only personal but patently altruistic, and who is at the same time personable, intellectually astute and blessed with a sense of humour. ☺

It is very easy to smear directors of large organisations with the accusation that they employ lesser mortals to reduce competition. Yet in your article, you preface this assumption by highlighting an instance in which one of our most talented directors was given his head with a 'Hamlet' which was in many quarters considered a radical success. Adrian allowed this to happen. You obviously did not like it, but surely we can all temper our subjective responses and observe the broader picture. Many actors too may have reservations and criticisms within the company at various times (you seem to have found most of them) but few of us would wish to bury the RSC in this trivial pile. The debate on verse-speaking is ongoing and has certainly not been marginalised in the way you imply. The classical tradition has always been a broad church that can embrace many methods in pursuit of the dramatic end. These methods are vigorously pursued in individual group sessions on a regular basis throughout the season.

Let us look at Adrian's most far-reaching project, the complete re-structuring of the RST auditorium. One notable playwright, weaned on subsidised theatre, has written (not in your paper) of the oversubsidised and underachieving RSC. How much of their recent work he has actually seen is open to debate, but he exemplifies an 'open season' gungho-ness on the part of some practitioners in and around the profession towards this company. The work was compared unfavourably with that done by the Almeida, the Bush and the Royal Court etc. No actor or director, designer or staff member here would disagree with the standard of their work – after all, many of them have been responsible for it; they have worked there too. But put that jewel from the Bush on the RST stage and it would die a million deaths. The brief here, amongst other things, is to fill that wonderful, historically charged, unwieldy Soviet-style temple of a theatre with accessible, uplifting, challenging, exciting Shakespeare productions in an age when all audiences are conversant with the intimacy of film and

<sup>52</sup>A group of RSC actors' letter to John Peter, Barbican Theatre, 21 January, 1999.

4. (a) An open letter to John Peter from RSC actors in 1999, in support of Adrian Noble, continued.

TV, and many with the fly-on-the-wall experiences of smaller and studio theatres. People expect to sense what is behind the eyes, not just what is conveyed to the ear. Adrian Noble has attempted to get off the ground the most imaginative, far-reaching adaptation of that hallowed space for the 21<sup>st</sup> Century. Where was the massive support from commentators in the industry who must know how inadequate that theatre is in comparison with many others that pre and post date it? This is the debate that should be addressed, and hopefully still will be once the blockage in the lottery pipeline has been removed.

The vastness of the organisation makes us in the company aware that turning it around (as Adrian is endeavouring to do), is something akin to manoeuvring an oil tanker at sea. It demands patience, leadership, long-term vision and steadfastness. Adrian Noble has these qualities in spades. His determined effort to broaden the 'national' remit with the Plymouth season has been vindicated by the responses and attendance there. This does not speak of a company in decline producing second rate work.

We are all aware at the RSC of the value of names for marketing purposes, but no one has ever been under the illusion that the quality of work is commensurate with the fame of the cast list. The reality is that success in the theatre is never planned by scheming producers or even visionary directors. The most we can do is draw from the pot of creative chaos and hope. But, believe us, that chaos is creative, and largely because Adrian has confirmed and expanded the company tradition of nurture, discipline and exploration. We think that many plays in this current season have proved it (and so do you from some of your reviews), and in the next season will continue to prove it.

If this company were to collapse through a whispering campaign the loss would create a vacuum that could never be filled. It behoves us to step back and see what a treasure we have, and what a fine caretaker we have of that treasure in Adrian Noble.

Yours sincerely

On behalf of the RSC Acting Company

A collection of handwritten signatures in black ink, arranged in two columns. The left column contains signatures for Stephen Bee, Guy Hester, Robert Ginder, Carol Marsh, Cathy Bradshaw, and David Calder. The right column contains signatures for James Tucker, Archie Fed, [unclear], Alan Best, and Kevork Malikyan.

4. (b) 'In Conversation', Swan Theatre, 2002: an example of actor-audience interaction during Adrian Noble's leadership<sup>53</sup>



# In Conversation: Shakespeare's Women

A group of this season's leading actors including **Zoë Waites** (Viola, *Twelfth Night*), **Marty Cruickshank** (Gertrude, *Hamlet*) and **Kelly Hunter** (Constance, *King John*) will be in conversation with **Professor Peggy Reynolds** talking about their experiences playing Shakespeare's women.

Friday 24 August, 5.30pm  
Swan Theatre  
(The session will last approximately 45 minutes)  
Tickets £5.00 (£2.50 concessions)  
Box Office: 01789 403 403

<sup>53</sup> RSC advertising leaflet, August, 2002.

#### 4. (c) Barbican Library Poetry readings by RSC actors

Readings were held frequently in the Barbican Library from the 1990s until the Company left the Barbican Centre.<sup>54</sup>



Lyn Darnley  
Royal Shakespeare Company

#### Guildhall Librarian and Director of Libraries and Art Galleries

Melvyn Barnes, OBE, DMA, ALA, FirstMgt, FRSA

Barbican Library  
Barbican Centre  
London EC2Y 8DS  
Facsimile 0171-638 2249

Direct Line  
020-7382 7098

Exchange 0171-638 4141  
Ext 7098

Our Reference  
8c/jbl

Your Reference

Date  
14 April 2000

Dear Lyn,

#### RSC ACTOR READINGS IN THE BARBICAN LIBRARY

During the past 12 months, literature fans have been treated to a miscellany of poetry and prose from the familiar and unfamiliar names of English Literature through the four readings brought to them by actors from the RSC cast.

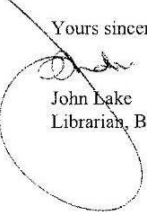
Three out of the four readings have been maximum capacity audiences in the Barbican Music Library. All of them without exception have brought forward an appreciation from the audience reflecting the high standard of the performance and how much these readings have been valued. I enclose a copy of a letter which conveys that appreciation with great clarity.

The value of co-operating with the Voice Department and the RSC is almost inestimable, but clearly the quality of the reading, the informed and interesting choice of work and the partnership of organisations working together under one roof in the Barbican Centre count for a great deal. Approximately 250 people who have attended these events put a quantitative frame on the events but the goodwill created beyond this is as elusive as it is evident.

Nation-wide, libraries are re-vitalising the literature audience through what is currently called *reader development*, and the DCMS are keen to support this with both words and funding under the Wolfson scheme. It seems to me that what you have delivered is very much in touch with this initiative and in addition to the culture of partnership-working which the Barbican Centre is able to foster.

I do hope that these readings can continue in the future, the actors so clearly enjoy these opportunities, which I understand have much value for understudies and those with only minor roles while they are in London, and the audience are demonstrably appreciative. Many thanks for all the work you have done in providing the programme over the last year, I look forward to assisting with more in the future.

Yours sincerely

  
John Lake  
Librarian, Barbican Library

*Recycled paper*

<sup>54</sup> John Lake, Librarian, letter to Lyn Darnley, 14 April 2000.

#### 4. (d.i) Additional Material on The Academy<sup>55</sup>

Media interest in the Academy was high and many debated the value of the venture.

The Royal Shakespeare Company is currently in a process of reinvention. The bricks and mortar side, the creation of a 'theatre village' in Stratford-upon-Avon, will not be complete for several years. This £100 million project involves the redesign of the Company's theatres, the creation of a permanent home for the newly formed RSC Academy, and even a traffic policy.

There are, however, more immediate, and perhaps more significant effects of the Company's new vision, some of which are embodied in the productions of Antony and Cleopatra, the RSC Academy's debut production, King Lear.

One of the Company's new initiatives has been to implement a more flexible approach towards its contractual agreements with its actors. The traditional two year stint, involving prolonged periods in which the actors are sent to Coventry, sorry Stratford-upon-Avon, are being rethought. Although it may seem at times that every actor upon the stage was once a patient in Holby City, or a mugger on The Bill, the fact is that the RSC's terms have limited the options open to its actors, and more importantly limited the range of actors that would sign with the RSC.

This may not have been of great importance for attracting lesser know actors, who understand that having Hamlet RSC on their CV is more advantageous than Villain No.3 The Bill. However, any actor with the possibility of doing a Shakleton or a Bond movie will never be seen in an RSC production. To its credit the RSC seems to have taken note of the fact that today anyone who is anyone now wants to do a stint on the London stage. At the time of writing you can catch Woody Harrelson, Glenn Close, and John Hurt among others.

The Company's production of Antony and Cleopatra is the first step towards what may become a more high-profile presence in London. The shows publicity made much of the leads' 'star' status. Stuart Wilson performs with the company after ten years in Hollywood. A comparison may be made between the Royal National Theatre and the new self-promoting RSC. The National has made it clear that one of its main objectives is to entice the young to its shows; hence the recent Transformation season was widely judged a success based on the demographics of the audience rather than the quality of the productions. However, having decided to move from the Coventry of London, the Barbican, to the Haymarket Theatre in heart of the West End, the RSC seems to want to make it clear that this is still the RSC. Antony and Cleopatra is not a crowd puller, and rarely a crowd pleaser, and neither Stuart Wilson nor Sinead Cusack are in the same league as Glenn Close. Both actors have a proven record with the RSC. This is not just a populist stunt, is the message.

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<sup>55</sup> Simpson, Stuart, Culture Wars website, <http://www.culturewars.org.uk/2002-12/rsc.htm> (visited August 2010.)

4. (d.i) Additional Material on The Academy, *continued*.

Unfortunately, the performances of Cusack and Wilson were the disappointments of the production. Cusack, rather than the embodiment of the sensual freedom and civilised decadence of the East, come across as more of a nuisance, an annoyance to be shaken off by Antony. It was hard to believe Antony when he remarked 'I the east my pleasure lies'. Wilson, playing Antony, may have looked the part, but his stint in Hollywood seems to robbed him of the knowledge that in a large theatre you need to sound the part, and speak up. Antony was the quietest character on the stage. Hence, upon Antony's death Cleopatra's words, 'The breaking of so great a thing should make/A greater crack', seem to be more of reproach upon Wilson than an expression of grief. The star of the show was the lesser-known Clive Wood, playing Enobarbus, who seemed to take upon himself that which Wilson had dropped; the weight of embodying the sense of an honourable man, whose time has passed.

The Company may want to take note that although absence makes the heart grow fonder, an absence of ten years or more from the stage means directors must be wary of habits their actors have picked up from the screen, habits that are not transferable to the stage. You may be able to speak softly to a camera, you cannot speak softly to a theatre audience. Having said this, if the RSC is successful in luring Judi Dench or Ian McKellen back from Hollywood, the occasional mediocre performance may be tolerated.

Not content with bringing back the cream of former RSC actors to the stage, the Company's new project, the Academy, hopes to create a new generation of classically trained actors. The company of 16 actors have all graduated from drama school this year, but the choice of King Lear as the debut, directed by Declan Donnellan (Cheek by Jowl), is a clear statement that those involved should not be considered as amateurs. King Lear is perhaps one demanding of plays for both actors and director, so to chose this play before all others is a clear attempt to aim high, an attempt which in many respects pays off.

There are faults with the production. The main fault being that King Lear himself descends into childishness. However, any production that can represent the truly apocalyptic nature of King Lear, his descent into a increasingly knowing madness as the world seems to tear itself apart around his ears, a descent that leads to an ambiguous salvation which still leaves the world broken; any production that can even approach this would be remarkable.

The Academy's production is no masterpiece, and some reviews have more or less dismissed it, but what is really noticeable from the production is its inventiveness. Gloucester and Kent show sides of themselves you may not have suspected were even there. But above all else, it is the fool that makes the show.

Gloucester is a good man placed in situation where his strong sense of duty, of right and wrong force him to act as a traitor to save his king. He is duped into turning his back on his honest son, an act that breaks his heart. Well, this is how it normally works, Donnellan has different ideas. Gloucester is an overbearing bully, and his sense of duty is mere self-importance.

4. (d.i) Additional Material on The Academy, *continued*.

Rather than being unfairly duped by Edmond, he had it coming. His fall is of his own making, it is his distrustful nature that leads him to believe the worst of Edgar; 'What paper are you reading... Give me the letter Sir'. Gloucester is not a simple honest man who is shown the true nature of the world, but a selfish bully who has been broken by the world. 'You see how the world goes' says Lear, 'I see it feelingly'.

Kent is joy to watch. Normally he is portrayed as the 'true blank of thine eye', the moral centre of the play, almost untouched by the events that are destroying the world around him. Banished from the kingdom by the King he has loyally and truly served and loved all his life, he returns a few scenes later without a beard and with a strange accent to take up his former post. When this Kent returns he gives the fool a run for his money, donning a Groucho Marx like get-up, inch-thick black-rimmed glasses and a blond mop of a wig, along with a ridiculous cockney accent. We are given a sense that Kent will do anything to ingratiate himself with the King; he become as rudderless as the rest of the world. Only his sense of a world lost remains from what was the 'true blank'.

King Lear is often described as a rather dour play, which is understandable given the theme of a world at war with itself. It is certainly not devoid of comedy, however, and the Academy's production is possibly the funniest I've ever seen. The fool becomes a Blackpool nightclub entertainer, complete with greasy slicked back hair, microphone and catch phrase ('Where's my coxcomb'). At one stage Goneril's tirade against the king and his retinue is entirely drowned out by the laughter of the audience as the fool, sat on the king's knee like a ventriloquist's dummy mocks her in the most debased manner imaginable. When the comedy of this scene works, and the fool becomes center stage, the tragedy of the king's decline hits home just that bit harder.

The Academy's King Lear is a brave production, and it is hoped that many more will follow. We are still the beginning of the process of what may turn out to be a more innovative and vibrant RSC. Clearly tampering with an institution such as the RSC is a risky business. If it ain't broke don't fix it, may seem like a safer option. However, the RSC has considerably more room to maneuver [sic] than institutions such as the National. The RSC will almost certainly always have an audience, even if it may be made up of tourists and school students.

The RSC proudly boasts that a large proportion of its audience are young people. This is not a consequence of any initiative on the part of the RSC, other than the fact they they produce Shakespeare plays. All this means that their productions can be free to a certain extent from the current obsession with courting an audience. The Academy itself is set up with actors, not spectators in mind. So long as the play's the thing, we may expect great things to come.

#### 4. (d.ii) RSC Academy 2002<sup>56</sup>

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## RSC Academy Company 2002 to present Shakespeare's King Lear

**Press**

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Declan Donnellan launches the new Royal Shakespeare Company Academy with a production of Shakespeare's *King Lear*. It will run in The Swan Theatre in Stratford-upon-Avon from 23 September to 12 October prior to forming part of the RSC's annual residency in Newcastle and moving on to the Young Vic in London. The work then embarks on an overseas tour which includes visits to Madrid and Rome.

The RSC Academy is being created to develop full training and educational programmes in classical theatre for young people, members of the RSC and the wider world. As director of the Academy's inaugural production, Declan Donnellan will train and direct a company of 16 actors, all of whom have graduated from drama schools this year. The actors are scheduled to begin their intensive ten-week rehearsal and training period for *King Lear* in Stratford-upon-Avon in July.

Declan Donnellan's work with Shakespeare is probably best known from his acclaimed partnership with Nick Ormerod for *Cheek by Jowl*, and this new production will follow their same vigorous style.

Other work by Declan Donnellan includes *School for Scandal* (RST 1999), *Homebody/Kabul* (Cheek by Jowl 2002) and *Angels In America* (RNT 1991) both by Tony Kushner, *The Winter's Tale* (Maly Theatre of St Petersburg), *Le Cid* (Avignon Festival), and *Boris Godunov* (Russian Theatre Confederation). His book on acting *The Actor and the Target* was published in Russia in 2001, and an English version appears later this year. He has won awards in Paris, Moscow, New York and London.

He is joined by designer and Associate Director Nick Ormerod, lighting designer, Judith Greenwood, composer, Paddy Cunneen, and movement director, Jane Gibson.

[ends]

**For further information contact:**  
Nada Zakula - Press and PR Officer - [nada.zakula@rsc.org.uk](mailto:nada.zakula@rsc.org.uk)      01789 412622 ( 07831 766086 ).

**Note to Editors**  
King Lear by William Shakespeare  
Swan Theatre, Stratford-upon-Avon  
23 September - 12 October  
Box Office      0870 609 1110

Newcastle Playhouse  
15 - 19 October  
Box Office      0870 905 5060

The Young Vic, London  
23 October - 9 November  
Box Office      0207 928 6363

The overseas tour currently includes The Festival de Obóno (Royal School of Performing Arts), Madrid, 13 - 16 November and Festival Percorsi Internazionali, Rome (Teatro Valle, dates to be confirmed). More details to follow.  
*Date of Issue: 20 May 2002*

<sup>56</sup> RSC web page [http://www.rsc.org.uk/press/421\\_501.asp?pagename=information/press/mcajslertx](http://www.rsc.org.uk/press/421_501.asp?pagename=information/press/mcajslertx) (visited 20 February, 2008.)



4. (d.iii) RSC Academy.<sup>57</sup>

■ left: Nonso Anozie as King Lear plus members of the Company  
 ■ left: inset: Steven Robertson as Earl of Kent  
 ■ right: inset: Nonso Anozie as King Lear  
 ■ below: Katherine Manners as Regan, Guy Flanagan as Oswald



■ right: Nonso Anozie as King Lear, Kristy Besterman as Cordelia

**RSC ACADEMY COMPANY 2002**  
 DIRECTED BY Declan Donnellan  
 DESIGNED BY AND ASSOCIATE DIRECTOR Nick Ormerod  
 LIGHTING BY Judith Greenwood  
 MUSIC BY Paddy Cumteen  
 SOUND BY Ross Chattfield  
 MOVEMENT CHOREOGRAPHER Jane Gibson  
 FIGHTS BY Terry King  
 Production sponsored by acousture  
 23 SEPTEMBER 2002 – 14 DECEMBER 2002  
 PERFORMED AT:  
 Swan Theatre, Stratford  
 Newcastle Playhouse  
 Young Vic, London  
 Madrid, Spain  
 Gerona, Spain  
 Majorca, Spain  
 Rome, Italy  
 Nancy, France  
 PHOTOGRAPHS BY John Haynes



# KING LEAR

William Shakespeare




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■ above: Nonso Anozie as King Lear, Edward Hagg as the Fool  
 ■ Mo Zainal as Cornwall's household, Ryan Kiggell as Earl of Gloucester, Dean Ashton as Curan  
 ■ Matthew Douglas as Duke of Albany, Nonso Anozie as King Lear, Keran Hill as Duke of Cornwall

■ above: Nonso Anozie as King Lear, Ryan Kiggell as Earl of Gloucester, Bruce Godfrey as Edgar  
 ■ Sarah Everard as Cornwall's household, Ryan Kiggell as Earl of Gloucester, Robert Wyrne and Mo Zainal as Cornwall's household

■ above: Katherine Manners as Regan, Kristy Besterman as Cordelia, Ashling Howard as Goneril  
 ■ above: Ryan Kiggell as Earl of Gloucester, Bruce Godfrey as Edgar  
 ■ Adam Webb as Edmund, Ryan Kiggell as Earl of Gloucester  
 ■ Nonso Anozie as King Lear, Matthew Douglas as Duke of Albany

<sup>57</sup> RSC Review, 2002, p.43.

#### 4. (e) Community Projects

A six week language project in Aylesbury Young Offenders Institution was run by Lyn Darnley and actress Joanne Pearce in 2001. Clico Kingsbury who organised the project wrote:

I am writing to you on behalf of the Friends of Aylesbury Young Offenders Institution, to express our profound thanks for the superb work the RSC has done with the prisoners over the last few months. [...] Lyn Darnley became the driving force for the project.[...] She called the sessions 'Working with Words' – the idea being to improve communication, self-esteem and motivation through language. The RSC provided top ranking actors who made crucial contributions to the success of each workshop, namely, Anita Wright, Jenny McEvoy, Ginny Grainger, and Matthew Bailey.<sup>58</sup>

Other community involvement included a Speech Therapy projects with primary school children as part of the Newcastle residency. This was conducted by Voice practitioners and actors and was in conjunction with the Education Department of the Theatre Royal, Newcastle.

The majority of outreach and community programmes were and still are run by the Education Department including production Boot Camps. (Currently the Events Department organise Open Days and other community access programmes. In 2011 the 'Open Stages' project will reach amateurs nation-wide.)

A production with Cardboard Citizens of *Pericles* was performed in a Warehouse in Southwark in 2003.



*Pericles*, Kevork Malikyan in Cardboard Citizens/RSC production, 2003.

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<sup>58</sup> Clico Kingsbury in a letter to Adrian Noble, 1 August, 2001.

#### 4. (f.i) Examples of Training and Development under Adrian Noble.<sup>59</sup> Supporting Artists

# SUPPORTING ARTISTS

AMANDA DREW – ACTRESS

The RSC is all about playing as an ensemble and this year that's worked really well. All the actors are fulfilled and no-one has a chance to get bored. The brilliance of doing a different play each day means it keeps your mind alive and your response fresh.

In Stratford you live together and work together, so the sense of a company is much more keenly felt. You're joining this huge mass of people, but because you're all in this small town it genuinely feels like a community and there's a brilliant camaraderie. But, arriving at the RSC can also be scary, which is why it's good having a core bunch of people who've done it before. There is a very generous spirit from the older company members with a long history with the RSC. They make sure that everyone feels a part of it. It's not just the actors, but people like Erica in the Green Room, who's like everybody's mum; Barry on the Stage Door, who's always so cheerful; the girls in Wigs and Wardrobe who have a giggle with you when you're knackered after the matinee. There's just a great sense of fun.

There's also a teaching element to the RSC. In areas like voice where you work with the best people. Rehearsing with three different directors keeps you on your toes and there's definitely a sense of learning from other actors. If you're given a break at the RSC, like I was, then you either fail or you take it. In *Eastward Ho!* I went out on a wing and a prayer, knowing I'd either be lacerated or liked. To be given a part where you can grab the audience is wonderful. It's great taking a risk and then finding out people enjoy it.

This is my second season with the RSC and ironically I've not done any Shakespeare. What's important to me is working on classical texts, as I want to be transformational in a part. My role models are people like Claire Higgins, Helen Mirren and Fiona Shaw, people who move the audience. My aim is to work on good plays that change how people feel. Of course I want to play all the great Shakespearean roles, who doesn't? But, more than anything, I want to be known as Amanda Drew, RSC actress.

<sup>59</sup> RSC Review, 2002, p.57 and p.45.

#### 4. (f.ii) Actor Feedback

# PUSHING BOUNDARIES

DANIEL CRUTE - AERIALIST

I'm a physical performer. I like adrenaline. Give me an inch and I'll take a mile. Normally when you audition they just want you to show off, but Michael Boyd was really into the movements. We also had to do a reading and as I have no formal training I felt I had to be 'an actor' and I didn't really know what that meant. I just said the lines as strongly as I could.

We were hired specifically as aerialists; normally in opera and classical theatre that means you're relegated. They just want you to do your thing and go. But, Michael Boyd is very egalitarian. It wasn't flying people here and proper actors there. His big thing was doing the storm scene properly, not just a load of noise before the play begins. He was interested in the truth of the mariners' tale. The fact that he can take someone like me with no classical training and give me as much focus as other actors was amazing.

In my head, it was always that I'd be doing *The Tempest*, but I was also cast in small parts in two other plays - *The Winter's Tale* and *Pericles*. I loved working with actors from different backgrounds and I've learnt tons just by watching. The voice department here is fantastic and I've learnt how to speak properly. The Company really threw us in at the deep end. We had continual classes. There were moments though when you realised they weren't quite ready for us. Sometimes we'd be asked to do some lines again and we'd have to explain that we'd just been hanging upside down for 15 minutes. Stuff like that!

Performing in The Roundhouse was amazing. For me, it was like home, dead normal. But a lot of the actors found it different. They had to think about how they were going to project their voice. The place has got fabulous height, it has an industrial feel and with all the huge wooden beams it felt like a boat - nowhere better to do *The Tempest*.

The length of the run was a strain physically, but I loved doing one show in the morning and one in the evening. It kept it fresh. I will miss being directed because you very rarely find directors on that level. Directing is essentially about being taught and I've had three very excellent teachers on these shows. I think I like acting, it's enjoyable and it doesn't hurt!



4. (g.i) Examples of New Writing Under Adrian Noble (1).<sup>60</sup>  
*The Russian in the Woods* written by Peter Whelan. Director: Robert Delamare

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- Jeff Anthony Flanagan as Pat Harford
- right Anthony Flanagan as Pat Harford, Anna Madeley as Rose Bucher
- below Anthony Flanagan as Pat Harford, Douglas Rae as Lloyd Jackson

**A RUSSIAN IN THE WOODS**  
 Peter Whelan

DIRECTED BY Robert Delamare  
 DESIGNED BY Simon Higlett  
 LIGHTING BY Rick Fisher  
 MUSIC BY Harry Peat  
 SKINNY BY Harry Peat  
 MAKEUP CHARLIE HOME  
 MOVEMENT BY Terry John Bates

Supported by RSC Patrons

21 MARCH 2001 – 13 APRIL 2002  
 PERFORMED AT  
 The Other Place, Stratford  
 The Pit, London

Production by Maxwell Horton

- above Colin Mace as Clive Burns, Anthony Flanagan as Pat Harford
- above David Hinton as Dieter Stahl
- above Louis Hilyer as Fraker Cullen, Anna Madeley as Rose Bucher
- above Stuart Goodwin as Sergeant Dike, Anthony Flanagan as Pat Harford, Colin Mace as Clive Burns
- below Colin Mace as Clive Burns, Douglas Rae as Lloyd Jackson, Charlie Simpson as Geoff Winst, Stuart Goodwin as Sergeant Dike

<sup>60</sup> RSC Review, 2002, p. 21, p. 23, p. 25 and p. 27.

4. (g.ii) New Writing (2)

*The Lieutenant of Inishmore* written by Martin McDonagh. Director: Wilson Milam

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# THE LIEUTENANT OF INISHMORE

Martin McDonagh

- left: Corin Maloney as James, David Wilmet as Padraic
- top: Kerry Condon as Mairead
- right: Kerry Condon as Mairead, Owen Sharpe as Davy, David Wilmet as Padraic

THE LIEUTENANT OF INISHMORE  
written by McDonagh

DIRECTED BY Wilson Milam  
DESIGNED BY Francis O'Connor  
LIGHTING BY Tim Mitchell  
SOUND BY Matt McKenzie

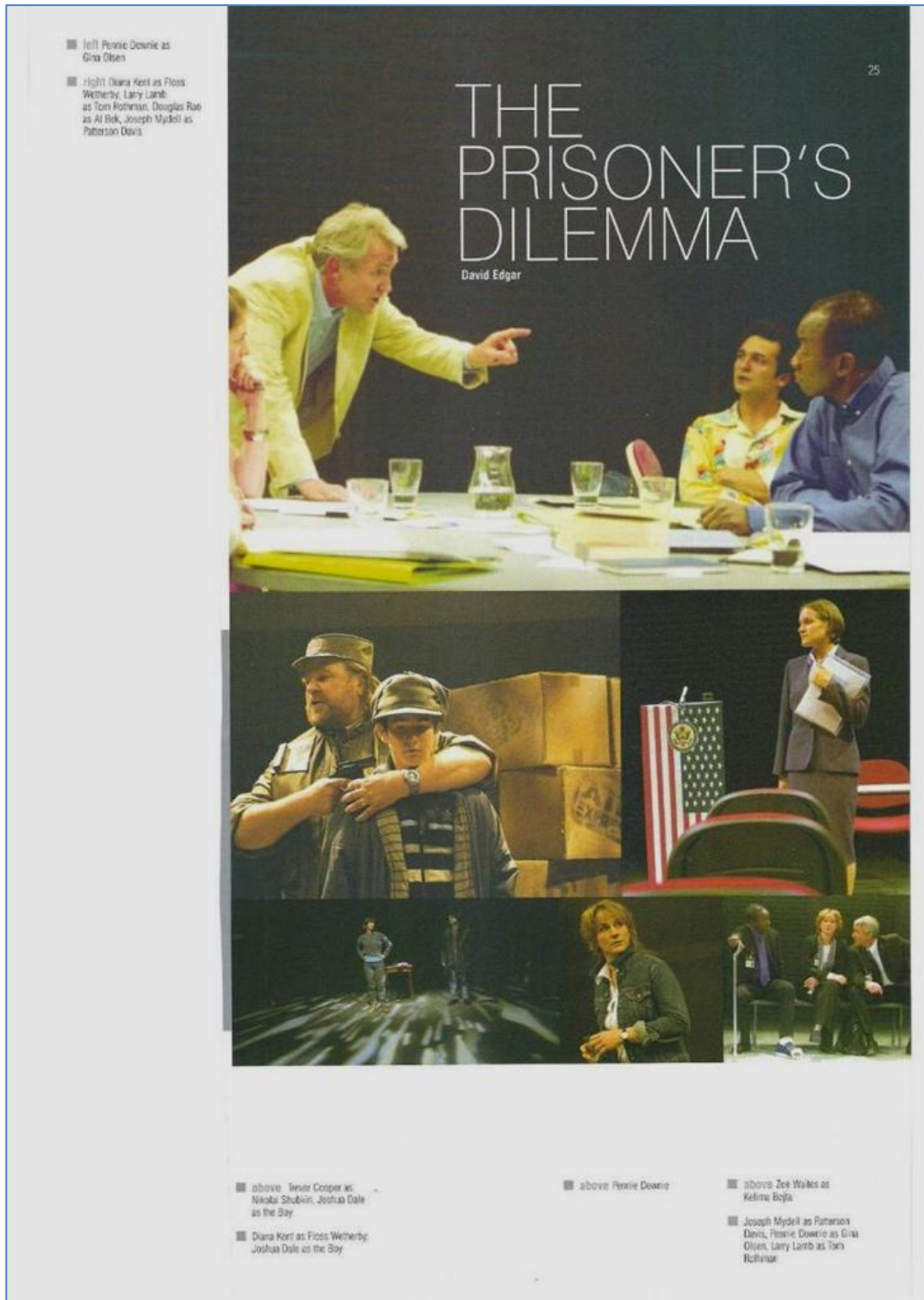
11 APRIL 2001 - 2 NOVEMBER 2002  
PERFORMED AT  
The Other Place, Stratford  
The Pit, London  
Garrick Theatre, London  
PRESENTED BY The Productions and Adam Kavanagh

PHOTOGRAPHS BY Hugo Ghendriev

- above: David Wilmet as Padraic, Kerry Condon as Mairead
- above: Colin Mace as Christy, Owen Sharpe as Davy, David Wilmet as Padraic, Trevor Cooper as Donny, Stuart Gooden as Brendan
- above: Kerry Condon as Mairead, Owen Sharpe as Davy
- above: Colin Mace as Christy
- below: Trevor Cooper as Donny, Owen Sharpe as Davy

4. (g.iii) New Writing (3)

*The Prisoner's Dilemma* written by David Edgar. Director: Michael Attenborough





#### 4. (g.iv) New Writing (4)

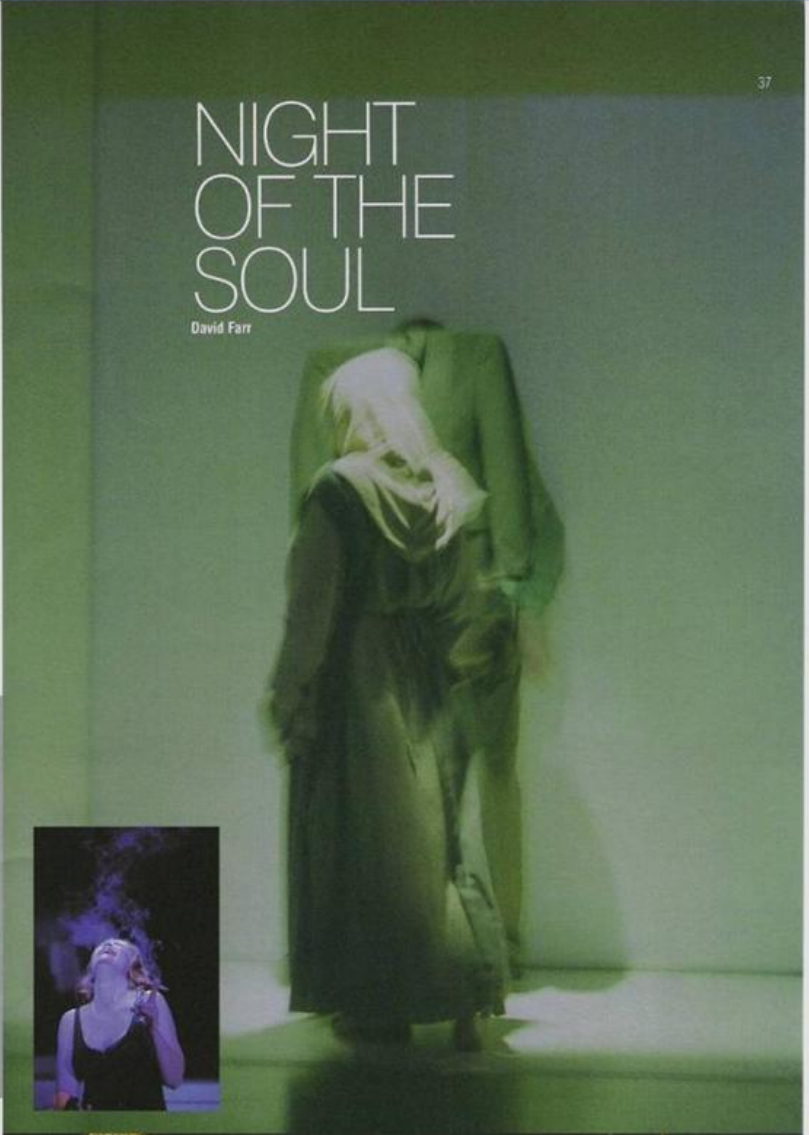
*Night of the Soul* written and directed by David Farr

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■ left Tom Mannion as Francis Chappell

■ left inset Tom Mannion as Francis Chappell, Zoé Wales as Joanna

■ right & below Zoé Wales as Joanna






**NIGHT OF THE SOUL**

DIRECTED BY David Farr  
DESIGNED BY Angela Davies  
LIGHTING BY Chris Davey

18 April 2002 – 11 May 2002  
PERFORMED AT  
The Pit, London

PRODUCED BY Pam Rose




■ above Cherry Morris as Doreen Chappell

■ above right inset Alison Newman as Middle Aged Woman

■ right Zoé Wales as Joanna, Tom Mannion as Francis Chappell

■ far right Zoé Wales as Joanna, Tom Mannion as Francis Chappell





## Appendix Chapter 5

### 5. (1)

#### **Breakdown of 2003/4 Ensemble, Professional Training:**

University Educated Actors: 3

- Birmingham University - 1
- Hull University - 1 (also trained at the Laban Centre)
- Manchester Metropolitan University - 1

Previously Untrained Actors: 3

Actors who had undertaken forms of training other than at the major Drama Schools: 2

- Laine School of Performing Arts - 1 (trained in dance and ballet)
- Royal School of Music – 1 (Trained in Opera)

#### **28 Actors in the ensemble trained at Drama School:**

RADA - 7 (one actor graduated in 2003 and three senior, experienced actors)

Bristol Old Vic School - 5 (one graduated 2003)

Drama Centre - 4

Royal Scottish Academy of Music and Drama - 4

Central School of Speech and Drama - 2

Guildhall School of Music and Drama - 2

Guildford School of Music and Drama 1

LAMDA - 1

Rose Bruford College of Speech and Drama - 1

Royal Welsh College of Music and Drama - 1

Webber Douglas - 1

**5. (2) The Pilot Training Programme  
Actors' Workshop Week 2003/2004  
8-12 December 2003<sup>61</sup>**

	MONDAY			Tuesday			WEDNESDAY			Thursday			Friday			
10.00am	Coffee and Michael Boyd Welcome			10:00-10:45 Warm up Liz Ranken and Lyn Darnley			10:00-10:45 Warm up Liz Ranken and Lyn Darnley			10:00-10:45 Warm up Liz Ranken and Lyn Darnley			10:00-11:30 John Barton Full Company			
11.20 – 1.30	Peter Hall Full Company			Capoeira 2 Alex Silva	Cicely Berry3	Peter Hall 1	Capoeira 1 Alex Silva	Cicely Berry 2	Peter Hall3	Peter Gill 2	Liz Ranken and Lyn Darnley 1Voice and Laban		Capoeira 1 Alex Silva	John Barton 2	Ralph Williams3	
Lunch																
2.30 – 5.30	Capoeira 1 Alex Silva	Cicely Berry 2	Peter Hall 3	Capoeira3 Alex Silva	Cicely Berry 1	Peter Hall2	Capoeira 3 Alex Silva	Cicely Berry1	Peter Hall2	Capoeira 2Alex Silva	Cicely Berry 3	Peter Hall 1	Ralph Williams 1	Cicely Berry 2	John Barton 3	
EVE 6.30- 8.00				6.00- 7.00 Jonathan Bate Full Company			Peter Gill 1		Liz Ranken and Lyn Darnley2 Voice and Laban		6.00-7.00 Ralph Williams Full Company			5.30 Dominic Cooke - Wrap and De-brief		

Monday 15 December - 1.30 pm

	Alex Silva Capoeira 2
	Cicely Berry Verse 3
	Peter Hall 1 Verse

All groups were eventually given equal opportunity to work with all the practitioners. See 5. (2). All directors worked on verse and text.

<sup>61</sup> The numbers 1, 2 and 3 refer to the division of the actors into three groups.

5. (2) The Pilot Training Programme, Actors' Workshop, Week 2003/2004, *continued*.

**15 December, 2003 – 9 January, 2004**

TRAINING & WORKSHOP WEEKLY PLAN				
FOR THE RST 'TRAGEDY' CORE 04 COMPANY				
DATE	SESSION	TIME	PLACE	NOTES
Monday 15 Dec 03	Training with Liz/Lyn	10.00 to 10.45	35, C/ham High St	Full Company to be called.
Tuesday 16 Dec	Capoeira with Cicely & Alex	10.00 to 11.15	35, C/ham High St	Full Company to be called.
Tuesday 16 Dec	Ralph Williams	6.00 to 8.00	35, C/ham High St	Full Company to be called.
Wednesday 17 Dec	John Barton with group 1	10.00 to 1.00	Kings Acre Church	Full Company in their groups.
	(Ralph Williams with group 2) <i>check</i>			
	Capoeira/Alex with group 3			
Thursday 18 Dec	Training with Liz/Lyn	10.00 to 10.45	St Annes Hall	Full Co but check with Co Man if full Co not called after the session
Friday 19 Dec	Capoeira/Alex with Liz	10.00 to 1.00	Kings Acre Church	Full Co but check with Co Man if full Co not called after the session
Monday 22 Dec 03	Training with Liz/Lyn	10.00 to 10.45 <i>10.45</i>	St Annes Hall <i>Kings Acre</i>	Full Co but check with Co Man if full Co not called after the session <i>Re done note of full Co</i>
Tuesday 23 Dec	Training with Liz/Lyn	10.00 to 10.45	St Annes Hall	Those called am only have to attend.
Monday 29 Dec 03	Dominic Cooke <i>Train Lyn</i>	10.00 to 1.00 <i>10.45</i>	St Annes Hall <i>Kings Acre Church</i>	Full Company to be called. <i>Those called am only</i>
Tuesday 30 Dec	Training with Liz/Lyn <i>am</i>	10.00 to 10.45	St Annes Hall <i>23</i>	Those called am only have to attend.
Friday 2 January 2004	Training with Liz/Lyn <i>in with pilot for next</i>	10.00 to 10.45	St Annes Hall <i>23</i>	<b>Check this as not discussed?</b> <i>toil sat.</i>
This next period begins a new cycle of work (Note: Group 2 are owed a Peter Hall session that I will continue to try and arrange)				
Monday 5 January 04	Rob Clare with group 1	10.00 to 1.00	Kings Acre Church	Full Company in their groups.
	Lyn Damley with group 2 <i>over C/S</i>			
	John Barton with group 3			
Tuesday 6 January	Training with Liz/Lyn <i>Liz/Lyn</i>	10.00 to 10.45	St Annes Hall	Those called am only have to attend.
Wednesday 7 January	Rob Clare with group 2	10.00 to 1.00	Kings Acre Church	Full Company in their groups.
	Lyn/Liz with group 3 <i>over C/S on own?</i>			
	John Barton with group 1			
Thursday 8 January	Training with Liz/Lyn	10.00 to 10.45	St Annes Hall	Those called am only have to attend.
Friday 9 January	Training with Liz/Lyn <i>in with pilot for next</i>	10.00 to 10.45	St Annes Hall	Those called am only have to attend.

Guide Lines:  
 There will be no movement/voice work before a workshop session.  
 SM's to allow 15 mins travelling time between rehearsal rooms.  
 The first none compulsory training session is on 23/12, SM's please state on calls that you don't have to have a call to attend. *anyone must attend.*

*Don't use Kings Acre for Full Co calls*

*Don't tape telephone notes in so people can double check!*

*so only get out club key call with C/A*

*Co*

5. (2) The Pilot Training Programme, Actors' Workshop, Week 2003/2004, *continued.*

TRAINING & WORKSHOP WEEKLY PLAN				
FOR THE RST 'TRAGEDY' CORE 04 COMPANY				
DATE	SESSION	TIME	PLACE	NOTES
<b>The Tuesday, Wednesday &amp; Thursday Training Sessions will continue as before for the next two weeks.</b>				
<b>Friday 6th February</b>	John Barton with Group 1	2.30 to 5.00	35, Clapham High St	<i>Group 1 to have looked at the Henry 5 text and learnt the Epilogue. —</i>
	Rest of the Company????????			
	Equity Meeting with Virginia Wilde	5.00 to 5.45 approx	35, Clapham High St	These two meeting TBC
	With Fiona Lindsay	For 30 mins after above		<i>continues with Vir / Fiona</i>
<b>Monday 9th February</b>	Michael Boyd 'Feed Back' session.	10.30 to 1.00	35, Clapham High St.	Full Company
		Check MB OK for 10.30 <i>Met</i>		
<b>Friday 13th February</b>	John Barton with Group 2	3.00 to 5.30	35, Clapham High St.	Equity/Fiona meeting here????
	Rest of the Company????????			
Workshops & Training have now finished for the rest of the London rehearsal period. They will continue in Stratford during King Lear & Hamlet rehearsals.				
John Barton continues to be available to work with individuals/groups.				
Suzi & Richard will co-ordinate.				
MD				

5. (3) Public Understudy Run Programmes 2004

	<p>PAL ARON LOUISE BANGAY RICHARD CORDERY IAN DRYSDALE</p>	<p>THANE SOLDIER GENTLEWOMAN LADY MACDUFF THANE BLOODY CAPTAIN BANQUO PRIEST DOCTOR YOUNG MACDUFF LADY MACBETH ATTENDANT MACDUFF'S DAUGHTER ROSS DONALBAIN SIWARD SOLDIER FLEANCE ATTENDANT ATTENDANT THANE SOLDIER DUNCAN MACDUFF MACBETH WITCHES 1, 2 AND 3 MALCOLM SEYTON MURDERERS PORTER THANE SOLDIER GENTLEWOMAN LENNOX THANE SOLDIER</p>	
	<p>CALLUM FINLAY MEG FRASER RUTH GEMMELL GRACE GRIFFITHS SEAN HANNAWAY</p>		
	<p>OLIVER HAYES GREG HICKS LOUIS HILYER</p>		
	<p>MICHAEL G JONES JOHN KILLORAN JOHN MACKAY NEIL MADDEN</p>		
	<p>FORBES MASSON</p>		
	<p>SIAN THOMAS JACK WHITAM CLIVE WOOD</p>		
	<p>UNDERSTUDY PERFORMANCE DIRECTED BY</p>	<p>EMMA STUART</p>	
	<p>COMPANY MANAGER STAGE MANAGER DEPUTY STAGE MANAGER ASSISTANT STAGE MANAGER</p>	<p>MICHAEL DEMBOWICZ RICHARD CLAYTON XENIA LEWIS CHRISTINA PAYASPYROU</p>	
	<p>MUSICIANS FLUTES TRUMPET HORN TROMBONE PERCUSSION PERCUSSION PERCUSSION KEYBOARDS</p>	<p>IAN REYNOLDS ANDREW STONE-FEWINGS DAVID STATHAM KEVIN PITT JAMES JONES ANDREW HERBERT JAYNIE MAYNARD JOHN WOOLF</p>	
<p>OTHER 2004 PUBLIC UNDERSTUDY RUNS</p>	<p>MACBETH DIRECTED BY SET DESIGNED BY COSTUMES DESIGNED BY LIGHTING DESIGNED BY MUSIC BY MOVEMENT SOUND BY FIGHT DIRECTOR COSTUME SUPERVISOR COSTUME CO-ORDINATOR MUSIC DIRECTOR CASTING DIRECTOR CHILDREN'S CASTING COMPANY VOICE WORK BY ASSISTANT DIRECTOR PRODUCTION MANAGER</p>	<p>DOMINIC COOKE ROBERT INNES HOPKINS TANIA SPOONER PETER MUMFORD GARY YERSHON LIZ RANKEN ANDREA J COX TERRY KING JANET BENCH RACHEL DICKSON JOHN WOOLF JOHN CANNON BARBARA ROBERTS LYN DARNLEY EMMA STUART DAVID PARKER</p>	<p>PUBLIC UNDERSTUDY PERFORMANCE</p>
<p><b>ROMEO &amp; JULIET</b> Tuesday 4 May</p>			
<p><b>HAMLET</b> Friday 13 August</p>			
<p><b>KING LEAR</b> Friday 20 August</p>			
<p>THE PERFORMANCE IS APPROXIMATELY 2 HOURS IN LENGTH. THERE IS NO INTERVAL.</p>			

5. (3) Public Understudy Run Programmes 2004, *continued.*



**MONTAGUE HOUSEHOLD**  
 LORD MONTAGUE  
 LADY MONTAGUE  
 ROMEO, THEIR SON  
 BENVOLIO, HIS COUSIN  
 BALTHASAR, PAGE TO ROMEO

**CAPULET HOUSEHOLD**  
 LORD CAPULET  
 LADY CAPULET  
 JULIET, THEIR DAUGHTER  
 TYBALT, HER COUSIN  
 ANGELICA, JULIET'S NURSE  
 PETER, SERVANT TO THE NURSE  
 SAMPSON, A SERVANT  
 GREGORY, A SERVANT  
 OLD COUSIN CAPULET

**PRINCE OF VERONA**  
 MERCUTIO, HUSBAND TO THE PRINCE  
 PARIS, KINSMAN TO THE PRINCE  
 PARIS' PAGE  
 FRIAR LAURENCE  
 FRIAR JOHN  
 APOTHECARY  
 FIRST WATCH

**GUESTS/ CITIZENS/  
 GUARDS/MUSICIANS**

**UNDERSTUDY  
 PERFORMANCE  
 DIRECTED BY**

**COMPANY MANAGER**  
**STAGE MANAGER**  
**DEPUTY STAGE MANAGER**  
**ASSISTANT STAGE MANAGER**

**MUSICIANS**  
 TREBLE VIOL  
 TENOR VIOL  
 GUITAR  
 TRUMPET  
 HORN  
 TROMBONE  
 PERCUSSION

**ROMEO & JULIET  
 DIRECTED BY**  
**SET DESIGNED BY**  
**COSTUMES DESIGNED BY**  
**LIGHTING DESIGNED BY**  
**MUSIC COMPOSED BY**  
**SOUND DESIGNED BY**  
**FIGHTS DIRECTED BY**  
**ASSISTANT DIRECTOR**  
**MUSIC DIRECTOR**  
**COMPANY VOICE WORK BY**  
**CASTING DIRECTOR**  
**PRODUCTION MANAGER**  
**COSTUME SUPERVISORS**

**PETER BYGOTT**  
**JESSICA TOMCHAK**  
**TRYSTAN GRAVELLE**  
**SAM CLEMENS**  
**CAOLAN BYRNE**

**SION TUDOR OWEN**  
**EMILY RAYMOND**  
**JESSICA TOMCHAK**  
**ANATOL YUSEF**  
**ANITA BOOTH**  
**CAOLAN BYRNE**  
**MATT CROSS**  
**ED CLARKE**  
**CAOLAN BYRNE**

**LEO WRINGER**  
**JONATHAN FORBES**  
**ED CLARKE**  
**MATT CROSS**  
**PETER BYGOTT**  
**TAM MUTU**  
**ANATOL YUSEF**  
**MATT CROSS**

**SIAN BROOKE**  
**DAVID HARGREAVES**  
**JOHN NORMINGTON**  
**MATTHEW RHYS**  
**GIDEON TURNER**  
**JUNE WATSON**

**GAVIN MARSHALL**

**MICHAEL DEMBOWICZ**  
**SUZI BLAKEY**  
**ROBBIE CULLEN**  
**MARISA FERGUSON**

**JACQUI ROBERTSON**  
**ANGELA CRANMORE**  
**DAVID CARROLL**  
**ANDREW STONE-FEWINGS**  
**DAVID STATHAM**  
**KEVIN PITT**  
**JAMES JONES**

**PETER GILL**  
**SIMON DAW**  
**DEIRDRE CLANCY**  
**HARTLEY T A KEMP**  
**TERRY DAVIES**  
**JEREMY DUNN**  
**TERRY KING**  
**GAVIN MARSHALL**  
**JOHN WOOLF**  
**LYN DARNLEY**  
**JOHN CANNON CDG**  
**MARK GRAHAM**  
**CLAIRE MURPHY**  
**CHRISTINE ROWLAND**

**Tragedies**

**WILLIAM SHAKESPEARE**

**ROMEO & JULIET**

**PUBLIC UNDERSTUDY PERFORMANCE**



**OTHER 2004  
 PUBLIC  
 UNDERSTUDY  
 RUNS**

**HAMLET**  
 Friday 13 August

**KING LEAR**  
 Friday 20 August

THE PERFORMANCE  
 IS APPROXIMATELY  
 3 HOURS IN LENGTH  
 WITH ONE INTERVAL  
 OF 20 MINUTES.

## 5. (3) Public Understudy Run Programmes 2004, *continued.*

### PUBLIC UNDERSTUDY PERFORMANCE

WELCOME TO THE RSC'S FIRST PUBLIC UNDERSTUDY RUN. THEATRE'S SINGLE MOST DISTINCTIVE ATTRIBUTE AS AN ART FORM IS THE SENSE OF FELT PRESENCE, OF INVOLVEMENT. TODAY WE ARE INVITING YOU TO BE INVOLVED, TO GLIMPSE BEHIND THE SCENES AT A PROCESS WHICH IS USUALLY HIDDEN.

Why are we doing this? To be honest the reasons are mostly selfish. Our understudies will learn more about the journey of a principal role if they have to take a large audience with them on that journey. We want to increase the opportunities for all our actors to shine and to progress through the company, and we're hoping that these public understudy runs will make that easier. But there is another side of it too. Keep this programme, look at it again in five years time, and think how your modest ticket price helped some of these actors on their way to prominence. In the meantime you can indulge them as they play several parts at once, and enjoy the slightly mad inventiveness of an RSC understudy run.

*Michael Boyd*

#### WHY THE RSC HAS UNDERSTUDIES AND HOW THEY ARE CAST

The RSC, like many theatre companies, provide understudies for emergency circumstances. A great deal of time and resource go towards creating a production and ensuring that a play is performed as scheduled. It would be most unfortunate to have to cancel a performance due to the indisposition of an actor and therefore disappoint a large audience.

When we cast our plays we are looking for exciting actors to be part of an ensemble company. Actors are cast in their principal roles and then we look at which parts they are best suited to cover – they are not specifically sought to be understudies but for their overall qualities as an actor and the appropriateness of their casting in principal roles.

We are fortunate to work mainly with classical texts that have plenty of characters, so actors playing the smaller roles can understudy the larger roles. In fact it is rare for us to have to employ an actor as a walking understudy

(an understudy who remains in the dressing room unless they are on as the person they are covering)

The unfortunate thing for the actors is that they either have to go on at short notice or, more commonly they never get to perform their cover at all, except for the understudy run in front of a small group of colleagues.

Our designated understudy runs are an excellent opportunity for the actors to have both a little extra preparation time and to experience their role in performance circumstances with a fresh audience.

There are many examples of actors who have started their work at the RSC playing small roles and have then progressed to play leading parts. We always follow an actor's work through their time with the company and endeavour to promote them into new productions, whether immediately or in future years.

JOHN CANNON, Director of Casting

#### DIRECTING THE UNDERSTUDY ROMEO AND JULIET

The understudy run is a rather strange part of the company's work here, existing as a ghost show underneath the main production that haunts the stage only once before receding back into the shadows. This is an attempt to bring it out into the light a bit and allow the general public a greater understanding of the work that goes on to support and maintain the running of the principal production.

Rehearsal time for the understudies is limited. Assistant Directors, whose charge it is, must attend all the principal rehearsals and work cannot begin until the production begins to settle into a solid shape, so that the AD and the understudy company know what they are recreating. In some cases this may not be until the show has opened. After the press night, our rehearsals are

prioritised and an understudy run takes place with full technical support. This is inevitably very functional – if an actor is understudying several parts who are all on stage at the same time, the focus must be on making sure that actor knows what each and every character should be doing at any point, leaving little room for creative exploration.

This season's public performances mark new and untried territory. In order to allow clear story telling we have asked some of the principals to come in and cover their own parts, which will also give some of our understudies the breathing room to create a real performance. However, we have deliberately left many moments exactly as they would be in the run, to show the extent of what the understudy has to do.

GAVIN MARSHALL, Assistant Director

#### UNDERSTUDYING JULIET

Having recently graduated from the Royal Scottish Academy of Music and Drama in Glasgow, I had very little knowledge of what exactly understudying entailed and have recently suggested to RSAMD that they include at least one workshop in the curriculum. The job is really very different from anything that I have ever done before. It is some times frustrating, occasionally terrifying but extremely interesting and eventually rewarding.

First of all the word understudy needs to be understood. An understudy is someone who 'shadows' a part in the play (often more than one) so that in case of an emergency they can fill in for the absent actor and allow the performance to go ahead. They may or may not also be performing a smaller role within that same production (and themselves have an understudy). It is an ongoing process that combines adhering to the principles of a performance closely enough so that other actors aren't thrown off by having a different actor onstage with them, while at the same time finding a personal relationship to the role and the play. Some may feel the word reeks of second choice, of being inferior, but actually it means being reliable and skilled enough to pull a performance out of the bag at a minute's notice. On a subtler level, it means being canny enough to recognise and adopt the good work that has been done on the role by the principal, while at the same time

being true enough to yourself to own the part and make an audience forget they are seeing someone who is not normally on.

There are obviously times when it feels as though all you do is work hard with none of the rewards. There is always the danger that an understudy with little to do in the main show might feel like an outsider, listening in on the fringes of the group, dying for a chance to perform but never knowing when that moment will come.

However, the recent changes at the RSC which have included lessons in voice training, movement and verse speaking have not only provided opportunities on an individual level, but have also allowed understudies in particular to feel welcomed into the body of the company. And of course the knowledge that there will be one public run is a great incentive – a one-off nerve wracking, exciting and longed for event.

I would be lying if I said I wasn't frustrated, of course I am! There is very little time for understudy rehearsals, so the majority of time is spent watching other people do what I want to be doing – acting. The words 'some time' take on a whole new meaning. It could be days, weeks, months or even never.

The mere opportunity to work with such amazing people at this stage in my career is thanks enough...for now anyway!

JESSICA TOMCHAK, Actor

## 5. (3) Public Understudy Run Programmes 2004, *continued.*

### PUBLIC UNDERSTUDY PERFORMANCE

WELCOME TO THE RSC'S FIRST PUBLIC UNDERSTUDY RUN. THEATRE'S SINGLE MOST DISTINCTIVE ATTRIBUTE AS AN ART FORM IS THE SENSE OF FELT PRESENCE, OF INVOLVEMENT. TODAY WE ARE INVITING YOU TO BE INVOLVED. TO GLIMPSE BEHIND THE SCENES AT A PROCESS WHICH IS USUALLY HIDDEN.

Why are we doing this? To be honest the reasons are mostly selfish. Our understudies will learn more about the journey of a principal role if they have to take a large audience with them on that journey. We want to increase the opportunities for all our actors to shine and to progress through the company, and we're hoping that these public understudy runs will make that easier.

But there is another side of it too. Keep this programme, look at it again in five years time, and think how your modest ticket price helped some of these actors on their way to prominence. In the meantime you can indulge them as they play several parts at once, and enjoy the slightly mad inventiveness of an RSC understudy run.

*Michael Boyd*

#### WHY THE RSC HAS UNDERSTUDIES AND HOW THEY ARE CAST

The RSC, like many theatre companies, provide understudies for emergency circumstances. A great deal of time and resource go towards creating a production and ensuring that a play is performed as scheduled. It would be most unfortunate to have to cancel a performance due to the indisposition of an actor and therefore disappoint a large audience.

When we cast our plays we are looking for exciting actors to be part of an ensemble company. Actors are cast in their principal roles and then we look at which parts they are best suited to cover – they are not specifically sought to be understudies but for their overall qualities as an actor and the appropriateness of their casting in principal roles.

We are fortunate to work mainly with classical texts that have plenty of characters, so actors playing the smaller roles can understudy the larger roles. In fact it is rare for us to have to employ an actor as a walking understudy (an

understudy who remains in the dressing room unless they are on as the person they are covering)

The unfortunate thing for the actors is that they either have to go on at short notice or, more commonly, they never get to perform their cover at all, except for the understudy run in front of a small group of colleagues.

Our designated understudy runs are an excellent opportunity for the actors to have both a little extra preparation time and to experience their role in performance circumstances with a fresh audience.

There are many examples of actors who have started their work at the RSC playing small roles and have then progressed to play leading parts. We always follow an actor's work through their time with the company and endeavour to promote them into new productions, whether immediately or in future years.

JOHN CANNON, Director of Casting

#### DIRECTING THE UNDERSTUDY MACBETH

Directing the understudy performance of Macbeth has been a challenge not least because a cast of 17 is reduced to 8. A great deal of versatility is required on the part of the actors, who have to juggle more than one part at a time. The notion of 'talking to yourself' takes on a new meaning. For today's show however you'll spot some familiar faces who are helping to tell the story.

As an understudy company, although very much part of the main show, we're a bit like a sister ship alongside the main production. We work within a tight schedule where most of the actors have one or two principal parts plus a lead understudy role to develop simultaneously.

The bulk of understudy rehearsals happen when the main show is up and running so a firm eye has to be kept on how it is developing and changing in rehearsal because understudies must be ready to go on for another actor if need be from the first preview. Our work has to be within the parameters of the main show so that we are not straying from the original vision of the production.

Preparing for today's performance has meant some technical alterations and lateral thinking. The aim has been to try and keep the flow and pace of the production even when the same actor has to go off stage as one character and on again from the other side of the stage immediately as another. Trampolines would certainly have helped. The storytelling should remain strong even when it has seemed a physical impossibility.

The performance today has given our rehearsals an added focus and there's a unique chance for the understudy to be freed from concentrating solely on emulating another's performance. Not only will today's performance show how actors can pull together so resourcefully under pressure to tell a story but also there's an opportunity for individual performances from members of the company who are having their chance to be at the forefront of the show to shine.

EMMA STUART, Assistant Director

#### UNDERSTUDYING MACBETH

Macbeth is a fantastic challenge for any actor lucky enough to be asked to play him. He is a good man who murders. In the first week of principal rehearsals, Dominic Cooke asked the Macbeth company to reply to the following question anonymously: 'Could you under any circumstances resort to killing someone?' All 17 actors in the company replied, 'Yes'. Macbeth is the murderer in each one of us. There is more for the actor to grapple with: there is his intrinsic vulnerability, his ambition, his dependency on his wife, and his unique and overdeveloped imagination. Once through the door of Duncan's murder, Macbeth is an increasingly haunted paranoid man finally hunted into a desperate corner. His last stand is an animal-like defiance of the world. It's a tall order and anyone preparing to play him has to find his own way into the man and his language; no two Macbeths could be the same.

To be honest, I worried that understudying might be a frustrating and relatively uncreative process where we would have to follow the choices made by the principal actors rather than our own instincts. If any one of the understudies has to go on, we have to know where to be on the stage at any particular time, how to get off, and how the scene should

be played (your fellow actors might find it difficult if you play a scene languidly when they expect you to play it angrily). This means that the understudies do have to reproduce a lot of the behaviour and attitude of the principal performances.

However, the simple fact of having a public performance to work towards has changed everything about what it means to understudy at the RSC. Because we are guinea pigs for this new scheme, we have made up our own rules about how to work in the rehearsal room. While we have had to keep one eye on our duty to the integrity of the main production should we have to 'cover' an actor, the other eye has been on today's performance. Our director, Emma Stuart, created an atmosphere of experimentation; in one memorable rehearsal that took place in a kitchen, Meg and I acted out the aftermath of Duncan's murder with bull's blood smeared on our hands. Emma freed us to explore our own ideas about the characters and the language Shakespeare has given them to the extent that some scenes may end up with a different feeling and impetus from that of the main production. In this way we have come to own this performance as our Macbeth.

JOHN MACKAY, Actor



#### 5. (4) Training Programmes and Apprenticeship Schemes in 2004/5

DEPARTMENT	TYPE OF SCHEME	DURATION & START DATE	QUALIFICATIONS & EXPERIENCE	FUNDING	TERMS & CONDITIONS	TYPE OF TRAINING	RESULT
Costume	Bursary	1 year - September 2004	B.Hons Fashion Design - qualified within previous 2 years on Costume construction course	RSC Friends	1 year contract - same as other employees	On site - part of team in ladies dept. Observing and undertaking basic tasks. Developing understanding and needs of department.	No work at the end - to enhance skills in the area of theatre costume for the future
Scenic Workshop	Apprentice	5 years - June 2003	GCSEs and A levels - school leaver	£300 a term from Leamington College	Five year training - salaried - £40 per week.	On site - 1 day a week at Leamington college for NVQ. Specific training delivered under guidance of mentor.	No guaranteed job at the end. Allows RSC to train someone from scratch - gaining traditional skills in the area of scenic design. To address issue of aging workforce in areas of carpentry and paintshop.
Voice	Placement	1 year contract - December 2004	MA Voice Theatre experience	Garfield Weston Foundation Voice budget?	1 year contract - same as other employees	On site in Stratford, London & on tour. Part of voice team, shadowing members of voice department. Developing understanding and needs of department.	No job at the end - rolling placement. To enhance skills in the area of voice in the theatre for the future.
Music	Society for the Promotion of New Music placement scheme	No contract as such - via SPNM	Interview and CV - no precise qualifications required. Doing PhD at Birmingham University.	SPNM pay all his expenses	No contract	He has observed all aspects of RSC Music, from climbing onto vans to source instruments to shadowing in rehearsals on Dream. Assisted Ilona Sekacz in the Thomas More tech period. Working on American Pilot.	No job - just valuable experience of music in theatre.
Design	Apprentice	1 year contract from September 2004	Student from SBTD and Design schools - cvs, portfolio	Funded from department	1 year contract - same as other employees	Model making on 8 productions plus RSC venue model making. Tec for 12 productions. Design small project in NWF. 13 weeks of workshop placements following evolution of shows.	Rolling apprentice scheme. No job at the end. Experience of design in the context of theatre.

5. (4) Training Programmes and Apprenticeship Schemes in 2004/5, *continued*.

- Working on projects or classes collaboratively should generate an energy and creativity to extend the work of the rehearsal space into the creation of new theatre, be it textual or physical.
- Working together outside the rehearsal room creates a new dynamic and builds ensemble and allows artists to find ways of working toward clearer communication of ideas and greater collaborative thinking.
- The potential to create enthusiasm within the wider company, to enter into the spirit of development is high when they see it happening around them and are aware of the Company's commitment to the ethos of ongoing development.

Lyn Darnley  
October 2005  
(Prepared for Artist Planning Meeting)

## Additional Material Relating to Chapter 5

### 5. (a) Public Understudy Programme 2008: *Love's Labour's Lost*



**RSC**  
ROYAL  
SHAKESPEARE  
COMPANY

# LOVE'S LABOUR'S LOST

WILLIAM SHAKESPEARE

PUBLIC UNDERSTUDY  
PERFORMANCE

**THE COURT OF NAVARRE**  
FERDINAND, KING OF NAVARRE  
TOM DAVEY

BEROWNE  
ROBERT CURTIS

LONGAVILLE  
DAVID AJALA

DUMAINE  
DAVID AJALA

DON ADRIANO DE ARMADO  
SAMUEL DUTTON

MOTH  
*his page*  
KATHRYN DRYSDALE

**THE FRENCH COURT**  
PRINCESS OF FRANCE  
NATALIE WALTER

ROSALINE  
ANDREA HARRIS

KATHERINE  
RIANN STEELE

MARIA  
RIANN STEELE

BOYET  
SAM ALEXANDER

MARCADE  
JOE DIXON

LADY  
NINA SOSANYA

**THE COUNTRY**  
HOLOFERNES  
*a schoolmaster*  
RODERICK SMITH

SIR NATHANIEL  
*a curate*  
EWEN CUMMINS

COSTARD  
*a clown*  
RYAN GAGE

JAQUENETTA  
*a dairymaid*  
ANDREA HARRIS

DULL  
*a constable*  
KEITH OSBORN

FORESTER  
DAVID TENNANT

**ALL OTHER PARTS PLAYED BY  
MEMBERS OF THE COMPANY**

**UNDERSTUDY PERFORMANCE**  
DIRECTED BY  
CRESSIDA BROWN

**COMPANY MANAGER**  
MICHAEL DEMBOWICZ

**STAGE MANAGER**  
SUZI BLAKEY

**DEPUTY STAGE MANAGER**  
KLARE ROGER

**ASSISTANT STAGE MANAGER**  
KATIE HUTCHESON

**MUSICIANS**

**VIOLIN**  
BETHAN MORGAN

**VIOLIN**  
IVOR MCGREGOR

**VIOLA**  
IAN DAVIDSON

**CELLO**  
ELAINE ACKERS

**DOUBLE BASS**  
SIMON PHILLIPS

**OBOE/COR ANGLAIS/RECORDER**  
JULIE ROBINSON

**HORN**  
DAVID STATHAM

**TRUMPET**  
ANDREW STONE-FEWINGS

**KEYBOARDS**  
BRUCE O'NEIL

Generously supported by  
RSC Friends

The RSC Ensemble is  
generously supported by  
THE GATSBY CHARITABLE  
FOUNDATION and  
THE KOVNER FOUNDATION

**LOVE'S LABOUR'S LOST**  
DIRECTED BY  
GREGORY DORAN

**SET DESIGNED BY**  
FRANCIS O'CONNOR

**COSTUMES DESIGNED BY**  
KATRINA LINDSAY

**ENVIRONMENT DESIGNED BY**  
ROBERT JONES

**LIGHTING DESIGNED BY**  
TIM MITCHELL

**MUSIC BY**  
PAUL ENGLISHBY

**SOUND DESIGNED BY**  
MARTIN SLAVIN

**MOVEMENT BY**  
MICHAEL ASHCROFT

**COMPANY TEXT AND  
VOICE WORK BY**  
LYN DARNLEY AND  
GIGI BUFFINGTON

**ASSISTANT DIRECTOR**  
CRESSIDA BROWN

**MUSIC DIRECTOR**  
BRUCE O'NEIL

**DIALECT COACH**  
MAJELLA HURLEY

**CASTING BY**  
SAM JONES cbc

**PRODUCTION MANAGER**  
SIMON ASH

**COSTUME SUPERVISOR**  
POPPY HALL

**PUPPET MAKER**  
JAN ZALUD

The performance is  
approximately 2 hours  
45 minutes in length,  
including one interval  
of 20 minutes.



ARTS COUNCIL  
ENGLAND

5. (a) Public Understudy Programme 2008: *Love's Labour's Lost*, continued.

	<h3>WHY THE RSC HAS UNDERSTUDIES AND HOW THEY ARE CAST</h3> <p>The RSC, like many theatre companies, provide understudies for emergency circumstances to ensure that the show will go on even if an actor is ill or quite literally breaks a leg.</p> <p>When we cast our plays we are looking for exciting actors to be part of an ensemble company. Actors are cast in their principal roles and then we look at which parts they are best suited to cover – they are not specifically sought to be understudies but for their overall qualities as an actor and the appropriateness of their casting in principal roles.</p> <p>There are many examples of actors who have started their work at the RSC playing small roles and have then progressed to play leading parts. We always follow an actor's work through their time with the Company and endeavour to promote them into new productions, whether immediately or in future years.</p> <p>We are fortunate to work mainly with classical texts that have plenty of characters, so actors playing the smaller roles can understudy the larger roles. In fact it is rare for us to have to employ an actor as a walking understudy (an understudy who remains in the dressing room unless they are on for the person they are covering).</p> <p>For each production the understudy cast will perform an understudy run in front of a small group of colleagues to make sure everything will go smoothly should they ever be called upon to go on. However, the unfortunate thing for the actors is that they either have to go on at short notice or, more commonly, they never get to perform their cover at all.</p> <p>Our public understudy runs are an excellent opportunity for the actors to have both a little extra preparation time and to experience their role in performance circumstances with a large audience.</p> <p><b>Michael Boyd</b> Artistic Director</p>	<h3>THE PUBLIC UNDERSTUDY PERFORMANCE</h3> <p>The understudy process is one that an audience rarely get an insight into, and it is with great pleasure that we welcome you to share in our offering today.</p> <p>Few realise that one of the duties of the acting company is to have learnt multiple roles by their first preview. Not only have they prepared their principal role, which we see played out on stage for public enjoyment, but they also have to master their cover role/s (sometimes as many as three or four in one production) that ensure that the play can go on even in the case of illness and emergency.</p> <p>On the one hand the understudy process is about ensuring that the company are well-versed in the geography, technical requirements and, indeed, verse should they ever be called upon. However, this significant feat of memory is not merely a practical and perfunctory challenge. It provides the company with the opportunity to flex their acting muscles, display their virtuosity, develop their craft and deepen their engagement with the play, all within extremely pressured time constraints.</p> <p>The full sum of our rehearsals, which have been spliced into the company's busy performance schedule since press night, amounts to around 35 hours. What we offer you today is therefore a slight variation on the 24 hour play!</p> <p>After three understudy runs our company has become very competent at these 24 hour plays and some of the actors you see today will have learnt up to eight parts for this season. Today's performance is a celebration of the whole company's heroic endeavours throughout <i>Love's Labour's Lost</i>, <i>A Midsummer Night's Dream</i> and <i>Hamlet</i>. Without the magnificent enthusiasm and dedication of the company these runs would have felt rather more like a nightmare than the exciting challenges they are.</p> <p>In a thrust space like The Courtyard, engaging with the audience is an unavoidable necessity and brings a play to life in a way that is impossible to recreate in a rehearsal room. We therefore thank you for being part of our journey, and the first and only audience to view this unique performance.</p> <p><b>Cressida Brown</b> Assistant Director</p>
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## 5. (b) Public Understudy Runs photographs

Photographs:Lyn Darnley



Public Understudy Performance: Members of the understudy cast of Gregory Doran's *Twelfth Night* (2009) bow to the full house at the end of their public performance.



Understudy Ashley Taylor-Rhys (Feste) during the public understudy run of *Twelfth Night* (Gregory Doran 2009).

## 5. (c) Public Understudy Programme 2009: *Twelfth Night*



**PUBLIC UNDERSTUDY  
PERFORMANCE**

# TWELFTH NIGHT

WILLIAM SHAKESPEARE

### CAST

#### ORSINO

Duke of Illyria  
IAN ABEYSEKERA

#### CURIO

a member of his household  
MILTOS YEROLEMOU

#### VALENTINE

a member of his household  
JO STONE-FEWINGS

#### OLIVIA

a Countess  
DEMI OYEDIRAN

SIR TOBY BELCH  
her uncle

TONY JAYAWARDENA

SIR ANDREW AGUECHEEK  
One of her suitors

SIMEON MOORE

#### MALVOLIO

her steward  
ALAN FRANCIS

#### MARIA

her chambermaid  
PAMELA NOMVETE

#### FESTE

her fool  
ASHLEY TAYLOR-RHYS

FABIAN  
PRASANNA PUWANARAJAH

ATTENDANT LADY  
ALEXANDRA GILBREATH

#### VIOLA

(later disguised as CESARIO)  
MAYA WASOWICZ

#### SEBASTIAN

her twin brother  
LAURENCE DOBIESZ

#### ANTONIO

a captain  
PRASANNA PUWANARAJAH

SEA CAPTAIN  
SAM ALEXANDER

PRIEST  
RICHARD WILSON

OFFICER  
JAMES FLEET

2nd OFFICER  
RICHARD McCABE

ALL OTHER PARTS PLAYED BY  
MEMBERS OF THE COMPANY

### UNDERSTUDY PERFORMANCE

DIRECTED BY  
JUSTIN AUDIBERT

COMPANY MANAGER  
JONDON

STAGE MANAGER  
SUZI BLAKEY

DEPUTY STAGE MANAGER  
KLARE ROGER

ASSISTANT STAGE MANAGER  
JEMMA CARPENTER

### MUSICIANS

FLUTES/DUDUK/NEY  
MAX GITTINGS

VIOLIN/ACCORDION  
JEFF MOORE

GUITAR/MANDOLIN  
NICHOLAS LEE

GUITAR/MANDOLIN  
DARIO ROSSETTI-BONELL

TRUMPET  
ANDREW STONE-FEWINGS

TROMBONE/EUPHONIUM  
MATTHEW HARRISON/KEVIN PITT

PERCUSSION  
CORRINA SILVESTER/KEVIN  
WATERMAN

KEYBOARD  
JULIAN WINN

### TWELFTH NIGHT

DIRECTED BY  
GREGORY DORAN

DESIGNED BY  
ROBERT JONES  
LIGHTING DESIGNED BY  
TIM MITCHELL

MUSIC BY  
PAUL ENGLISHBY  
SOUND DESIGNED BY  
MARTIN SLAVIN

MOVEMENT BY  
STRUAN LESLIE

COMPANY TEXT AND  
VOICE WORK BY  
LYN DARNLEY AND  
STEPHEN KEMBLE

FIGHTS BY  
TERRY KING

ASSISTANT DIRECTOR  
JUSTIN AUDIBERT

MUSIC DIRECTOR  
JULIAN WINN

CASTING BY  
HELENA PALMER Cdg

PRODUCTION MANAGER  
PETE GRIFFIN

COSTUME SUPERVISOR  
CHRISTINE ROWLAND

The performance is  
approximately 3 hours  
in length, including one  
interval of 20 minutes.



Supported by  
**ARTS COUNCIL  
ENGLAND**



5. (c) Public Understudy Programme 2009: *Twelfth Night*, continued.

**WHY THE RSC HAS UNDERSTUDIES AND HOW THEY ARE CAST**

The RSC, like many theatre companies, provide understudies for emergency circumstances to ensure that the show will go on even if an actor is ill or quite literally breaks a leg. In fact the RSC now has a policy that every member of an acting company is contracted to understudy as is practicable, dependant on their principal role. This means that everyone is involved in the understudy process in some way or another.

When we cast our plays we are looking for exciting actors to be part of an ensemble company. Actors are cast in their principal roles and then we look at which parts they are best suited to cover – they are not specifically sought to be understudies but for their overall qualities as an actor and the appropriateness of their casting in principal roles.

There are many examples of actors who have started their work at the RSC playing small roles and have then progressed to play leading parts.

We are fortunate to work mainly with classical texts that have plenty of characters, so actors playing the smaller roles can understudy the larger roles. In fact it is rare for us to have to employ an actor as a walking understudy (an understudy who remains in the dressing room unless they are on for the person they are covering).

For each production the understudy cast will perform an understudy run in front of a small group of colleagues to make sure everything will go smoothly should they ever be called upon to go on. However, the unfortunate thing for the actors is that they either have to go on at short notice or, more commonly, they never to get to perform their cover at all.

Our public understudy runs are an excellent opportunity for the actors to have both a little extra preparation time and to experience their role in performance circumstances with a large audience. Hopefully you can see that we take understudying very seriously and consider it to be a major contribution to the sense of Company that we hope to create here, and to the personal development of individual actors.

I hope you enjoy today's performance.

**HANNAH MILLER  
HEAD OF CASTING**

**THE PUBLIC UNDERSTUDY PERFORMANCE**

The understudy process is one that an audience rarely get an insight into, and it is with great pleasure that we welcome you to share in our offering today.

Few realise that one of the duties of the acting company is to have learnt multiple roles by their first preview. Not only have they prepared their principal role, which we see played out on stage for public enjoyment, but they also have to master their cover role/s (sometimes as many as three or four in one production) that ensure that the play can go on even in the case of illness and emergency.

The understudy process is about ensuring that the company are well-versed in the psychological motivations, physical-action and technical requirements should they ever be called upon. However, this significant feat of memory is not just a practical challenge; it also provides the company with the opportunity to flex different acting muscles, learn new skills and hopefully enrich their engagement with the play. They face this hefty challenge with some quite serious time pressures as they have had little more than a week of rehearsal time!

All members of the company have been involved in the understudy process. Actors who would usually play larger roles such as Olivia or Malvolio will move into supporting roles. An actor supporting another's work in the understudy process is an important part of a healthy ensemble company and without everyone pulling together this play in a week would never have come together.

In a thrust space like The Courtyard, engaging with the audience is an unavoidable necessity and brings a play to life in a way that is impossible to recreate in a rehearsal room. The adrenaline will certainly be pumping and the nerves are fluttering but we would like to thank you for being part of our journey, and the first and only audience to view this unique performance.

**JUSTIN AUDIBERT  
ASSISTANT DIRECTOR**

**WELCOME TO THE RSC'S PUBLIC UNDERSTUDY RUN. THEATRE'S SINGLE MOST DISTINCTIVE ATTRIBUTE AS AN ART FORM IS THE SENSE OF FELT PRESENCE, OF INVOLVEMENT. TODAY WE ARE INVITING YOU TO BE INVOLVED, TO GLIMPSE BEHIND THE SCENES AT A PROCESS WHICH IS USUALLY HIDDEN.**

Why are we doing this? To be honest the reasons are mostly selfish. Our understudies will learn more about the journey of a principal role if they have to take a large audience with them on that journey. We want to increase the opportunities for all our actors to shine and to progress through the Company, and we're hoping that these public understudy runs will make that easier.

Everyone mucks in. All the actors in our Ensemble make a contribution as an understudy at one point or other. In the meantime you can indulge them as they play several parts at once, and enjoy the slightly mad inventiveness of an RSC understudy run.

**MICHAEL BOYD  
ARTISTIC DIRECTOR**

## Appendix Chapter 6

### 6. (1.i) Draft programme for 2005 *Comedies Ensemble*

Week 1

Practitioners: John Woolf, John Barton, Ralph Williams, Cicely Berry, Gregory Doran, Liz Rankin, Lyn Darnley.

<b>Monday 3 January 2005</b>	<b>Tuesday 4 January 2005</b>	<b>Wednesday 5 January 2005</b>	<b>Thursday 6 January 2005</b>	<b>Friday 7 January 2005</b>
<b>BANK HOLIDAY</b>	10.00 – 11.00 Meet and Greet	10.00 – 10.50 John Barton Lecture Whole Company		
<b>OR</b>	11.00 – 12.00 Group A Singing John Woolf Group B Verse Cicely Berry	11.00 – 12.15 Group A Verse exploration – Greg/Ralph/Cis/Lyn  Group B Courtly Movement	10.00 – 11.30 Group X (2) Verse JB  Group X (1) Lyn  Group Y Liz Internal Focus  Group Z Percussion Richard Brown	10.00 – 11.30  Group X Liz Internal Focus  Group Y Percussion Richard Brown  Group Z (2) Verse JB  Group Z (1) Lyn
<b>REHEARSAL</b>	12.15 – 1.15 Group A Verse Cicely Berry Group B Singing John Woolf	12.30 – 1.45 Group A Courtly Movement – Jane Gibson ?  Group B Verse exploration – Greg/Ralph/Cis/ Lyn	11.45 -1.15  Group X Percussion Richard Brown  Group Y (2)Verse JB  Group Y (1) Lyn  Group Z Liz Internal focus	11.45 – 1.15 Tai Chi (M Passman) Latin American Acrobatics (Michael Ashcroft)  3 WAY CHOICE
<b>OR</b>	1.30– 2.30LUNCH	1.45 – 2.45 LUNCH	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH
<b>DEVELOPMENT</b>	2.30 – 5.00  REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
		5.30 – 6.30 Lecture – Ralph Petrach Language of the Plays	5.30 – 6.30 Lecture Elizabethan Attitudes to Love Carol Rutter	



Draft programme for 2005 *Comedies Ensemble, continued.*

Week 2

<b>Monday 10 January 2005</b>	<b>Tuesday 11 January 2005</b>	<b>Wednesday 12 January 2005</b>	<b>Thursday13 January 2005</b>	<b>Friday14 January 2005</b>
10.00 – 10.45 Voice & Movement session Group A Liz & Lyn Group B Michael Ashcroft	10.00 – 12.00 Comedia Marcello Magni Group X	10.00 – 12.00 Comedia Marcello Magni Group Y	10.00 – 12.00 Comedia Group Z	10.00 – 10.45 Voice & Movement session Group A Michael Ashcroft Group B Liz & Lyn
11.00 – 1.30 Group A Puppetry  Group B Dance (Greek/Folk)	Group Y Cicely Berry	Group Z Cicely Berry	Group X Cicely Berry	11.00 – 1.30 Group A Dance (Greek/Folk)  Group B Puppetry
	Group Z (1) John Barton	Group X (1) John Barton	Group Y (1) John Barton	
	Group Z (2) Rob Clare	Group X (2) Rob Clare	Group Y (2) Rob Clare?	
	12.15 – 1.30 Group X Singing – Simon Slater	12.15 – 1.30 Group Y Singing – Simon Slater	12.15 – 1.30 Group Z Singing – Simon Slater	
	Group Y Voice - Lyn	Group Z Voice - Lyn	Group X Voice - Lyn	
	Group Z movement Liz – falling in love	Group X movement Liz – falling in love	Group Y movement Liz – falling in love	
1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH
2.30 – 5.00 REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
	5.30 – 7.00 Comedian ?	5.30 – 6.30 Lecture on Rhetoric Max Atkinson	5.30 – 6.30 Lecture on Renaissance Comedy Jonathan Bate	5.30 – 6.30 Debrief

In additional to the classes on the plan, solo and small group sessions in voice, verse, movement and physical skills continued throughout the rehearsal period.

## 6. (1.ii) Selected Biographies: Workshop Leaders and Guest Speakers

**Max Atkinson** is currently a visiting professor at Henley Management College and runs a consultancy providing training programmes in public speaking and speech writing. He was Paddy Ashdown's speechwriter in 1987, ran workshops for Ronald Reagan's speechwriters and runs workshops for the Royal Shakespeare Company on the art of oratory.

**Cicely Berry** joined the Royal Shakespeare Company in 1969 at the invitation of Trevor Nunn. Cis Berry has been deeply involved with the education work of the Royal Shakespeare Company. She has worked extensively in schools, both with teachers and students, to develop ways of working on classical text and has held numerous weekend sessions for teachers in Stratford. She is also very involved in work with prisons. Cis Berry has worked extensively with theatre companies and actors abroad—from the U.S. to India, China to Croatia – and has written four books that are standards in the field of theatrical performance: *Voice and the Actor*, *Your Voice and How to Use It*, *The Actor and the Text*, and *Text in Action*.

For her notable and highly reputable work as an instructor, writer, and director Cis Berry was awarded the OBE in 1985 and has received honorary doctorates from the Open University, Birmingham University, and the National Academy of Film and Theatre Arts of Sofia, Bulgaria.

**Jonathan Bate** is Professor of Shakespeare and Renaissance Literature at the University of Warwick. He has held visiting posts at Harvard, Yale and UCLA and is a Fellow of the Royal Society of Literature, a Fellow of the British Academy, an Honorary Fellow of St Catharine's College, Cambridge, and a Governor and Board member of the Royal Shakespeare Company.

Widely known as a critic, biographer and broadcaster, he is the author of several books on Shakespeare, including *Shakespeare and Ovid* (1993) and *The Genius of Shakespeare* (1997), which was described by Sir Peter Hall, founder of the RSC, as "the best modern book on Shakespeare." He is the editor of the first new edition of Shakespeare's Complete Works this century, in partnership with the RSC and publishers Macmillan and Random House.

**Sue Laurie** has taught the Alexander Technique at the RSC since 1982. Sue was trained by Marjory Barlow, niece of F.M. Alexander and the actor who first evolved the technique.

Sue Laurie has been teaching the Alexander Technique at the National Theatre for twenty years and works twice a week at the NT Studio with actors, directors and writers. She also takes private pupils at her home in Barnes.

**Dr. Rob Clare** is a former actor with the Royal Shakespeare Company, and has worked as an Assistant Director to Sir Peter Hall. He has completed a D.Phil. at Oxford University writing on new techniques in Shakespeare text analysis for the actor. Rob has taught at many of the leading actor training schools in the British Isles and coaches actors at the Royal Shakespeare Company. He is currently Director of the Masters Programme in Classical Acting at London's Central School of Theatre, and as an Adjunct Professor at Rutgers University has taught Shakespearean Acting at the Globe Theatre.

6. (1.ii) Selected Biographies: Workshop Leaders and Guest Speakers, *continued*.

**Lyn Darnley** is Head of Voice and Artist Development at the Royal Shakespeare Company. Lyn Darnley worked initially in the theatre as an actor and as a broadcaster and television presenter. She holds qualifications in Speech and Drama from the University of South Africa and Trinity College, London, and also has an M.Phil from the University of Birmingham. Before joining the RSC in 1992 she was Head of Voice at Rose Bruford College of Speech and Drama, a post she held for 12 years. During this time she worked on both the Community Arts Course and the Classical Theatre Course.

Her writing includes a radio series on the development of children's language, articles for journals, a practical manual on microphone technique and "The Voice Sourcebook" (pub. Winslow Press) and "The Teaching Voice" (pub. Whurr). Both of these were written with Stephanie Martin. The "Teaching Voice" was commissioned by the British Voice Association and addresses voice use in the classroom. Lyn Darnley has led workshops for theatre groups, summer schools, Actors' Centres, Universities and drama schools as well as giving lectures on her work at the RSC and on the History of Voice Teaching. Her work has taken her to Africa Europe, Japan and the United States.

**Richard Allen Cave** is Professor of Drama and Theatre Arts at Royal Holloway, University of London, where he specialises in the teaching of renaissance and modern drama, physical theatre and the body as a medium of expression. He is currently General Editor of the AHRC-funded project: *An Electronic Edition of the Collected Plays of Richard Brome*.

As a qualified Feldenkrais practitioner, he applies aspects of the Feldenkrais Method to training the actor's voice through working on posture and movement.

**Marcello Magni** trained at L'École Jacques Lecoq. He is a co-founder of Complicite. Theatre credits include Arlecchino (BAC); Red Demon (Young Vic); The Birds (NT); Mother Courage (New Ambassadors Theatre); Comedy of Errors, St Augustine's Oak, The Merchant of Venice, The Honest Whore (Shakespeare's Globe); King Lear (Leicester Haymarket/Young Vic); A Christmas Carol (Lyric Hammersmith); The Rose Tattoo, Wiseguy Scapino (Theatr Clwyd); The Cheating Hearts (Gate); Les Enfants du Paradis (Cambridge Theatre Company); Amate Sponde (Piccola Commenda Company Milan); Opla, Facciamo Che Io Ero (L'Uovo Company L'Aquila); School for Wives (Derby Playhouse).

Directing credits include Antigone (Contemporary Theatre of Athens); Spoonface Steinberg (with Annie Castledine, New Ambassadors Theatre); Pinocchio (Lyric Hammersmith); Everyman (with Kathryn Hunter, RSC). Marcello has taught at the NT Studio, NYT, International Workshop Festival, L'Aquila and for centres in Baltimore, Perth, Sydney and in South America.

6. (1.ii) Selected Biographies: Workshop Leaders and Guest Speakers, *continued*.

**Lorna Marshall** teaches Japanese Theatre and is a Creative Fellow at Loughborough University. She has trained in movement, Noh, Kabuki, Butoh and mime. She has been a professional director and movement director for theatre and performance. Her publications include *The Body Speaks*, Methuen 2001; *The Invisible Actor* and *An Actor Adrift*, both with Yoshi Oida.

Lorna Marshall's research investigates how elements of Japanese theatre practice relate to Western performance in terms of concepts, physical techniques and training. Her aim is to produce methods of using these insights to benefit performers, directors and devisers.

**Nancy Meckler** is co-Artistic Director for Shared Experience, whose productions tour extensively in the UK and abroad. For the RSC, Nancy directed *House of Desires* and *The Comedy of Errors*. Previously an Associate Director for Hampstead Theatre and Leicester Haymarket, she has also directed for the Royal Court, Young Vic, Women's Playhouse Trust and in the West End.

**Mitch Mitchelson** is an actor, director and writer. He has been a practitioner of Clowning, Commedia D'ell Arte and the comedic world for twenty five years. He has taught extensively at Universities and Drama Colleges such as North London University, Italia Conti Academy of Theatre, Rose Bruford College and Middlesex University. Holder of a B.A. Hons. Post Graduate Diploma in Drama and Movement he has directed and devised a wide range of theatre productions. Included in this long list are 'The Birds' by Aristophanes, 'The Miser' by Moliere, 'Servant of Two Masters' by Goldoni and 'Roll Over' for Pop Up Theatre. His devised work includes, 'Ship of Fools' and 'Clowns in The Mist' at Rose Bruford, and 'Time and Motion' for Circus Space in London. He has written a juggling book for children, ridden a unicycle from London to Brighton and currently divides his time between teaching, performing and Theatre projects.

**Professor Carol Chillington Rutter** writes about Shakespeare and performance, both on stage and film, most recently in *Enter the Body: Women and Representation on Shakespeare's Stage* (2001). Her other books include *Clamorous Voices: Shakespeare's Women Today* (1988) and *Documents of the Rose Playhouse. Tony Harrison: Permanently Bard* won the Heinemann Prize. Her current project is *Shakespeare and Child's Play*, which examines the representation of 'childness' on the early modern and post modern stage.

**Simon Slater** has composed the music for more than 60 plays including the production of *Macbeth*, starring **Sean Bean** and **Samantha Bond**, directed by Edward Hall. He has a long association with director **Edward Hall** and worked with him over a 3-year period at The Royal Shakespeare Company on contemporary productions of *Henry V* and *Julius Caesar*. He has also provided the music for many productions at Royal Shakespeare Company, The Liverpool Everyman, Young Vic, Bristol Old Vic, Hampstead Theatre Club, Half Moon and The Bush.

He started playing, composing and performing as a schoolboy and continued through university where he attended Goldsmith's College (Drama and English) after first completing his music studies. He plays clarinet, piano, guitar, double bass, sax and the ukulele. Simon started his professional career as an actor and recently completed a 3-year run as the male lead in *Mama Mia*.

6. (1.ii) Selected Biographies: Workshop Leaders and Guest Speakers, *continued*.

**Janet Sonenberg** is the Major/Minor advisor for Theater Arts, and an associate professor at the Massachusetts Institute of Technology. Her MFA is in Directing from NYU's School of the Arts and she has taught at Princeton University and Hampshire College. Her book, *The Actor Speaks*, and her new book, *Imaginary Landscapes*, focus on the acting process. In the latter she describes a new acting technique in which actors avail themselves of direct access to their autonomous imaginations. She developed this technique with the help of MIT students.

Janet Sonenberg's *Dreamwork for Actors* explores the potential of dreams for actor training and development. She demonstrates how the actor seeds dreams with material from the play under study and then uses the resulting dream to affect the acting.

**Patrick Tucker** re-discovered and championed the "First Folio Unrehearsed" technique. He is Director of the Original Shakespeare Company and Vice-chairman of the Artistic Directorate of the International Shakespeare Globe Centre. His credits include productions by the RSC, Drama Studio London, and the Globe Theatre London.

**Ralph Williams** is a Professor in the Department of English, Language and Literature at the University of Michigan. He has studied 15 languages including Greek, Hebrew and Aramaic, and uses Italian, French, and Latin, especially frequently. He specialises in Medieval and Renaissance literature, Shakespeare, literary theory, comparative literature and Biblical studies.

While Associate Chair of the English Department, he was instrumental in creating and developing the Royal Shakespeare Company Residency programme at the University of Michigan.

**Scott Williams** studied with Meisner at the Neighbourhood Playhouse School of the Theatre in New York. Meisner was a member of the Group Theatre, along with Lee Strasburg and Stella Adler. Alumni of Meisner's teaching include Diane Keaton, Robert Duvall and Joanne Woodward. Scott Williams has been involved with the Meisner technique for some twenty years, and currently teaches at The Actors Centre, London.

**John Wright** founded Trestle Theatre Company and is the director of Told By An Idiot Theatre Company. Although John's specialisation is masks, he is an accomplished director of opera, theatre and devised work. In 1988 he received a GLA Award for his contribution to physical theatre.

## **6. (2) Alison Bomber biography**

After reading English at Cambridge where she was also a Choral Scholar, Alison worked for more than ten years as an actor and singer as well as developing sidelines as a workshop leader, and researcher and writer for, amongst other, the Theatre Museum and the British Library. She graduated with distinction from the MA in Voice Studies at Central School of Speech and Drama, and her work as a vocal coach included being voice and text coach for Creation Theatre's 2004 Summer Shakespeare season in Oxford, workshops for the Bristol Old Vic Theatre School and two terms as Head of Voice on the Drama Foundation Course run in association with RADA at Cambridge Arts and Sciences, before joining the RSC as its first Professional Development Placement in 2004. She is currently Senior Text and Voice Coach and her work has included two and a half years as part of Michael Boyd's award-winning *Histories* Ensemble. In January 2011 she will direct a production of *Othello* for the MFA programme at Ohio State University.

## 6. (3) Lev Dodin Workshop, Swan Theatre - Friday 10 June 2005<sup>62</sup>

Michael Boyd introduced Lev Dodin to the company and expressed an interest in discussing training.

Lev Dodin expressed his pleasure at being at the RSC.

'We are not from different theatre cultures - we are all European'. British theatre and Russian theatre have both evolved from Shakespeare. Some European theatre has moved too far away from Shakespeare. Stanislavski borrowed and collaborated with Craig. Stanislavski worked at the Moscow Arts Theatre.

The differences between Russian and British theatre are mainly organisational. There are many similarities - chiefly the common goal of 'doing' theatre, and in so doing, searching for the meaning of our existence. Giving birth to emotions in our audiences. Main difference between Shakespeare and naturalistic theatre is that we are 'catastrophically shallow' in our ordinary emotions - more rationalised, more computerised. It is considered not polite, not done, to show feelings, or have feelings. Theatre is drier, more rationalised to keep pace with a century that is becoming more dry and emotionless. As a result there is a phenomenon of dry, dead theatre. Polite, 'intellectual' theatre - more correct to call it 'untalented'. Any thought is only valuable when infused with feeling, with sensuality and emotion. The most important thing about rehearsing is to sharpen feelings and drag feeling out of an audience. There is a connection between directing and teaching - in both there is a need to avoid 'getting used to things'.

Lev Dodin spoke also of the decrease in theatre audiences. He spoke of the lack of young people in Uncle Vanya audiences at Warwick University. He was shocked that so many students on the campus did not bother to attend. '*They don't know theatre can be a fascinating, spiritual adventure*'. Before we [directors and actors] demand from audiences we must become demanding of ourselves. He invited questions from the audience:

Tom Hodgkins asked about the process of the Lear rehearsals which Dodin is currently working on:

Lev Dodin answered saying that the work was in progress but that it was not ready. He always agrees with actors that if things are not 'going the right way we just stop'. The work is shelved and then revisited. It cannot be forced and the company does not 'try to deceive ourselves or calm ourselves down. Theatre is a way to get to know ourselves'. There are key differences between theatre as an artistic endeavour and theatre as a showbiz conveyor. 'Showbiz exists only for audience' the final aim is the entertainment of the audience. It is a product designed only for consumers. Theatre as an attempt to do something as 'art' is an attempt to do something for yourself. It is an interaction of text, author, actor and director that is about the circle of life. 'This is what I need to do'. Lev Dodin said that Tolstoy did not set out to target an audience, but was 'just doing it for himself'. Working in theatre is like the work of the artist or painter.

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<sup>62</sup> Taken from notes made by Jane Hazell and Lyn Darnley, Swan Theatre, 10 June, 2005. Direct quotations are in inverted commas. The conversation was simultaneously translated from Russian into English.

6. (3) Lev Dodin Workshop, Swan Theatre - Friday 10 June 2005, *continued*.

### **Rehearsal Process**

The process of rehearsal is lengthy. It can 'end in dead end'. The company 'might not find right questions for the author'. The Maly are able to work more 'freely' than in British theatre. Even though *Three Sisters* rehearsed for a long time, when it came to the run through it felt as though the actors were 'not up to speaking to Chekhov as equals' there was 'no common point as a company with Chekhov' - The company was able to postpone the work and revisit it later. This can be awkward because of issues of money and programming. Despite the considerations we have to leave a little space of independence which is very important in theatre. 'When we forget about independence the audience feels it'. Audience can never see what they want to see unless they are shown it. Always offer audience something they have never seen before because it would not occur to them. Even a 10 hour performance can keep an audience engaged- audiences don't know they have enough energy or creativity to be immersed in Dostoevsky for 10 hours, but they have, as long as they are seeing actors involved a creative process. 'Theatre is all about us!'

### **Meaning of ensemble**

'Theatre is a high flown word'. We should not be afraid to be too high flown, but rather 'look for beauty, search for beauty'. A writer writes with his soul, a painter paints with soul. Soul is theatre. Every theatre should have its soul. In theatre the idea of soul is much more difficult [and complex]. The soul of theatre is in all the souls of all the people who come to do a performance, not just the actors but the whole company. It is miraculous when multiple souls are unanimously united - from these united souls you get the communal soul of the theatre. The communal soul of theatre is ENSEMBLE. When all the souls of people doing a show, move in the same direction, at the same time, you have an ensemble. Ensemble is not just another benefit; it is the cornerstone of any theatre. If you do not have ensemble, you have something else. In good theatre, communal theatre this ensemble is also created by all the people who contribute to the production - those who work in props, lx, sound etc.

'When everything is decided by Trade Unions - I firmly believe when everything is de-compartmentalised into jobs, working hours, - it [ensemble] becomes devalued. At the Maly when there is a rehearsal the whole company comes in. Dodin does not cast the play initially and all actors try to do all the parts. 'Any part written by great playwright will always be richer than me, myself'. Actors need to grow up into a part - by communicating with fellow actors. Wardrobe, props, and technicians all sit in rehearsal. This is the pathway to ensemble. The whole rehearsal period is a way of giving birth to an ensemble. If a performance comes to life, then it is successful and this generally means ensemble has happened.

The Broadway principle is often to create a show with one star. This is digressing from the true nature of theatre. 'If you hire a star you want them to be recognisable - an actor should be completely unrecognisable'.

Richard Cordery asked: Are you an authoritarian director in the rehearsal room?



6. (3) Lev Dodin Workshop, Swan Theatre - Friday 10 June 2005, *continued*.

Lev Dodin: I am authoritarian but everyone who comes into a rehearsal has a right to participate. All rehearsals are a dialogue, a communication process. My task is as an authoritarian boss which is to facilitate, to demand everyone to wake up. Severely demand them to take the initiative. Thought can only become a thought when its spoken. The more diverse the initiative the more actively we come up with the 'living broth' of a rehearsal. 'The more ingredients there are, the more interesting the broth will be.' The director is also obliged to trust his judgement - if he doesn't like taste of broth must start re-cooking it. The endless search is the starting point of rehearsal. There will be personal differences [in approach] and in some cases performances will be 'staged' and in others performances 'given birth to'. In the former case a director knows all answers - what, where, why, how, when. They will then put actors into places and give them template - then they will create the idea they envisaged. Actors won't need to think about the issue of what is asked of them or what they are doing - the performance will be fake.

In the latter instance when a director 'gives birth to a performance', the director has many ideas about scene [set], space, and the rehearsal process is about checking [testing] ideas - accepting some, casting some off, developing the play. 'I check [negotiate] against actors with their own personal opinions, which might differ from me'. The director must research the story of the play and the intellectual knowledge that characters have.

For rehearsals of '*Brother and Sisters*' -the company would travel to Russian villages to observe behaviour and emotions. Locals were recorded in order to be able to listen and speak in dialect.

For *Lord of the Flies* (Golding) the company found small island where they spent a month rehearsing. They created a banner with tattered teenage shirts. Striving to try and feel it all, to try and understand nature of life in play. They must try different variants. Life has very many languages. We don't always express openly what happens to us.

When speaking about the rehearsal process and the luxury that the Maly has of extended rehearsal, Dodin spoke of a particularly difficult process when they could not understand a stage direction. 'You can rehearse the first scene for 5 months. Then it finally clicks. After 5 months actors who have come up with so much hatred, so much love - can finally show emotions together - not separately. Process is endless. Ensemble is a completely collective process'. An actor has only done his job when he has become veritable co-author of performance he is in. Strive so that actor has come up with everything he is doing on stage himself.

Oscar Pearce: Is there a problem with the length of rehearsal?

Lev Dodin: Sometimes forget which stage you are at - but the same can be said if you rehearse for short period. He said he could speak 'Only [of] our experience, [of] what we have found useful.

What is important is not to ask how, but what for? The length of the rehearsal period depends on what you're looking for in a play. Some actors are happy to work for only 2 weeks - same for directors. Our [Russian] theatre culture allows us to change actors in a part. In an International Opera it is impossible to change an actor in a part.

6. (3) Lev Dodin Workshop, Swan Theatre - Friday 10 June 2005, *continued*.

Tom Hodgkins: Did you mean the actors experiences of a play are more important than an audiences experience?

Lev Dodin: They are linked - audiences experience something the actor has experienced and something individual. The gift of acting [means] you feel something, and make people looking at you feel the same. The actor experiences emotions that spread to the auditorium. The more gifted the actor the stronger the impact. Not all actors are equally talented. The ability to spread emotions is a wonderful, miraculous gift. If we are thinking, this will spread into the audience, and make the audience interested in us. A reclining position of the audience shows we are trying to make things about the audience. [audience pleasing] Trying to amuse the audience changes their attitude to us. It is boring - if nothing real is happening.

Jo Dixon: Are there any techniques used in the rehearsal room that you can share?

Lev Dodin: Work in the rehearsal room is based on continuous training. Most actors are former students who have known each other for years - they are agreed on the basic principles that unite us. There are underlying principles to achieve all this in the School. They are incredibly well trained. Intellectually and artistically. . An actor has to be very knowledgeable. **Intellectually** they study a University course of humanities and History of lly mythology, history of religion. **Artistic disciplines** - basic composition of space and music and literary composition. **Psycho-physical** training is very important. The whole organism should be sharply trained, psychologically. Emotion comes from feeling things. **Train the sensory system** - Train all 5 senses for feeling things. Actors should be like the most talented painter. The 5 senses that relay [ideas] to the world. Looking and seeing are different things. Start looking for unnoticed things - then you stop looking and start seeing. Love is about physical emotion. We do endless exercises - targeted to batter the 5 senses. Only then can your imagination juggle these feelings. If a moment is a) recognisable b) believable -then the audience would feel what I'm feeling. Theatre actors learn less - less believable! The theatre actor needs to be more capable than the Hollywood actor because he can go on stage and act and the audience will be mesmerised - if you do exercises for a long time, seriously and diligently - then the organism would react to a situation in the same way depending on conditions. Development of **imagination's** capability. Beginning with making your organism trust the smallest imaginary thing - then move up to biggest imaginary thing. Endless sessions of training for all our professional lives. From experiencing emotions he goes on to expressing emotions. Finally **exercises to make the body supple. Movement training** - dancing training based on classical dance. Interesting system that recreates movement function of body. By law of classical dance any movement directly linked to other parts of body. Any movement - whole body included. Law of line movement. Living being - everything linked. Dance - not to dance beautifully - but to teach body to react correctly to music, sound.

**Acrobatic training.**

6. (3) Lev Dodin Workshop, Swan Theatre - Friday 10 June 2005, *continued*.

Training is not about actors future career. Drama actor should be able to do everything his colleagues can do. Actors should be "Super-marionettes" –(Gordon Craig.) They should work at having absolute courage as one would need on stage. To be able to fling yourself into complete abandon - complete courage. Stanislavski said,- if there is a cold lake and you begin by touching lake with your toes, hand you'll never go into the lake - the more you try the water out - the colder it seems. The only way to go into lake is to plunge in. Must have courage to take the plunge now. **Voice and speech** training - bringing out natural voice. Help them to find fool's voice - the voice they want on stage. Important to find natural voice of actor – but its very complicated. Often in life we speak with the wrong voice. To find natural voice incorporates all your body in speaking.

**Voice and speech linked to movement exercises.** Sessions are full of physical exercises. Voice, musical and movement warm-up before every performance. *Musical training*, vocal training, *singing*. Actor should be musical. Actors should be able to follow laws of melody. Should be able to feel melody unfolding. Out of this comes the training set.

**Typical day for Maly Theatre** – From 9.00 am Dance - Acrobatics - Singing - Speech and Voice - Humanitarian discipline. 4.00 acting classes till midnight. The whole learning process becomes a strong training process. Like sportsman training. Actors should train no less than sportsman do. Unimaginable to think of ballet dancers not beginning a dance without professional warm up. The same applies to opera singers. They can do 2 hour warm ups. Drama actors should invest more energy in what they do.

'Only actors warm up with a cigarette.'

European theatre schools have become lax in demands of students. This is partly due to a more democratic approach. Some students leave because rhythm of work is wrong for them. The ones who stay are encouraged by seeing known actors carrying on with daily training. Every new generation learns a little bit more than the previous generation. What is wanted is an atmosphere of working together/living together, friendship but without competition.

Peter de Jersey: How long would you expect to work with an actor? How important is it to remember a child's sense of play?

Lev Dodin: 'Until I die'. In the Vanya company, some actors have worked with Dodin for 30 years. 'We change ourselves, set different tasks for each other'. 'An actor only stays an actor as long as he has something of a child in him'.

Philosophical question:-The value of a person can be set according to how much/how little of a child is left in him. The child is a pure creation of God - in adolescence we start spoiling the thing God intended. The child sees world in bright colours - sees if a person lies or tells the truth, sees things sharply, ...for the first time. Actors emotions and feelings should be of the freshest sort. Childhood has the sharpness and fulfilment of all the experience of emotions and the possibility to still be surprised. Actors should retain a child's perception of life. Because we [members of the company] met when young, and so we stay young for each other.

**Training** - training is a 'theatre childhood for actors' but the training should go on with you through whole life. Stanislavski in *My Life in Art* says any actor should remain inwardly a child, a bit mad. Actors are so engulfed with what we do - to the point of near madness. This attitude is not cool nowadays. Today's world is only concerned with what you're doing.

6. (3) Lev Dodin Workshop, Swan Theatre - Friday 10 June 2005, *continued*.

Tom Hodgkins: How would a year work in terms of training, how many plays are produced etc.

Lev Dodin: When you work together for a long time you start reading your partners. There are no more than 2 new shows in a season. Actors work in the theatre for whole of their lives. They very rarely leave. The main problem is to give every actor new part to rehearse every season. The Rep contains 10/12 titles. Every month every title [play] is performed 2 or 3 times. If a production is successful performances go on for years - this allows lengthy rehearsal of another performance. It is a non-economic way of working but quite useful in a practical way. Because the Maly travels the world there are huge gaps between rehearsals. If research is going the right way then the peace [break] you are given helps the subconscious to work on 'stuff'.

In Stanislavski's theatre they did a final dress run, had a 2 week pause - had 2/3 full runs then opened. Dodin has been too afraid to try it out.

Theatre so wonderful/so horrible there are no iron fast rules - Nature and the set of problems are the same whether you rehearse for 2 months or 2 years. The thing is not to look for justification. Everything depends on you yourself. That is the saddest limitation.

LD/jh/13.07.05

## 6. (4) Capital Collaboration<sup>63</sup>

### ***RSC and Warwick University in £4.5m Partnership***

The University of Warwick and the Royal Shakespeare Company have formed a £4.5 million performance partnership. The new partnership will use theatre performance skills and experience to enhance student learning and will draw deep on University research and resources to shape the development of the RSC acting companies.

The Higher Education Funding Council for England has today, Thursday 27th January, awarded the University of Warwick £4.5 million from its Centres for Excellence in Teaching and Learning (CETL) initiative to create a new centre which will be at the heart of this partnership.

The particular focus for the Warwick and RSC staff and students in this new CAPITAL (Creativity And Performance in Teaching and Learning) Centre will be performance in the theatrical sense – the development of acting and other stage skills, the engineering of production, theatre history, writing for performance, theatre as a research medium, and the rehearsal process. But these will all be just facets of a much broader commitment by the Centre to develop a much wider understanding of the nature and practice of performance. Some specific examples of the work the CAPITAL Centre will undertake are:

- **A playwright in residence**  
The Centre will establish a Warwick/RSC International Playwright in Residence programme. The playwright will be based at the University of Warwick working alongside the University's highly regarded Warwick Writing Programme – the largest and most comprehensive programme of its type in Europe. The Playwright in Residence will contribute to the RSC's annual New Works Festival and other new writing projects with the Company.
- **New Warwick/RSC Professor of Creativity and Performance**  
This will be a unique rotating position to which different staff members will be appointed for periods of 6-12 months to devote themselves to projects exploring the use of performance in teaching and learning.
- **New Studio Space**  
The Centre will create a new studio space on the University campus and allow an expansion of on-site commitment in Stratford-upon-Avon to support the Centre's work.
- **Training for RSC Actors**  
The RSC's Artists' Development Programme is a core element of Artistic Director Michael Boyd's vision for the Company as a place where research and skills development are central to the process of staging plays. As part of the programme, a section of the rehearsal schedule for one of the RSC's acting companies will be set aside each year so that University teaching staff can provide master-classes and training on the background and context of the play.

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<sup>63</sup> British Theatre Guide web page, 'RSC and Warwick University in £4.5m Partnership' <http://www.britishtheatreguide.info/news/RSCwarwick.htm> (visited 5 April, 2010.)

6. (4) Capital Collaboration, *continued*.

- **Online educational materials**  
Warwick research students will also work with the RSC to add to the Company's online educational materials, drawing on a mass of archival, analytical and performance materials from both institutions. The materials will be geared to teachers and students in schools and colleges, as well as to interested theatre goers.
- **Development of Workshops with the National Academy for Gifted and Talented Youth**  
Building on the RSC's early work with National Academy for Gifted and Talented Youth, held during the summer on the University of Warwick campus.
- **Computer 3D modeling of performance spaces**  
The Centre will exploit sophisticated computing tools developed by the University of Warwick to produce 3D virtual models of theatres and their performance spaces.

Professor Jonathan Bate, Professor of Shakespeare and Renaissance Literature at the University of Warwick and a governor of the RSC said, "The process of making theatre is an interesting model for good practice in teaching and learning - a good student experience is akin to a good rehearsal process. The new Centre will enable us to explore and exploit a teaching model that offers some of the most important transferable skills we can give our students: the ability to think oneself into the other person's point of view, to work as part of a team, and to find answers through the process of framing good questions"

Michael Boyd, the RSC's Artistic Director, said, "This is a great marriage. When a theatre company like the RSC and a university with Warwick's resources collaborate, the partnership is worth much more than the sum of its parts. If our ambition at the RSC is for a place where artists can learn and make theatre at the same time, then this project is a valuable part of our journey to that goal. The rehearsal room is the engine room of the Company and it's just received a welcome power boost with the launch of this Centre." "We already enjoy good working relationships with the University of Birmingham at the Shakespeare Institute in Stratford and with the Shakespeare Birthplace Trust. Now with this project with the University of Warwick we in the West Midlands are accruing the critical mass to be a world centre for Shakespeare and performance studies."

The University's partnership with the RSC which will be taken forward by this new Centre will not simply be confined to the English and Theatre studies departments at the University of Warwick. Many other departments will benefit - Warwick Business School will work with the University's Centre for Cultural Policy Studies to use drama techniques in management education and decision making, and the University of Warwick's Institute of Education has already explored the uses of Shakespeare in primary education.

HEFCE's Centres for Excellence in Teaching and Learning (CETL) initiative rewards excellent teaching practice and invests in that practice in order to increase and deepen its impact across a wider teaching and learning community. Those higher education institutions who make successful bids under this initiative are rewarded with recurrent and capital funding from 2004-05 to establish a Centre for Excellence in Teaching and Learning. The University of Warwick has been awarded funding for two centres - the second is a £3.3 million "Reinvention Centre for Undergraduate Education" which aims to revolutionize the way a University's research activities can be used to enhance the undergraduate student experience.

6. (4) Capital Collaboration, *continued*.

**The BBC also reported the collaboration:<sup>64</sup>**

***'Excellence centres' given £315m Universities and colleges have received £315m to help create 74 new "centres of excellence and learning".***

The Higher Education Funding Council for England (HEFCE) says the centres will help develop the teaching and research skills of future UK academics.

The HEFCE funds will be spread across 54 institutions, from big universities to smaller specialist colleges.

Plans for the centres were unveiled in the government's White Paper on higher education in 2003.

Sir Howard Newby, chief executive of HEFCE, said the scheme would have "a major impact on the learning experiences of students throughout the country".

"The influence and the impact of the centres of excellence will go well beyond the individual universities and colleges," he added.

### **RSC partnership**

Oxford University is one of the institutions receiving money.

It says it will get a total of £3.3m for its centre of excellence over the next five years.

Dr Bill Macmillan, academic pro-vice-chancellor at Oxford, said: "The award of this funding is recognition that Oxford is an outstanding place to start your academic career.

"The centre will also be important to the university in reinforcing the quality of teaching undertaken by post-graduates."

The University of Warwick has been awarded £4.5m for a centre based on a partnership with the Royal Shakespeare Company (RSC).

Under the scheme, RSC actors will take part in master-classes with university staff on the background and contexts of plays.

It will also involve the appointment of a playwright in residence and a rotating position of professor of creativity and performance.

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<sup>64</sup> BBC web page, 'Excellence centres' given £315m Universities and colleges have received £315m to help create 74 new 'centres of excellence and learning'.  
<http://news.bbc.co.uk/1/hi/education/4210303.stm> (visited 2 October, 2006.)

6. (4) Capital Collaboration, *continued*.

**'Undergraduate experience'**

Jonathan Bate, Professor of Shakespeare and Renaissance Literature at Warwick and a governor of the RSC, said the process of making theatre was an interesting model for good practice in teaching and learning.

"The new centre will enable us to explore and exploit a teaching model that offers some of the most important transferable skills we can give our students: the ability to think oneself into the other person's point of view, to work as part of a team, and to find answers through the process of framing good questions," he said.

Warwick has also been awarded £3.3m for a second centre which aims to "revolutionise the way a university's research activities can be used to enhance the undergraduate student experience".



## 6. (5) Five Reasons for Artist Development<sup>65</sup>

### 1:

Training the actors in the company supports and improves the work on stage.

- The work responds to and enriches the work of the rehearsal room and develops the skills of the artist in performance.
- Actors become fitter, are less likely to be injured and less likely to suffer voice loss.
- Actors become more familiar with the delivery of classic text
- Develop a mindset that accepts the need for continuing development of skills
- It allows actors to make the transition from time spent in television back to the stage
- It creates a debate and develops a common vocabulary for artists trained in different systems
- The routes into the profession vary from the academic to the purely practical. The Artists Development work levels the playing field for many.
- Work in a way that encourages the ethos of ensemble
- Providing the opportunity for actors and other artists to work together means that cross generational learning can occur in a formal and informal way. The levelling effect of placing everyone in a learning situation helps remove the hierarchical structure and avoid a star system.

### 2:

The training establishments are not providing actors with the skills needed by the Company.

- Drama schools are changing the content and focus of the training in order to respond to market place. This has resulted in more time spent on television and radio training and less on vocal and textual skills.
- At the height of the repertory system training for actors was largely based on training in voice speech and verse and movement. With the enlargement of the syllabus and the increase of class sizes there is less time for these fundamental skills.
- The loss of the repertory system in contemporary theatre and the high costs involved in producing classic theatre means that young actors no longer hone these skills early in their careers.
- For many young actors television provides the mainstay of their employment. This means they work in a style of performance that is closer to behaviourism than epic acting. The vocal and physical skills for playing dense, elaborate language centred texts in large spaces do not develop naturally.

### 3:

It is the Responsibility of the RSC to offer an Artistic Development Programme.

- As a publicly funded organisation the Company has a responsibility to ensure the development of artists so that the high calibre of the work is maintained and improved.

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<sup>65</sup> Lyn Darnley, RSC internal document prepared for Artistic Planning Meeting, Stratford-upon-Avon, October, 2005.

6. (5) Five Reasons for Artist Development, *continued*.

- Policy for Drama of the English Arts Funding System (1996) both require the company to offer training and 'advance and improve the dramatic art.'
- The corporate and individual sponsors can commit to support a specific, tangible aspect of the company's wide remit.
- The RSC is an organisation with a high percentage of employees with a skill to pass on to others.
- The Company employs world renowned practitioners who have the opportunity to pass on their unique approaches to another generation.
- The training offered will possibly extend into the wider theatre and training community once artists leave the company and develop their work elsewhere.

4:

- The wider theatre crafts, arts and skills are not being adequately taught to the levels required by the RSC.
- The average age of skilled craftsmen and women in the Company is rising. Young people need to be brought into the company as apprentices, interns or placements in order to ensure that the highly specialised skills required by the company continue. The training many have is broad and not theatre specific.
- The Company is geographically placed away from the cities that attract young, skilled practitioners and crafts people so it is necessary to create opportunities which are attractive.
- The tradition of passing skills on within families is dying out and so no longer provides the continuity of suitably trained theatre craft workers it once did.

5:

- The culture of development and lifelong learning for artists not only ensures the passing on of traditions but experimentation and development of new ones.
- The study and practice of other methods of working connect the actors and the work to the vibrant, living theatre beyond Shakespeare while encouraging actors to see the connections between the classic and contemporary forms.
- Working on projects or classes collaboratively should generate an energy and creativity to extend the work of the rehearsal space into the creation of new theatre, be it textual or physical.
- Working together outside the rehearsal room creates a new dynamic and builds ensemble and allows artists to find ways of working toward clearer communication of ideas and greater collaborative thinking.
- The potential to create enthusiasm within the wider company, to enter into the spirit of development is high when they see it happening around them and are aware of the Company's commitment to the ethos of ongoing development.

Lyn Darnley  
October 2005

## 6. (6) Philosophy for Artist Development (extracts only)<sup>66</sup>

### A Philosophy for training

- To take responsibility and the initiative for altering the theatre culture of artists in relation to training beyond graduation.
- To fulfil the demands of the Charter and the Arts Council for maintaining the tradition of Classical training and the delivery of standards of excellence in theatre.
- To find ways of doing this within the particular structures of the RSC and in ways which enhance its prime purpose
- To acknowledge the different learning styles of individuals and to provide structures that cater for their needs by the delivery of a programme that offers linear and spiral opportunities and a variety of practical and academic methods.
- To create a forward looking, creative pedagogy that combines traditionally tested teaching with expansive thinking and experimentation resulting in stretching the limits of current practice.
- To create an environment in which risk is encouraged, failure permissible and tradition is used as a starting point for innovation.

We need to:

- Keep artists other than actors included in the training
- Consider our alumni and find ways of enriching them and thereby the theatre community
- Feed the work from inside and outside the Company
- Identify those best suited to the training offered by the ensemble
- Find ways of changing and challenging the attitudes to training
- Create a flexible structure that suits the changing pattern of performance that will result from the redevelopment
- Consider the place of a regular/periodic academy that creates a space for directors, writers, actors and technicians
- Look for a way of reviewing the work. We do not have a formal review system because our funding for Artist Development is private unlike Stratford Ontario who only get government funding if the independent reports are favourable
- Ask directors to respect the feedback given by those participating in the training
- Keep in contact with the training establishments and the industry
- Use our internal resources more creatively.

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<sup>66</sup> Lyn Darnley, RSC internal document, prepared for Artistic Planning Meeting, 2005.

## **Additional Material Relating to Chapter 6**

### **6. (a) Training and Apprenticeship Programmes Meeting<sup>67</sup>**

On October 26 2005, at a second meeting of Heads of Department who host trainees and provide a structure to their time at the RSC, the importance of continuing this work was re-stated, in spite of the additional workload it produced.

It was felt that the inclusion of work related training is essential not only to guarantee the company was able to maintain a trained workforce but also to support and change attitudes to training within the industry and the higher education sector.

#### **Items considered were:**

- What was to happen to the Costume Bursary once the two year funding provided by the Friends of the RSC ends;
- Whether the Paint and Props Department will include a trainee at some point;
- Interns and the difficulties of rehearsal observation;
- Support for all those on trainee placements through Human Resources.

#### **Outcomes:**

Contact with the Creative Skills Council was made via the Chairman, Tony Hall of the Royal Opera House.

The introduction of the Stage Management trainees formally began in January 2006 with an arrangement with 3 Drama Schools: Rada, Guildhall and Central School of Speech and Drama. This has been ongoing.

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<sup>67</sup> Notes made by Lyn Darnley, 26 October, 2005.

## **6. (b) Interim Report to The Garfield Weston Foundation<sup>68</sup>**

### **The Garfield Weston Foundation**

*RSC Ensemble and Artists' Development Programme Interim Report  
October, 2005*

In April 2004, The Garfield Weston Foundation made a vital, three-year investment of £1,500,000 in future generations of theatre artists by supporting the Royal Shakespeare Company's acting Ensemble and Artists' Development Programme.

After just 18 months, this landmark gift has deeply influenced the success of the Royal Shakespeare Company in achieving the vision set out by Peter Hall, Peter Brook and Michel St Denis in 1962. Artistic Director Michael Boyd is dedicated to that vision of an outward-looking, socially engaged ensemble theatre company where training and development are central to the theatre making process and new writing is explored under the protective wing of Shakespeare.

It is no coincidence that what is widely regarded as a renaissance in the history of the Royal Shakespeare Company has begun with our renewed commitment to ensemble theatre and our investment in the training and development of our artists. The support of The Garfield Weston Foundation has enabled us to ignite a wave of excitement in the theatre community, particularly among younger actors who increasingly appreciate the way in which being a member of the Royal Shakespeare Company's acting Ensemble can transform their abilities and enrich their careers.

On behalf of each member of our Company, we extend our profound appreciation to The Garfield Weston Foundation for helping us to come to this important threshold.

Through this report, we aim to demonstrate the sweeping impact your grant has had thus far. As exciting and invigorating as these recent activities and successes have been, the true impact of The Garfield Weston Foundation's support is best measured by its impact on the next generation. It is only through reinvestment in the talents of artists and in engaging in larger, deeper and more sustained theatrical enquiry that the Royal Shakespeare Company can continue to build on its standing as the world's leading classical theatre.

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<sup>68</sup> The document was created by the Development Department with information provided by the Artist Development Department. It is a report for the Garfield Weston Foundation, which funded the Artist Development Programme. It contains some information already covered but from a different perspective that might prove useful. The full report is given.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



In partnership with the Royal Shakespeare Company, The Garfield Weston Foundation plays a **leading role** in the continuous development and training of **world class** artists through its support of the Royal Shakespeare Company Ensemble and Artists' Development Programme.

***“What's Past is Prologue”*** - The Tempest

**Renewing our Founding Principles of Ensemble, Skills Training and Development and other departments.**

The Royal Shakespeare Company's reputation as a vibrant theatre training centre stems from the generations of actors who have honed their craft on our stages. It is a tradition rooted in our dedication to the ongoing development and training of artists. Founding Royal Shakespeare Company Artistic Director Peter Hall in his 1962 Governors' Report argued that the *“strength of a Company lies in its artistic security. Yet this can be a prison to an actor unless he is constantly liberated by training and experiment.”*

Over forty years later, this ideology is an important touchstone for Michael Boyd in recreating an artistic and organisational framework to support the very principles that has set the Royal Shakespeare Company apart. By underpinning the very core of our artistic approach, The Garfield Weston Foundation's three year grant enables us to do what we do best: present world-class theatrical interpretations of Shakespeare in an environment that nurtures the talent of established and emerging actors, directors, writers and craftspeople.

Backed by investment from supporters like The Garfield Weston Foundation, the Royal Shakespeare Company has the scale, focus and time to achieve artistic heights like no other theatre company in the world.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Supporting all aspects of the Royal Shakespeare Company acting Ensemble, the Artists' Development Programme was formalised in 2004. In recent decades, training and development opportunities for actors existed but they were too often incidental to the theatrical process. Philanthropic investment from The Garfield Weston Foundation has enabled us to build a comprehensive programme that has begun to restore the continuous development of artists to its proper place within the Royal Shakespeare Company.

In its first official season (fiscal year 2004-05), the Artists' Development Programme incorporated training and development workshops for actors during the rehearsal period as well a full-time bursary for a young person to work and train in the craft of costume making. This current season (2005-06), the Artists' Development Programme expanded to offer more workshops for actors and added two bursaries for full-time positions for theatre design graduates. In addition, the Artists' Development Programme provided increased support and development opportunities for understudy actors.

### **Lifelong Learning**

Ongoing professional development is essential for the success of any career, whether it be in healthcare, law, education or public service. Musicians and dancers share a tradition of daily practice, but theatre artists including actors and craftspeople often overlook the importance of continuing the training they left behind in drama school.

Indeed, we have found that particularly with classical texts, recent graduates of drama schools do not have the specific skills required to undertake the challenges of a demanding role at the Royal Shakespeare Company. Since actors are most likely to earn a living from film or television, many schools focus on developing a very different skill-set than that which is needed to meet the demands of classical theatre at a large, ensemble company. Likewise, graduates from technical training programmes in design, costume, or carpentry are in need of practical training and development upon graduation. In past decades, the repertory system provided an apprenticeship for young actors to learn these skills. Unfortunately, these repertory companies are now few and far between.

For our part, the Royal Shakespeare Company offers an unparalleled team of leading experts in their fields. From renowned theatre practitioners such as Voice Director Cicely Berry and Advisory Director John Barton to highly skilled craftspeople such as Head of Boots and Armoury Julian Gilbert and Head of Costume Alistair McArthur, each member of our creative and technical staff has a lifetime of experience to pass on to the next generation.

### **Investing in Actor Talent and the Creative Process**

Providing comprehensive training for our acting Ensemble has numerous benefits for our actors and the creative process as well as for our audiences. The support of The Garfield Weston Foundation enables us to include training and development in our actors' contracts, underscoring its importance and ensuring full participation.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

In addition to contributing to their personal and professional growth, actors benefit from working closely with colleagues at various levels of experience. In particular, younger actors find working alongside more senior actors very important. More experienced actors are enthused by the energy and excitement of their younger colleagues. Physically, ongoing training and development helps to keep actors in top condition and reduces the risk of injury.



Working together in training and development sessions at the outset accelerates the bonding process among members of our acting Ensemble.

Both actors and directors find that gathering the actors together before rehearsals officially begin accelerates the bonding process. Through sometimes compromising or revealing activities such as singing, dance or dream work, trust develops more quickly between people who were very likely strangers at the outset. Directors note that entering into the rehearsal process with a group of actors who have trained together is a tremendous asset. Trust, understanding and shared experience are crucial to our quest for ensemble based theatre making, and are increasingly evident in our productions.

### **Dedicated, Intensive Training Period**

In addition to integrating training and development into the rehearsal process, the Royal Shakespeare Company's Artists' Development Programme enables us to provide dedicated training periods outside the rehearsal process.

Unique in the UK, this artistic "boot camp" is intensive and effective. A dedicated training period is costly since actors must be contracted for the extra time and world-class practitioners brought in to augment the teachings of Royal Shakespeare Company's in-house experts. Lasting for two weeks in 2004 and one week in 2005, the training period is regimented on a tight schedule. Actors are divided into groups ranging in size from four to 11 participants, depending on the topic covered. In 2005, actors' training was ongoing and was supplement with one half day per week for seven weeks, plus daily warm-ups for nine weeks.



6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

This season, this training period was offered to the Comedies Ensemble and took place at the Clapham Rehearsal Rooms in London. In addition, all members of the Gunpowder Company were eligible to participate in the ongoing training workshops as well as guest lectures, though programming constraints did not allow for a dedicated period.

For next season, a two week training period will be offered to each of two major ensembles, led by Gregory Doran and Nancy Meckler, with the middle week shared between them. The training period for Michael Boyd's ensemble, who will perform a new history cycle, is still to be finalised.

***"Be not afraid of greatness" - Twelfth Night***

### **The Artists' Development Programme in Practice**

All Royal Shakespeare Company actors regularly receive training in the core disciplines of Voice, Verse, and Movement. The rudiments of any performance, these studies are fully integrated into all RSC rehearsals and are offered to all members of the Company on an ongoing basis throughout the season.

#### **Voice and Verse**

Our actors have the opportunity and responsibility to speak the rhythm, musicality and language of the world's greatest writer. It takes considerable skill and vocal confidence to approach Shakespeare's rich imagery and to make it accessible to an audience.

The Royal Shakespeare Company boasts a Voice Department with an international reputation, and our alumni repeatedly praise the experience of working with our superb voice coaches including our Voice Director, Cicely Berry and Head of Voice, Lyn Darnley. Vocal support is provided to all Company members on a continuous basis, and is an essential part of our rehearsal and training process.

Closely linked to Voice, Verse work entails the various ways in which actors can approach texts, language, rhythm and pronunciation. Verse practitioners often use Shakespeare's sonnets to explore the ways in which actors can more deeply engage the audience by bringing meaning to a text. The constant challenge of the modern actor is to marry naturalistic, contemporary acting methods with the form and structure of heightened classical verse and prose.

Support from The Garfield Weston Foundation has enabled us to expand our Voice Department in 2005-06 by adding an Artists Development Coordinator. The addition of a full-time voice coach would enable us to create more opportunities for actors to receive more one-on-one voice and verse training and ongoing vocal support.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



Actors cherish the hours they spend in voice training with Royal Shakespeare Company Voice Director Cicely Berry (left) and Head of Voice Lyn Darnley (above, centre).

### **Movement**

Movement is an important physical skill that is a key part of an actor's emotional and intellectual expression. Like any other skill, movement must be learned and developed over time. The RSC's work in this area is innovative, pushing back the boundaries of classical movement to explore new areas of physical articulation.

In 2004-05, we introduced physical training into each day of rehearsal, ensuring that movement remains at the forefront of our actors' training. In 2005-06, we will create a Movement Department by appointing two Movement Directors who will share a full-time position, and bring with them their contrasting but complementary perspectives. These momentous appointments have been made possible in part by The Garfield Weston Foundation's investment in continuous artist development.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



Acting is a physical journey for our actors as well as an emotional one. Training in movement is essential to a polished performance.

### **Project Specific Workshops and Lectures**

The Artists' Development Programme also entails additional training tailored to suit the individual needs of each production. Responding to the specific practical or artistic needs of Directors as they plan their approach to a play, we organise additional project specific workshops designed to develop particular skills amongst the cast.

For example, Gregory Doran's *A Midsummer Night's Dream* required the Company to interact with and operate puppets. Renowned puppetry expert and Artistic Director of Little Angel Theatre Steve Tiplady led a puppetry workshop for our 2005 Comedies Company.

Interim Report to The Garfield Weston Foundation, *continued*.

Workshops in Commedia dell'Arte and Lazzi also provided crucial training to the Comedies Company, which was evident in uproarious sequences in Nancy Meckler's *The Comedy of Errors* and Dominic Cooke's *As You Like It*.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Training in music was made cost effective by taking advantage of the in-house expertise of John Woolf, Head of Music and accomplished musician and composer. The results included a highly success integration of music in several performances in the 2005 season, including Michael Boyd's *Twelfth Night*.

In Michael Boyd's *Twelfth Night*, musical training is integral to the success of the production. Pictured here: Clive Wood as Sir Toby Belch.



Photo: Ellie Kurttz

Project specific workshops to date have included Fight Training, Tai Chi, Puppetry, Commedia dell'Arte, Dance, Music, Percussion, Singing, Mask, Acrobatics and Dream Work.

Lectures in various subjects continue to be offered on a project-specific basis, but are open to all members of our acting Ensemble as part of their professional development. Insights into the socio-political contexts of the text, particularly in new writing, deepen our acting company's understanding of the story and enhance their performances.

Through the support of The Garfield Weston Foundation, we have been able to employ a range of theatre and non-theatre experts from across the UK, United States, Russia and South Africa. Among others, master orator Max Atkinson spoke to actors on the Art of Rhetoric, bereavement councillor Rose Dixon spoke about the Effects of Trauma, and Shakespearean scholars Carol Chillington Rutter and Jonathan Bate spoke about Elizabethan Attitudes to Love and Renaissance Comedy respectively.

Studies and discussions in a cross-section of subjects are vitally important to ensuring that the Royal Shakespeare Company remains outward looking. By complementing our in-house expertise with the widest possible range of practitioners in workshops and lectures throughout the rehearsal and performance process, we gain the best of both worlds.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



Providing for our actors' physical wellbeing helps meet the demands of the RSC's rigorous rehearsal and performance schedule.

### **Ongoing Physical Support**

In response to popular demand from our actors and made possible through the expansion of the Artists' Development Programme, the Royal Shakespeare Company now offers ongoing physical support to actors.

Each week, yoga classes are open to all members of the acting company to develop muscle tone, manage stress, improve posture and reduce risks of injury.

In addition, appointments are available for actors with professional practitioners of the Alexander Technique and the Feldenkrais Method to improve movement, coordination and flexibility.

Associate Director Gregory Doran has already noticed the effects on our acting company, noting that there have been fewer cases of injury for the 2005 season.

### **Understudies Take Centre Stage**

Understudies are the dedicated uncelebrated actors, often just beginning their careers, who prepare for a role alongside the leading actor so that they can step in the event that the leading actor cannot perform. Traditionally, understudy work is a hurried chore but it can also be an important development opportunity for young actors, providing valuable experience in more significant roles.



6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



Trystan Gravelle and Sally Tatum have honed their acting skills in RSC understudy roles.

Through the support of The Garfield Weston Foundation and the RSC Actors Circle, the Royal Shakespeare Company continues to charge actors with the added responsibility of learning understudy roles, a practice that is less and less common in regional theatre.

What is more, by introducing public understudy performances in 2004, a whole new dimension to understudy roles has emerged. Understudies have been given a definite public performance goal toward which they can work. Performing to full houses in Stratford this season, our understudies have taken advantage of preparing and performing lead roles that they might not otherwise have the opportunity to portray.

Trystan Gravelle was just 23 years old and a recent graduate of the Royal Academy of Dramatic Art when he was asked to join our Tragedies Company in 2004. He was offered the parts of Benvolio in *Romeo and Juliet* and Fortinbras in *Hamlet*. In addition he was understudy for the title roles of *Romeo* and *Hamlet* as well as the role of Malcolm in *Young People's Shakespeare: Macbeth*. In 2005, Trystan was invited back to the RSC to portray Lysander in *A Midsummer Night's Dream* and Jacques de Boys in *As You Like It*.

In Trystan's words:

It's a fantastic opportunity to understudy roles like *Hamlet* and *Romeo* at the RSC, not least because I'll actually get a chance to play the parts on the main stage in the understudy performances. One of the actors in the company said that usually understudying is like doing all the homework and never having it marked, but we actually get our own performance in the RST in front of an audience of almost 1,500! Also by understudying, you get to see brilliant actors at work in the rehearsal room and take tips from them, which has been really beneficial.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Sally Tatum is another understudy success story. In her debut season at the RSC in 2005, Sally played a major role in Zinnie Harris's *Solstice* at the The Other Place, and had minor roles in *Twelfth Night* and *As You Like It*. However, as understudy for Viola in *Twelfth Night*, Sally had to step in when the original actor had to withdraw from the part. Sally continues as Viola throughout the remainder of the run, and will play the part when *Twelfth Night* transfers to Newcastle and London during the winter season. In addition, she will play a leading role in *Young People's Shakespeare: The Taming of the Shrew*.

By supporting understudies, the Royal Shakespeare Company aims to build skills and confidence in young actors like Sally and Trystan. In addition to strengthening the Royal Shakespeare Company Ensemble as a whole, exceptional understudy roles help to attract the strongest newcomers to our acting company and offer development opportunities for our core actors.

***"This above all: to thine own self be true"*** - *Hamlet*

### **Actors Feedback on the Training and Development Opportunities**

Following the January 2005 two-week training period, our acting Ensemble was gathered together for a debrief meeting. The feedback was extremely positive. The younger actors benefited from the expertise of well respected colleagues. Older, more experienced actors remarked on the luxury of being able to go over ground that is normally left untouched due to lack of rehearsal time.



Younger actors find the experience of training, rehearsing and performing alongside more experienced actors enriching.

Not surprisingly, actors without formal training found the work particularly valuable. For older actors, acting is a private journey and they are not accustomed to sharing that journey with a group. Younger actors were inspired by the participation of the older peers.

This season our actors were prepared and looking forward to the training period, whereas more actors in the previous year were surprised to learn that training was an essential part of their contracts.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

After just 18 months of the Artists' Development Programme, word is spreading among the theatre community that joining the prestigious Royal Shakespeare Company means rolling up one's sleeves and working hard, both on and off the stage.

### **Comments from Artists' Development Programme Training (January 2005)**

The concentrated training period at the beginning of rehearsals provided fantastic tasters of skills and inspiration which I've really been using. The Meisner, for example, has been really influential in the work of the whole cast in [American] Pilot, and I loved the language work with Cis [Cicely Berry] and John [Barton] – would like more, more, more please.

**Tom Hodgkins** - A Midsummer Night's Dream, American Pilot, The Comedy of Errors, Eric LaRue

The work with text, with the voice department and visiting practitioners was very useful and informative in approaching Shakespeare's writings, especially for people who had never performed Shakespeare before. I was impressed by the high level of practitioners that the company brought in to talk, and to take sessions on Commedia, Lazzi, Dance etc.

**Stewart Fraser** - Twelfth Night, As You Like It, Eric LaRue

It was a great ice breaker for the company with everyone given the opportunity to shine whilst exercising the right to fail!! It was also good for instilling an element of discipline, giving everyone the clear message that the hours were going to be long, the work hard, and to a very high standard.

**Barnaby Kay** - Twelfth Night, As You Like It, Eric LaRue

Really enjoyed the variety of practitioners – good and essential work to be doing.

**Alan Morrissey** - Solstice, Twelfth Night, As You Like It

The advantages of artists' development training work are on many levels: individually one is challenged and stretched as an actor but also it engenders a terrific ensemble, collective identity. More please!

**Chris Robert** - The Comedy of Errors, Twelfth Night



6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



Paid training enables actors to take the time to develop their skills, which is all too often considered a luxury for the profession.

***“Though this be madness, yet there is method in’t” - Hamlet***

**A Day in the Life of an Royal Shakespeare Company Actor**

For our actors, being a member of the Royal Shakespeare Company’s acting Ensemble is a tremendous challenge, mentally and physically. Many actors in the acting company are in three or four different productions which can result in performing nine shows in six days every week throughout the season. On top of this, a large proportion of the company has the pressure of extensive understudying, which involves a complete extra set of rehearsals and performances.

Following is a description of a typical day in the life of one of our actors:

**Rehearsals 10.00 am to 5.00 pm**

We are in work from 10.00 am rehearsing until 5.00 pm. There will often be Wig or Boot Calls. In the lunch break you may have to dash over to the Costume Department to have your feet and head measured or hair colour matched. In addition, there are photo-calls, press interviews, education workshops and audience Q & A events. These are an important aspect of our relationship with the audience and our colleagues.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

**Vocal Warm Up 6.00 pm to 6.30 pm**

I arrive at the theatre for a 6.00 pm vocal warm up, grabbing something to eat on the go. These are group sessions involving a series of exercises that aim to free the voice, assist with diction, articulation and enhance self-awareness. The sessions connect the voice and breath and are vital whether it's an audience of 120 or 1,250 (especially if you're tired).

**Dressing, Make-up and Wig Calls 6.30 pm**

I share a dressing room so need a few minutes to set up my stuff, check my mail and so forth. It's a bit like hot-desking in an office, you need those few moments to organise yourself before you start work. I can then sit down and put my make up on. I then have my wig fitted. The timing is crucial with Backstage Calls, as it's not just me who needs make up, wigs and dressing, but the whole cast. If one of you overruns it impacts on the rest.

**The Half 6.55 pm**

It's a legal requirement for all actors performing that night to be in the building 30 minutes before curtain up during which time everyone prepares for the performances, be it vocally, psychologically or practically.

**The Performance 7.30 pm**

**Curtain Down 10.30 pm**

There may be a post-show discussion – an opportunity to review our performance – or an event where we meet with supporters and their guests. Either way it does mean we don't often finish until 11.30 pm. The workload can be extremely exhausting. And at the end of a long day there is always preparation to be done for the following day's work.

***"O, had I but followed the arts!" – Twelfth Night***

**The RSC Craft Bursary Programme**

The highly skilled artisans working in the Royal Shakespeare Company Production Departments have identified an important need for bursaries to maintain the quality of the costumes, sets and props which contribute so much to the audience experience. The workshops are home to a number of extraordinary skills that have been honed over the years. No younger generation of craftspeople were emerging to learn and take their skills forward.

With the investment of The Garfield Weston Foundation and other private donors, the RSC was able to launch a Craft Bursary Programme in 2004.

Excellent designers must have an extremely positive outlook, relish problem solving, be self-motivated, and have practical hands-on skills, and perhaps most importantly, a strong visual sense. In addition, our ideal candidates need to demonstrate the following: high standard model making and technical drawing skills, knowledge and interest in costume design and construction, basic painting skills, an active interest in the plays of Shakespeare and a passion for theatre.

Following an extensive recruitment and interview process, RSC Associate Designer Tom Piper selected two young designers to share the role of Trainee Designer under the RSC Craft Bursary Programme.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Penny Challen, aged 28, and Colin Richmond, aged 23, were contracted for ten months out of twelve to enable them to pursue freelance projects that may arise over the year. For the first half of the year, the pair was mainly based in London, working in the studios of Stephen Brimson Lewis, Es Devlin and Tom Piper. They closely followed the design and rehearsal processes for *Beauty and the Beast*, *Hecuba*, *A Midsummer Night's Dream* and *Twelfth Night*.



Colin and Penny were thrilled to see the fruits of their labour on the Royal Shakespeare Theatre stage in the 2005 season.

In the spring of 2005, Penny and Colin were based in Stratford to gain the experience among the Royal Shakespeare Company's workshops, working alongside other designers on the summer season. The aim of the bursary was to provide a real insight into the different ways that designers work with the Company and to witness how those ideas are translated into reality. Working for the RSC gives these young designers an opportunity to build up knowledge in areas that only a large, repertory Company can give.

A recent graduate of the Birmingham Institute of Arts and Design, Lauren McCarthy joined the Ladies' Costume department through the new Costume Bursary. In all, Lauren will be with us for twelve months, learning the skills of our Ladies Costume department and working on various RSC productions.

Expansion of the Craft Bursary Programme will enable the Royal Shakespeare Company to offer positions in its other highly skilled workshops, including Boots and Armoury, Dye-shop, Scenic Workshop, Props, Hire Wardrobe, Paint-shop, Wigs and Makeup, Hats and Jewellery.

**"Things won are done; joy's soul lies in the doing"** - *Troilus and Cressida*

Challenges and opportunities for the future

The Artists' Development Programme must remain flexible to adapt to the ever-evolving needs of the Royal Shakespeare Company and its artists.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Midway through The Garfield Weston Foundation's three year support of our acting Ensemble and Artists' Development Programme, we have strived to continuously improve the training and support we provide. We have also identified several areas that continue to be a challenge for us as we build our investment in the next generation of artists and craftspeople.

Head of Voice and Artist Development Lyn Darnley oversees the Artists' Development Programme. Voice training is such an integral part of artist development that Lyn's experience is essential in ensuring that the training sessions and workshops are right for the Royal Shakespeare Company and responsive to the artistic needs of our Associate Directors. In response to the increased demands on the Voice department, we will add a position to this small team in addition to appointing a Head of Movement in 2006.

### **Integrating Training and Development into Artistic Planning**

With a long history of rigid production and performance schedules, the Royal Shakespeare Company faces a challenge of integrating artist development and bursary positions into already full work schedules.

Through our experience in making the Artists' Development Programme work within the existing schedules over the past two seasons, we have now moved toward a planning process that incorporates training time into artistic planning at the outset. This safeguards dedicated training time regardless of the demands of programming.

Finding the physical space in which to hold Voice lessons, Feldenkrais sessions or even guest lectures continues to be an issue for coordinators of the Artists' Development Programme. The 2006-2007 Complete Works Festival will be a further challenge, with three running ensembles and a very ambitious production schedule. The transformation of our Stratford home, however, is scheduled to begin construction in 2007 and will address our needs for enhanced performance, rehearsal, training and meeting spaces to support our acting Ensemble and the Artists' Development Programme.

### **Widening our Reach**

For the near future, the Royal Shakespeare Company will look to ensure opportunities for development are Company wide – across the different ensembles but also within the artistic staff. To that end, classes in the Alexander technique and Feldenkrais method will be offered to a wider group, and we have already had members of the Wigs and Music Departments begin to take advantage of the appointments and classes.

Ongoing professional development is important to stimulating new ideas, refreshing approaches and responding to the ever-changing culture and times of our contemporary audience.

In order to ensure that the skills of our actors continue to grow after they leave our Ensemble, the Royal Shakespeare Company will begin to offer training and development to alumni who are not currently performing for us. Three London based workshops are planned for the coming year that will help us keep in touch with our alumni, identify actors for future casting needs, and reinforce our reputation as a training ground for actors in the theatre community.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

### **Developing the Talents of the Next Generation of Artists**

The Garfield Weston Foundation's investment in the Artists Development Programme allows us to extend our reach to the next generation of world-class actors, directors, writers and other artists by providing training opportunities to young people.

A large percentage of the young actors who perform on stage with the Royal Shakespeare Company continue in the profession, often going on to some of the UK's top drama schools. In June 2005, many of these young actors participated in a full day **Young Alumni Workshop** led by Lyn Darnley. The programme was designed to help our youngest alumni retain and develop their skills learnt whilst working with the Royal Shakespeare Company. One participant was an 18 year old actor with whom we had not any contact since he was 11. Facilitated using in-house staff and one outside director, this first workshop was at capacity with 25 participants.

Working with young actors very early in their careers helps to develop and instil classical acting skills and techniques from which they will benefit for years to come. Since casting can be a particular a challenge with child actors, strengthening ties with our youngest alumni helps us to identify young talent on an ongoing basis. Interim Report to The Garfield Weston Foundation, *continued*.

In 2005, we began a **Young Directors Programme**, working in partnership with the University of Michigan. This special internship for young directors allowed student directors Sam Blake and Stephen Sposito to work with Royal Shakespeare Company Associate Directors Gregory Doran (on *Sejanus: His Fall*) and Dominic Cooke (on *As You Like It*). By working in a theatre environment alongside established directors and creative teams, our interns develop their directing skills as well as their understanding of how a professional theatre company works. For 2006, we will add a **Young Writers Programme** to encourage and develop aspiring young playwrights.

*The internships at the RSC have literally changed the lives of those who have been awarded the opportunity. They have been empowered by all at the RSC associated with them, as to give the interns the marvellous gift – and responsibility – of being taken seriously by the best theatrical talent in the world. They have responded by growing as professionals in astonishingly complex and deep ways.*

**Professor Ralph Williams, University of Michigan**

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.



Our first ever Youth Alumni Workshop provided training to 25 children and youth in a full day programme.

**“The play’s the thing” – *Hamlet***

**Measuring the Impact of Your Investment**

The results of The Garfield Weston Foundation’s investment in the Royal Shakespeare Company’s Ensemble and Artists’ Development Programme are demonstrated on our stages.

Through our productions over the past 18 months, we have engaged in sustained theatrical enquiries that have challenged and delighted audiences. Our deeper understanding of both Shakespeare and ourselves has been made possible only by a commitment to longer rehearsal time, dedicated training and ongoing artistic development.

The vision for the Royal Shakespeare Company set out in our early days rings true for our actors and audiences in 2005, and that is very much a direct result of the vision and dedication of the Weston family.

With every sword fight, lover’s gaze and uttered word, the impact of The Garfield Weston Foundation’s transformational gift is realised.

We look forward to continuing to share the exciting ways in which the support of The Garfield Weston Foundation influences the personal, professional and artistic growth of our artists, and ultimately shapes the future of theatre in the UK and around the world.

**Critics Respond to the Royal Shakespeare Company Ensemble**

“In stark contrast to the starrier RSC shows of recent years, where the supporting cast was just that. Now they are themselves the stars, and that of course is **what the RSC was always meant to be about.**”

*Daily Express*

“The **ensemble performs** with gusto”

*Daily Telegraph*

“...Dominic Cooke now brings the comedies repertoire to completion with a genuinely lovely and captivating *As You Like It*. There’s a **real sense of a strong company** creating an imaginatively heightened and coherent world.”

*The Independent*

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

“The company acting is of the **highest standard**”

*Sunday Times*

“An utter delight: fresh, funny, and touching, with a wonderful **strong sense of ensemble**. There is a **real feeling of a company**, of irrepressible high spirits backed by dedicated artistry... The delivery of Shakespeare’s language – much of this play is in prose rather than verse – is exemplary”

*Daily Telegraph*

“It is a treat to see the RSC in such **fine condition**”

*Evening Standard*

“**Ensemble-playing** that’s blissfully endowed with **madcap energy**”

*Daily Telegraph*

“Great to find the RSC in such **strong form**”

*Daily Telegraph*

“...none of this would mean anything if it were not for the fiery dynamic of a piece **stoked by an excellent ensemble**”

*Time Out – London*

### **The Royal Shakespeare Company Ensemble**

*In the 2004 and 2005, The Garfield Weston Foundation has helped shape the careers of 138 actors in four acting Ensembles. We hope you feel tremendous pride in the remarkable scope of your support to date.*

#### **2005 Gunpowder Company**

*Sir Thomas More, A New Way to Please You, Sejanus: His Fall, Believe What You Will, Speaking Like Magpies*

BARRY AIRD

NIGEL BETTS

PETER BRAMHILL

NIGEL COOKE

EWEN CUMMINS

PETER DE JERSEY

IAN DRYSDALE

JON FOSTER

GEOFFREY

FRESHWATER

KEVIN HARVEY

JAMES HAYES

DAVID HINTON

WILLIAM HOUSTON

MICHAEL JENN

JONJO O'NEILL

KEITH OSBORN

FRED RIDGEWAY

MATT RYAN

MARK SPRINGER

BARRY STANTON

JULIAN STOLZENBERG

TIM TRELOAR

TERESA BANHAM

ISHIA BENNISON

MICHELLE BUTTERLY

MIRANDA COLCHESTER

EVELYN DUAH

VINETTE ROBINSON



6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

**2005 Comedies Company**

*A Midsummer Night's Dream, The Comedy of Errors, As You Like It, Twelfth Night*  
New Writing: *American Pilot, Solstice, Eric Larue, Breakfast with Mugabe*

JAMIE BALLARD	DIVEEN HENRY	JONATHAN NEWTH
PETER BANKOLÉ	TOM HODGKINS	CHRISTOPHER OBI
ALICE BARCLAY	FRANCES JEATER	BARRIE PALMER
LORNA BROWN	BETTRYS JONES	OSCAR PEARCE
SUZANNE BURDEN	BARNABY KAY	MILES RICHARDSON
PETER BYGOTT	SINEAD KEENAN	DAVID RINTOUL
		CHRISTOPHER
PAUL CHAHIDI	GEOFFREY LUMB	ROBERT
EKE CHUKWU	JOHN MACKAY	DAVID ROGERS
EDWARD CLAYTON	NADINE MARSHALL	BRIGGITTA ROY
CHRISTOPHER		
COLQUHOUN	FORBES MASSON	GURPREET SINGH
RICHARD CORDERY	CHRIS MCGILL	JONATHAN SLINGER
JOE DIXON	AISLÍN MCGUCKIN	MALCOLM STORRY
NOMA DUMEZWENI	NEIL MCKINVEN	SALLY TATUM
MEG FRASER	TANYA MOODIE	KEVIN TRAINOR
STEWART W. FRASER	ALAN MORRISSEY	PATRICK WALDRON
TRYSTAN GRAVELLE	CAITLIN MOTTRAM	LIA WILLIAMS
AMANDA HARRIS	JOSEPH MYDELL	CLIVE WOOD

**2004 Tragedies Company**

*Macbeth, King Lear, Romeo and Juliet, Hamlet*  
New Writing: *Pilate, Midwinter, Poor Beck, Tynan*

PAL ARON	RUTH GEMMELL	SION TUDOR OWEN
LOUISE BANGAY	TRYSTAN GRAVELLE	EMILY RAYMOND
ANITA BOOTH	SEAN HANNAWAY	CORIN REDGRAVE
SIAN BROOKE	DAVID HARGREAVES	MATTHEW RHYS
PETER BYGOTT	GREG HICKS	TOBY STEPHENS
CAOLAN BYRNE	LOUIS HILYER	SIAN THOMAS
EDWARD CLARKE	MICHAEL G JONES	JESSICA TOMCHAK
SAMUEL CLEMENS	JOHN KILLORAN	GIDEON TURNER
RICHARD CORDERY	JOHN MACKAY	JUNE WATSON
MATT CROSS	NEIL MADDEN	JACK WHITAM
IAN DRYSDALE	FORBES MASSON	CLIVE WOOD
JONATHAN FORBES	TAM MUTU	LEO WRINGER
MEG FRASER	JOHN NORMINGTON	ANATOL YUSEF



6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

**2004 Spanish Golden Age Company**  
*The Dog In the Manger, Tamar's Revenge, House of Desires,  
Pedro, The Great Pretender*

WILLIAM BUCKHURST	MELANIE MACHUGH	PETER SPROULE
JOSEPH CHANCE	JOSEPH MILLSON	JOHN STAHL
CLAIRE COX	VINTA MORGAN	SIMON TRINDER
JAMES CHALMERS	EMMA PALLANT	JOANNA VAN KAMPEN
JULIUS D'SILVA	OSCAR PEARCE	JOHN WARK
REBECCA JOHNSON	JOHN RAMM	OLIVER WILLIAMS
KATHERINE KELLY	MATT RYAN	

**Artists' Development Programme Workshop Leaders to Date:**

**Michael Ashcroft** (Practitioner) *Movement, Yoga, Acrobatics*

**John Barton** (RSC Honorary Associate Artist) *Verse*

**Cicely Berry** (RSC Honorary Associate Artist and Voice Director) *Voice and Verse*

**Rob Clare** (Director/Actor/Teacher) *Verse*

**Richard Cave** (Practitioner) *Feldenkrais Method*

**Lyn Darnley** (RSC Head of Voice) *Voice*

**Heather Habens** (Practitioner) *Dance*

**Terry King** (Fight Director) *Fight Training*

**Sue Laurie** (Practitioner) *Alexander Technique*

**Marcello Magni** (Practitioner) *Commedia dell'Arte*

**Nancy Meckler** (Co-Artistic Director, Shared Experience) *Verse*

**Mitch Mitchelson** (Practitioner) *Lazzi*

**Liz Rankin** (Practitioner) *Movement, Yoga, Acrobatics*

**Simon Slater** (Composer/Actor) *Singing*

**Janet Sonenberg** (Associate Professor, Massachusetts Institute of Technology)  
*Dream work*

**Steve Tiplady** (Artistic Director, Little Angel Theatre) *Puppetry*

**Patrick Tucker** (Director, Original Shakespeare Company) *Verse*

**Scot Williams** (Practitioner) *Meisner Acting Technique*

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

**John Wright** (Practitioner) *Mask*

**John Woolf** (RSC Head of Music) *Music*

### **Guest Lectures**

*The Art of Rhetoric*: Max Atkinson (Public Speaking Consultant).

*Ensemble and Rehearsal Process*: Lev Dodin (*Maly Drama Theatre, Moscow*).

*Politics of South Africa*: Laurie Nathan (Visiting Fellow, Crisis States Research Centre, London School of Economics). In preparation for *Breakfast with Mugabe*.

*Petrarch: Language of the Plays*: Ralph Williams (Professor, University of Michigan)

*Effects of Trauma*: Rose Dixon (National Training & Development Officer, Support after Murder and Manslaughter). In preparation for *Postcards from America*.

*Elizabethan Attitudes to Love*: Carol Chillington Rutter (Professor, University of Warwick)

*Renaissance Comedy*: Jonathan Bate (Professor, University of Warwick).

*Japanese Noh Theatre*: Lorna Marshall (Director; Creative Fellow, Loughborough University)

**“What’s Past is Prologue” - *The Tempest***

### **Renewing our Founding Principles of Ensemble, Skills Training and Development**

The Royal Shakespeare Company’s reputation as a vibrant theatre training centre stems from the generations of actors who have honed their craft on our stages. It is a tradition rooted in our dedication to the ongoing development and training of artists. Founding Royal Shakespeare Company Artistic Director Peter Hall in his 1962 Governors’ Report argued that the “*strength of a Company lies in its artistic security. Yet this can be a prison to an actor unless he is constantly liberated by training and experiment.*”

Over forty years later, this ideology is an important touchstone for Michael Boyd in recreating an artistic and organisational framework to support the very principles that has set the Royal Shakespeare Company apart. By underpinning the very core of our artistic approach, The Garfield Weston Foundation’s three year grant enables us to do what we do best: present world-class theatrical interpretations of Shakespeare in an environment that nurtures the talent of established and emerging actors, directors, writers and craftspeople.

Backed by investment from supporters like The Garfield Weston Foundation, the Royal Shakespeare Company has the scale, focus and time to achieve artistic heights like no other theatre company in the world.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Supporting all aspects of the Royal Shakespeare Company acting Ensemble, the Artists' Development Programme was formalised in 2004. In recent decades, training and development opportunities for actors existed but they were too often incidental to the theatrical process. Philanthropic investment from The Garfield Weston Foundation has enabled us to build a comprehensive programme that has begun to restore the continuous development of artists to its proper place within the Royal Shakespeare Company.

In its first official season (fiscal year 2004-05), the Artists' Development Programme incorporated training and development workshops for actors during the rehearsal period as well as a full-time bursary for a young person to work and train in the craft of costume making. This current season (2005-06), the Artists' Development Programme expanded to offer more workshops for actors and added two bursaries for full-time positions for theatre design graduates. In addition, the Artists' Development Programme provided increased support and development opportunities for understudy actors.

### **Lifelong Learning**

Ongoing professional development is essential for the success of any career, whether it be in healthcare, law, education or public service. Musicians and dancers share a tradition of daily practice, but theatre artists including actors and craftspeople often overlook the importance of continuing the training they left behind in drama school.

Indeed, we have found that particularly with classical texts, recent graduates of drama schools do not have the specific skills required to undertake the challenges of a demanding role at the Royal Shakespeare Company. Since actors are most likely to earn a living from film or television, many schools focus on developing a very different skill-set than that which is needed to meet the demands of classical theatre at a large, ensemble company. Likewise, graduates from technical training programmes in design, costume, or carpentry are in need of practical training and development upon graduation. In past decades, the repertory system provided an apprenticeship for young actors to learn these skills. Unfortunately, these repertory companies are now few and far between.

### **Investing in Actor Talent and the Creative Process**

Providing comprehensive training for our acting Ensemble has numerous benefits for our actors and the creative process as well as for our audiences. The support of The Garfield Weston Foundation enables us to include training and development in our actors' contracts, underscoring its importance and ensuring full participation.

In addition to contributing to their personal and professional growth, actors benefit from working closely with colleagues at various levels of experience. In particular, younger actors find working alongside more senior actors very important. More experienced actors are enthused by the energy and excitement of their younger colleagues. Physically, ongoing training and development helps to keep actors in top condition and reduces the risk of injury.

6. (b) Interim Report to The Garfield Weston Foundation, *continued*.

Both actors and directors find that gathering the actors together before rehearsals officially begin accelerates the bonding process. Through sometimes compromising or revealing activities such as singing, dance or dream work, trust develops more quickly between people who were very likely strangers at the outset. Directors note that entering into the rehearsal process with a group of actors who have trained together is a tremendous asset. Trust, understanding and shared experience are crucial to our quest for ensemble based theatre making, and are increasingly evident in our productions.

**Dedicated, Intensive Training Period**

In addition to integrating training and development into the rehearsal process, the Royal Shakespeare Company's Artists' Development Programme enables us to provide dedicated training periods outside the rehearsal process.

Unique in the UK, this artistic "boot camp" is intensive and effective. A dedicated training period is costly since actors must be contracted for the extra time and world-class practitioners brought in to augment the teachings of Royal Shakespeare Company's in-house experts. Lasting for two weeks in 2004 and one week in 2005, the training period is regimented on a tight schedule. Actors are divided into groups ranging in size from four to 11 participants, depending on the topic covered. In 2005, actors' training was ongoing and was supplemented with one half day per week for seven weeks, plus daily warm-ups for nine weeks.

This season, this training period was offered to the Comedies Ensemble and took place at the Clapham Rehearsal Rooms in London. In addition, all members of the Gunpowder Company were eligible to participate in the ongoing training workshops as well as guest lectures, though programming constraints did not allow for a dedicated period.

For next season, a two week training period will be offered to each of two major ensembles, led by Gregory Doran and Nancy Meckler, with the middle week shared between them. The training period for Michael Boyd's ensemble, who will perform a new history cycle, is still to be finalised.

## 6. (c) Apprentices, Trainees and Placements

### **The Prince of Wales meets Royal Shakespeare Company's apprentices, trainees and aspiring arts journalists - 24 November 2009**

HRH The Prince of Wales today met four new apprentices who have joined the Royal Shakespeare Company (RSC) in Stratford-upon-Avon, as part of the RSC Craft Apprenticeship Scheme. The apprentices are working in the Company's theatre crafts workshops where the sets and props for its plays are made.

Chris Simmonds, aged 18 and from Lower Quinton, has joined the Property Workshop where props are made; Paul Riddle, aged 28 and from Birmingham has joined the Scenic Art Department as a paintshop apprenticeship; and Will Fagan and Sam Reynolds, both aged 19 and from Leamington Spa, are working in the Scenic Workshop, where the sets are made.

Chris, Paul, Will and Sam began their full time three year apprenticeships in September 2009. They are learning on the job, and mentors within their departments are providing support and guidance throughout the programme. They will also attend external training courses, with Chris, Will and Sam already spending one day a week at Warwickshire College.

The Prince also met trainee theatre designers, Jean Chan and Katie Lias; former apprentice and now assistant scenic artist, Stephanie Kinsella; Stage Management placement Danyal Shafiq, currently working on the company's forthcoming Christmas Show, The Arabian Nights; the current placement in lighting, Ellen Frost; Li Wing-Hong and Emilyne Mondo who are on a bursary scheme with the voice department; and Charlotte Hughes D'Aeth who is on a placement as a voice coach.

In 2006, the RSC pioneered an Arts Journalist Bursary Scheme, in which fledgling and aspiring arts journalists are offered unique career development in their chosen field. They are given access to productions and practitioners with a view to placing features in areas not always reached by the RSC, especially in the minority and youth media. The ongoing scheme has worked with over 20 journalists from around the UK. They are offered an invaluable opportunity to be paired with a mentor (who have included arts editors and journalists from The Evening Standard, The Birmingham Post, The Daily Telegraph and The Observer) to help hone their skills and advise on developing their careers.

The Arts Journalist bursary alumni are Karla Williams, Uchenna Izundu, Fiona Handscomb, Mariam Manneh, Amardeep Sohi and Jackie Cobham.

More information about the RSC's Think Theatre campaign which aims to encourage anyone and everyone to consider theatre as a career path on <http://www.rsc.org.uk/downloads/thinktheatre/index.html>

Further press information from: Nada Zakula at the RSC on 01789 412622 or [nada.zakula@rsc.org.uk](mailto:nada.zakula@rsc.org.uk)

## 6. (d) Arts Journalist Bursary<sup>69</sup>

### **Karla Williams (Arts Journalist Bursary)**

Karla is freelance journalist specialising in Theatre and Film. She has interviewed a whole host of famous names including multiple award winning actor Nonso Anozie, City of God director Fernando Miralles, Olivier nominated playwright Tarell Alvin McCraney's, X Factor winner Alexandra Burke and most recently current pop sensation JLS. She has also covered a number of events including the London Film Festival, countless Film Press Conferences, the Screen Nation Awards and the Laurence Olivier Awards. She currently has her own weekly DVD review slot during the Gordon and Nadine show on Colourful Radio and was selected for the year long Royal Shakespeare Company's Journalist Bursary Programme in 2008.

I joined the Royal Shakespeare Company Bursary Scheme with optimistic expectation and it has indeed turned out to be one of the most worthwhile and enjoyable experiences in my career as a journalist. •

### **Uchenna Izundu (Arts Journalist Bursary)**

Uchenna Izundu is an energy journalist who did the bursary scheme in 2006/07. She was interested in the arts having performed with the National Youth Theatre as a teenager, assisted with directing productions, and being involved in the launching of the National Theatre's Playmates scheme, which aimed to attract young and diverse audiences to see its shows.

Uchenna's work on the RSC's Complete Works Festival was published in Pride magazine, The Voice, New Nation, Aspire magazine; Trumpet newspaper, the artvibes website, and [www.blink.org.uk](http://www.blink.org.uk). The scheme enabled her to develop a mentor in Dominic Cavendish, the arts critic at The Daily Telegraph and do interviews for [www.theatrevoice.com](http://www.theatrevoice.com).

For the past two years, Uchenna has organised an information afternoon in partnership with the RSC press office to find the new intake of aspiring journalists that are eager to develop their skills, enjoy great performances, acquire new contacts, and bring diverse audiences to the RSC.

### **Fiona Handscomb (Former Arts Journalist Bursary, now the RSC's full-time Digital Media Producer)**

Birmingham-based Fiona Handscomb took part in the RSC's Arts Journalist Bursary Scheme at the RSC during the Complete Works season (2006-2007). She was already writing freelance for the Birmingham Post (arts reviews & features) and Channel 4's 4Talent site and TEN4 magazine that focussed on creative industries. Fiona started working part time in Communications for Audiences Central (the audience development agency for arts and culture in the West Midlands) whilst continuing to write freelance. There, she became interested in social media, digital engagement for arts & culture organisations and their audiences and all things to do with digital media and communication.

"I saw the job of Assistant Digital Media Producer advertised at the RSC and it seemed right up my street!"

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<sup>69</sup> RSC Press Release, RSC web page, 'The Prince of Wales meets Royal Shakespeare Company's apprentices, trainees and aspiring arts journalists', 24 November, 2009.

[www.rsc.org.uk/press/420.aspx&usg=\\_\\_0KxR3sO2wT8WEyRGhA47GDFjNIg=&h=55&w=55&sz=5&hl=en&start=9&um=1&itbs=1&tbnid=bt9VfuhLwvQQHM:&tbnh=55&tbnw=55&prev=/images%3Fq%3DRSC%2Brussian%2Bseasonellie%2Bkurtz%26hl%3Den%26rlz%3DIWIRNWE\\_en%26um%3DI](http://www.rsc.org.uk/press/420.aspx&usg=__0KxR3sO2wT8WEyRGhA47GDFjNIg=&h=55&w=55&sz=5&hl=en&start=9&um=1&itbs=1&tbnid=bt9VfuhLwvQQHM:&tbnh=55&tbnw=55&prev=/images%3Fq%3DRSC%2Brussian%2Bseasonellie%2Bkurtz%26hl%3Den%26rlz%3DIWIRNWE_en%26um%3DI) (visited 12 December 2009). It is no longer available but information about the bursary can be accessed on: <http://www.rsc.org.uk/about-us/work/bursary.aspx>

6. (d) Arts Journalist Bursary, *continued*.

**Mariam Manneh (Arts Journalist Bursary)**

Mariam is a journalist with eight years of experience in the field. In 1999 she graduated from the University of Bradford with an Honours Degree in French and Spanish for interpreting and translation. She then embarked on a year of working in the media industry including Ear Drum voice over agency, the Big Issue and Hayters the sports newswire who write stories for Reuters in order to decide whether journalism was her passion. After concluding it certainly was, she enrolled on the Postgraduate Diploma course in Journalism at the London College of Printing - now University of the Arts - which focused on print, broadcast and online media. After finishing the course in June 2001 Mariam embarked on a print tabloid traineeship at the Manchester Evening News newspaper and her career progressed from there.

Subsequently Mariam has worked as a broadcast journalist, a regional and local news reporter, a financial journalist, and in the last five years as an online web journalist. Currently she works full time for the government agency "the Improvement and Development Agency whose remit is to help local authorities build capacity. Mariam is a writer and a web manager there for the healthy Communities Team and writes on health-related themes from obesity, to the effect of housing and the natural environment on health.

When Mariam was selected to write from September 2008 to September 2009 for the Royal Shakespeare Company it was a veritable dream come true. She enjoys her day job, nevertheless arts and culture is her passion. She had admired the work of the Royal Shakespeare Company for many years.

Firstly Mariam was paired with a mentor from The Stage newspaper "Alistair Smith - who provided some helpful tips on how a review piece should be written and how to effectively interview actors from the RSC. However, the emphasis of the Bursary Scheme was very much focused on being proactive and setting up interviews with actors through the RSC's press officers and travelling to Stratford-upon-Avon as much as possible, especially on press night to see the live performances, do the reviews and maybe even meet the actors at the stage door.

For Mariam there was no one particular highlight of the scheme "everything learned was valuable and often of great entertainment value and fun. The RSC Open Day gave Mariam the opportunity to go to different talks and find out how the company works holistically. Meeting people from props and costumes, through to make up and stage construction was very engrossing.

In terms of the productions Mariam saw The Tempest and Julia Caesar were amazing to look at and excellently acted. The inventiveness and modern feel of Don John was also fantastic. In Taming of the Shrew the anti-feminism, vitriol and yet comedy of the performance was both memorable and powerful.

Mariam hopes to keep reviewing RSC plays even now the Bursary has come to an end. Personally she will continue to review plays for newspapers and websites on a freelance basis. She would recommend the Bursary to anyone wanting to move into the arts writing arena and would affirm overall it has been a tremendous life changing experience for the better.

6. (d) Arts Journalist Bursary, *continued*.

**Amardeep Sohi (Arts Journalist Bursary)**

Amardeep participated in the RSC Arts Journalist Bursary Scheme for the 2008/2009 period. She came to the scheme from a background in children's publishing and was looking to make the leap into arts journalism. The scheme provided the perfect bridge as she was given access to productions, actors, directors and journalists which at this stage of her career would not have otherwise been possible. She found the experience incredibly rewarding as it confirmed her passion and commitment to a career within the field. Since completing the scheme, she has been allocated her own page on an online magazine which is dedicated to theatre features and criticism. The scheme gave her the confidence and knowledge to pursue a career in arts journalism and she has high hopes for the future.

**Jackie Cobham (Arts Journalist Bursary)**

As an established Arts Practitioner, Playwright, Arts Editor and Tutor, the chance to work with the Royal Shakespeare Company was an opportunity she could not miss. Jackie said: "What attracted me to the RSC Arts Bursary Scheme was the fact that it inspired, nurtured and actively developed my skills as a BME Arts Journalist through exclusive access to everyone connected to the company. From actors, designers, through to directors and backstage crew.

With an extensive theatre background working with my own theatre company and teaching playwriting in Oslo, Norway, the scheme renewed my love of Shakespeare and as Arts Editor for Precious Magazine I was able to promote the RSC and its work to my readers to great success.

But what I will not forget is the time I spent with my mentors Dominic Cavendish and Sarah Crompton at the Daily Telegraph. They were wonderfully supportive, allowing my theatre reviews to be published in the paper. Along with working with the company, Philippa Harland and her team, those were the major highlights of being on the RSC Arts Journalist Scheme."



6. (d) Arts Journalist Bursary, *continued*.

RSC brochure advertising the RSC Arts Journalist Bursary Scheme (side1)

**WE ARE LOOKING FOR PARTICIPANTS FOR THE FIFTH YEAR OF OUR RSC ARTS JOURNALIST BURSARY SCHEME**

**RSC**  
ROYAL SHAKESPEARE COMPANY

**WANT TO KNOW MORE?**  
If you:

- Are an arts journalist just starting out who has connections with youth, local, and minority ethnic media – be it print, broadcast or online.
- Can commit to a year of unique access to RSC productions and theatre practitioners with a view to publishing two pieces about them per quarter.
- Have what it takes to persuade areas of the media to run stories about the RSC's work when they never have before.
- Would like to have one to one access to a senior arts journalist from a leading media publication who would mentor you throughout the scheme.

**Come along to find out more from previous participants on the scheme, and two leading arts journalists who will give tips on how to succeed in the twenty first century's media jungle...**

**RSC ARTS JOURNALIST BURSARY SCHEME EVENT**

**Saturday 19 June 2010**  
**2.00pm – 4.30pm**

RSC Offices  
3 Chapel Lane  
Stratford-upon-Avon  
Warwickshire CV37 6BB

Refreshments provided  
Registration fee is £5.00 (deadline for registration is 17 June)  
Contact Uchenna Izundu on 07734 986359  
or email [mediachisolutions@googlemail.com](mailto:mediachisolutions@googlemail.com)  
Or you can apply in writing – for an application form, go to [www.rsc.org.uk](http://www.rsc.org.uk) (Deadline for written applications is 2 July 2010)

Romeo and Juliet by Ellie Kurtz

6. (d) Arts Journalist Bursary, *continued.*

RSC brochure advertising the RSC Arts Journalist Bursary Scheme (side 2)

2010 is the 5th year of our Arts Journalist Bursary Scheme where we look for committed and aspiring arts journalists to regularly cover our productions and events over the next year (from August 2010 to August 2011). We are interested in hearing from journalists who have connections with youth, local, and minority ethnic media – be it print, broadcast or online. And we will provide bursaries to cover expenses to help you see our work in Stratford-upon-Avon and London.

**WHAT'S IN IT FOR YOU?**

A great opportunity to interview leading directors, actors and other theatre practitioners at the RSC; to see our plays and develop an informal mentoring relationship with an arts journalist or critic at a leading publication who will help you to hone your skills and advise on career opportunities.

Our previous graduates have had arts features published in the Daily Telegraph and Time Out, as well as being given regular arts spots on leading online media, including Precious online and Afridziak.

**RSC ACTING ENSEMBLE 2009-2011**

'One of the biggest benefits of the scheme is that everyone is given a mentor. I was extremely fortunate to have Nigel Wrench, a presenter for Radio Four, who I would meet once a month; we would discuss recent shows, critique my reviews and he would offer me career advice. Under Nigel's direction I have become a more assertive, focused and dynamic writer. I would strongly recommend the scheme to anyone who has considered becoming a theatre critic or arts journalist.'

KOHINOOR SAHOTA  
RSC BURSARY JOURNALIST 2009-2010

'I was delighted to be invited to be an RSC mentor and then surprised at just how stimulating I found the experience to be. My meetings with Kohinoor Sahota gave me a new perspective on my own work. Her enthusiasm, ideas and particularly her self-starting multi-platform approach point the way to the future of culture journalism.'

NIGEL WRENCH  
CULTURE REPORTER PM RADIO 4

The scheme has been fantastic, not only in terms of the access that has been provided to RSC directors, cast and production staff but also with the pairing up of a professional arts journalist to act as mentor. The RSC's drive to get young people and audiences from a diverse background not only interested, but involved in theatre, is leading the way in the industry and the scheme is a perfect example of this. It is a valuable stepping stone for helping shape arts critics of the future.

SARDEYA SHAMSUDDIN  
RSC BURSARY JOURNALIST 2009-2010

'The RSC Bursary for journalists was a great opportunity to be able to work with the next generation of talent and be able to guide and advise them. More than that, the mentoring process also allows mentors to reflect on their own experience and learning.'

HARDEEP SINGH KOHLI  
WRITER AND BROADCASTER

Charmesh Patel (Mentor) by Hugo Steinhilber





## 6. (e) Apprenticeship, Bursary and Placement Photographs

Further information on projects to further the skills of theatre artists and technicians. 2004-2010. See also 'The RSC Craft Bursary Programme' in the Report for Weston Foundation, p. 169.



(Left to right) Wing-Hong who was on an RSC bursary to train as a Voice Coach at Birmingham School of Acting (2009/10), Emilyne Mondo whose verse project is supported by the Artist Development Department; and Charlotte Hughes D'Aeth who was on a Professional Development Voice Placement, met Prince Charles.



Will Fagan and Sam Reynolds, both aged 19, apprentices in the Scenic Workshop.



Paul Riddle, aged 28 joined the Scenic Art Department as a Paint shop apprentice.



Chris Simmonds, aged 18, Property Workshop apprentice.

## 6. (e.i) Work Placement Summary 2010<sup>70</sup>



### RSC Work Placement Summary

Ref. No.	Placement Title	Available Dates	Length of Placement	Closing date for applications	Location
WP00	Casting	November 2010	2 weeks	Application information to follow	Stratford-upon-Avon
WP05	Education	7 June – 9 July 2010	4 weeks	29 April 2010	Stratford-upon-Avon
WP13	Paint Shop	2010 placement Information to follow	1 to 6 weeks	-	Stratford Workshops
WP11	Property Workshops	2010 placement Information to follow	1 to 6 weeks	-	Stratford Workshops
WP26	Running Wardrobe	8 – 12 March 6 – 10 April 7 – 11 June 2010	1 week	1 week before your requested week	Stratford-upon-Avon
WP18	Sound	May, June and July 2010	1 to 3 months	Placement for Summer 2010 now closed	Stratford-upon-Avon
WP17	Stage and Props	May – September 2010	1 to 12 weeks	4 May 2010	Stratford-upon-Avon
WP25	Stage Management	2010 placement Information to follow	1 to 3 months	-	London and Stratford-upon-Avon
WP01	Wigs and Make-up	2010 placement Information to follow	1 week	-	Stratford-upon-Avon

Patron Her Majesty The Queen President His Royal Highness The Prince of Wales Deputy President Sir Geoffrey Cass  
 Chairman of the Board Sir Christopher Bland Deputy Chairman Lady Sainsbury of Turville Artistic Director Michael Boyd Executive Director Vikki Heywood

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<sup>70</sup> Information on Placements provided by the Human Resources Department, September, 2010.

**6. (f) Where actors trained: *The Comedies Ensemble (2005)*<sup>71</sup>**

Bristol Old Vic	3
Central School	3
RADA	5
Rose Bruford College	3
LAMDA	2
Drama Centre	1
Welsh College	1
RSAMD	2
NIDA (Australia)	1
Stage School	1
University	7 (3 of these undertook post graduate training at a drama school)
Untrained	3

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<sup>71</sup> Notes made by Lyn Darnley.

## 6. (g) 2005 *Comedy Ensemble Productions*

Photographs by Ellie Kurttz unless otherwise credited.



Amanda Harris (Celia) and Lia Williams (Rosalind) in Dominic Cooke's *As You Like it*.



Forbes Masson and Barnaby Kay as Feste and Orlando in Michael Boyd's *Twelfth Night*.



Joe Dixon and Amanda Harris in Gregory Doran's *A Midsummer Night's Dream*.



Comedies Ensemble in Nancy Meklar's *The Comedy of Errors*.

## 2005 *New Work*



Joseph Mydell as Mugabe in *Breakfast with Mugabe* by Fraser Grace.



David Rogers in *American Pilot* by David Grieg.



Frances Jeater and Alan Morrissey in *Solstice* by Zinnie Harris, Photograph by Kevin Low.

6. (h) 2005 Winter Season, Stratford Optional Training<sup>72</sup>

**Great Expectations and Canterbury Tales**  
**Classes and Workshops for the Stratford Winter Season**  
 The following schedule of optional works was given to actors.

DATE	TIME	PLACE	ACTIVITY
9 December weekly to 3 February	1.00 - 2.00	Ashcroft	Clare Teasdale Pilates class GE/CT Companies (Open to all staff)
21 December	10.00 - 12.30 1.30 - 4.00	Ashcroft Ashcroft	John Barton Verse Workshop Great Expectations (Voluntary sign up) (2 session am & pm)
4 <sup>th</sup> - 14 <sup>th</sup> January	ONGOING	Various	Cicely Berry Young Directors Workshop (Voluntary sign up)
6 <sup>th</sup> January	11.00 - 5.00	Voice Room Union Club	Sue Laurie Alexander Session (Voluntary sign up)
20 <sup>th</sup> January	11.00 - 5.00	Voice Room Union Club	Richard Cave Feldenkrais Session (Voluntary sign up)
27 <sup>th</sup> January	2.30 - 5.00	Dress Circle Bar	Lorna Marshall Physical workshop A Japanese Approach (Voluntary sign up) GE/CT Companies
1 <sup>st</sup> February	11.00 - 5.00	Voice Room Union Club	Sue Laurie Alexander Session (Voluntary sign up)
3 <sup>rd</sup> February	2.30 - 5.00	Ashcroft	Sarah Cletheroe Singing Workshop (Voluntary sign up) GE/CT Companies

<sup>72</sup> The productions did not have any initial training other than Voice, Text, Dialect and Movement rehearsal related support.

## Appendix Chapter 7

### 7. (1) Complete Works Festival Details from RSC website.<sup>73</sup>

The Royal Shakespeare Company has announced the full programme for its year-long Complete Works Festival in Stratford-upon-Avon. The festival is the first time that all of Shakespeare's plays and poems have been staged at the same event. With 23 RSC shows, 17 international productions and 14 by UK-based visiting companies, the RSC is gearing up to host what will be one of the major international cultural events of 2006.

A complete at a glance schedule of the Complete Works Festival, from April 2006 - April 2007 is available to download, along with an A to Z of the Complete Works Festival.



#### **RSC productions**

Onstage the festival opens in the Royal Shakespeare Theatre with Nancy Meckler's production of *Romeo and Juliet*. Rupert Evans and Morven Christie make their RSC debuts as the star-crossed lovers and Sorcha Cusack returns to the RSC as Juliet's nurse. In the Swan Theatre, Patrick Stewart and Harriet Walter take on the title roles in Gregory Doran's *Antony and Cleopatra*.

As well as the productions already announced, the RSC has confirmed that it will also be staging the following productions: *Coriolanus* directed by Gregory Doran; *Julius Caesar* directed by Sean Holmes; *King John* directed by Josie Rourke; *Much Ado About Nothing* directed by Marianne Elliott; *Richard III* directed by Michael Boyd; *Pericles and The Winter's Tale* directed by Dominic Cooke.

The final production as part of the Complete Works Festival will be *King Lear*, directed by Trevor Nunn and with Sir Ian McKellen in the title role. *King Lear* will run in repertoire in The Courtyard Theatre from March 2007.

<sup>73</sup> RSC web page, 'Complete Works Festival', <http://www.rsc.org.uk/home/3599.aspx>, (visited 1 September, 2010.)



7. (1) Complete Works Festival Details from RSC website, *continued*.

**Shakespeare from around the world**

Highlights among the visiting companies included:

- New York-based theatre company, Tiny Ninja Theater, performs Hamlet for the first time in the UK using an inch-high cast of small, plastic ninja figurines
- The award-winning Compagnia Pippo Delbono from Italy performs the UK premiere of Enrico V, inspired by Henry V. Involving cabaret, comedy, music and dance, the cast will include a chorus of non-professional actors
- Multi award-winning Teatr Piesn Kozla (Song of the Goat Theatre) from Poland, presents its current work in progress, based on Macbeth
- The legendary Berliner Ensemble – which inspired the creation of the modern RSC - presents its production (first staged in 2000) of Richard II directed by the company's artistic director, Claus Peymann
- Cardboard Citizens applies its unique brand of theatre to Shakespeare's supposedly unfinished text Timon of Athens
- RSC founder, Sir Peter Hall, makes a welcome return to Stratford after an absence of nearly 11 years, with his first UK production of Measure for Measure staged by his own company
- Sir Peter's son, director Edward Hall, also returns to Stratford with his all-male company, Propeller, presenting The Taming of the Shrew
- Samuel West, the newly appointed artistic director at Sheffield Theatres, brings his new company to Stratford for the first time with As You Like It
- Yellow Earth in association with Shanghai Dramatic Arts Centre gives King Lear a modern spin in its bilingual (English and Mandarin) production
- Chekhov International Theatre Festival in association with Cheek by Jowl performs its all-male Russian version of Twelfth Night
- Theatre for a New Audience (TFANA) continue their relationship with the RSC and present their UK premiere of The Merchant of Venice with Academy Award-winner F. Murray Abraham as Shylock.



**Events programme**

A full programme of other events including: talks and demonstrations with actors, directors and RSC practitioners; debates; live music; backstage tours; workshops and family and schools events will be available from <http://www.rsc.completeworks.co.uk/> or from the RSC Ticket Hotline on 0870 609 1110.

## 7. (2) Complete Works Festival Training Schedules

### 7. (2.i) CWF Green Company 2006 Week 1

Monday 16 January 2006	Tuesday 17 January 2006	Wednesday 18 January 2006	Thursday 19 January 2006	Friday 20 January 2006
<p>10.00 - 10.45 Meet and Greet</p> <p>10.45 - 1.00 Nancy &amp; Marianne Ensemble work</p>	<p>10.00 – 11.30 Liz Ranken Answering and Rhythms</p>	<p>10.00 – 11.30 Group A (1) John Barton</p> <p>Group A (2) Singing</p> <p>Group B Liz &amp; Lyn Physical/voice</p>	<p>10.00 - 11.30 Benett Brandreth Rhetoric</p>	<p>10.00 - 10.30 Nancy &amp; Marian Ensemble work</p> <p>10.30 - 11.45 Group A (2) (non dancers) John Barton</p> <p>Group A (1) Singing</p> <p>Group B Group B (dancers) Liz Ranken</p>
	11.30 - 11.45 TEA BREAK	11.30 - 11.45 TEA BREAK	11.30 - 11.45 TEA BREAK	11.45 - 12.00 TEA BREAK
As above	<p>11.45 - 1.15 Cicely Berry Verse</p>	<p>11.45 - 1.15 Group B (3) John Barton</p> <p>Group B (4) Singing</p> <p>Group A Liz &amp; Lyn Physical/voice</p>	<p>- 1.15 Benett Brandreth Rhetoric</p>	<p>12.00 - 1.30 Alison Shell Lecture on Catholicism</p>
1.00 - 2.00 LUNCH	1.15 - 2.15 LUNCH	1.15 - 2.15 LUNCH	1.15 - 2.15 LUNCH	1.30 – 2.30 LUNCH
<p>2.00 - 5.30 REHEARSAL R&amp;J READ THRU MARIANNE WORKS WITH PRINCIPALS</p>	<p>2.15 - 5.30 REHEARSAL MUCH ADO READ THRU NANCY WORKS WITH PRINCIPALS</p>	<p>2.15 - 3.00 Ensemble work Nancy &amp; Marian 3.00 - 3.15 Tea Break 3.15 - 5.30 REHEARSAL</p>	<p>2.15 - 5.30 REHEARSAL MUCH ADO PRIORITY NANCY REHEARSE PRINCIPALS</p>	<p>2.30 - 5.30 REHEARSAL ROMEO PRIORITY MARIANNE REHEARSE PRINCIPALS</p>

7. (2.) Training Schedules, *continued*.

**7. (2.i) Green Company Week 2**

Monday 23 January 2006	Tuesday 24 January 2006	Wednesday 25 January 2006	Thursday 26 January 2006	Friday 27 January 2006
10.00 - 11.30 Nancy & Marian Ensemble work  Group B (4) John Barton	10.00 - 11.30 Nancy & Marian Ensemble work	10.00 - 11.30 Group A Greg Doran (Shared with Orange)  Group B Cicely Berry Verse	10.00 - 11.30 Group A Chris Johnston Improvisation  Group B (1) Voice  Group B (2) Liz Ranken Dance	10.00 - 11.30 Group B Chris Johnston Improvisation  Group A (1) Voice  Group A (2) Liz Ranken Dance
11.30 - 11.45 TEA	11.30 - 11.45 TEA	11.30 - 11.45 TEA	11.30 - 11.45 TEA	11.30 - 11.45 TEA
11.45 - 1.15 Group A Chris Johnston Improvisation  Group B Trestle Workshops Mask	11.45 - 1.15 Group B Chris Johnston Improvisation  Group A Trestle Workshops Mask	11.45 - 1.15 Group B Greg Doran (Shared with Orange)  Group A Cicely Berry Verse	11.45 - 1.15 Carol Rutter Lecture on Women	11.45 - 1.15 Bernard Capp Lecture on Socio-Political
1.15 - 2.15 LUNCH	1.15 - 2.15 LUNCH	1.15 - 2.15 LUNCH	1.15 - 2.15 LUNCH	1.15 - 2.15 LUNCH
2.15 - 5.30 REHEARSAL	2.15 - 5.30 REHEARSAL	2.15 - 5.30 REHEARSAL	2.15 - 5.30 REHEARSAL	2.15 - 5.30 REHEARSAL

7. (2.) Training Schedules, *continued*.

**7. (2.i) Green Company Week 3**

MONDAY 30 JANUARY	TUESDAY 31 JANUARY	WEDNESDAY 1 FEBRUARY	THURSDAY 2 FEBRUARY	FRIDAY 3 FEBRUARY
10.00 - 10.45 Movement Fiona Creese Group A  Voice Alison Bomber Group B  Only actors called for morning session	10.00 – 10.45 Voice Lyn Darnley Group A  Movement Suzanne Broughton Group B	10.00 - 11.30 Helen Chadwick Singing (with Orange company)	10.00 - 10.45 Movement Suzanne Broughton Group A  Voice Lyn Darnley Group B	10.00 - 10.45 Voice Alison Bomber Group A  Movement Fiona Creese Group B
11.00 - 1.30 REHEARSAL	11.00 - 1.30 REHEARSAL/ FREE SESSION	11.45 - 12.30 TBC	11.00 - 1.30 REHEARSAL	11.00 - 1.30 REHEARSAL
1.30 - 2.30 LUNCH	1.30– 2.30 LUNCH	12.30 - 1.30 LUNCH	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH
2.30 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL	1.30 - 4.00 John Barton Group A  Group B TBC	2.30 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL

Green week 3 coincided with Orange week 2. Opportunities for both the Orange and Green Companies to work together were identified and proved popular.

7. (2.) Training Schedules, *continued*.

**7.(2.ii) Orange Company Week 1**

Monday 23 January 2006	Tuesday 24 January 2006	Wednesday 25 January 2006	Thursday 26 January 2006	Friday 27 January 2006
10.00 - 10.45 Meet and Greet	10.00 – 10.45 Lyn Darnley Voice	10.00 – 11.30 Group A Greg Doran (Shared with Green)  Group B Cicely Berry Verse	10.00 - 10.45 Fiona Creese Movement	10.00 - 10.45 Lyn Darnley Voice
10.45 - 12.00 John Woolf Singing	10.45 - 11.00 TEA	11.30 - 11.45 TEA	10.45 - 11.00 TEA	10.45 - 11.00 TEA
12.15 - 1.30  Max Atkinson Rhetoric  (video & tv required)	12.15 - 1.30 Jackie Wilford Flamenco	11.45 - 1.15 Group B Greg Doran (Shared with Green)  Group A Cicely Berry Verse	11.00 - 1.30  Group A John Barton Verse  Group B Lorna Marshall Physical	11.00 - 1.30  Group B John Barton Verse  Group A Lorna Marshall Physical
1.30 - 2.30 LUNCH	1.30– 2.30 LUNCH	1.15 - 2.15 LUNCH	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH
2.30 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL	2.15 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL

7. (2.) Training Schedules, *continued*.

**7.(2.ii) Orange Company Week 2**

Monday 30 January 2006	Tuesday 31 January 2006	Wednesday 1 February 2006	Thursday 2 February 2006	Friday 3 February 2006
10.00 - 12.00 Alex Oma Pius African Dance	10.00 - 10.45 Fiona Creese Movement	10.00 - 11.30 Helen Chadwick Singing (Shared with Green)	10.00 - 10.45 John Woolf Singing	10.00 - 10.45 Fiona Creese Movement
12.00 - 12.15 TEA  12.15 - 1.30 Tom Holland Lecture on Rome	10.45 - 11.00 TEA  11.00 - 1.00 Joji Hirota Drumming workshop	11.30 - 11.45 TEA  11.45 - 1.15  Janet Suzman Verse workshop	10.45 - 12.00 Group A Toby Sedgewick Lazzi  Group B Cicely Berry Verse  12.00 - 12.15 TEA  12.15 - 1.30 Group B Toby Sedgewick Lazzi  Group A Cicely Berry Verse	10.45 - 12.00 Lyn Darnley Voice  12.00 - 12.15 TEA  12.15 - 1.30 Robert Douglas Fairhurst Lecture
1.30 - 2.30 LUNCH	1.00 - 2.00 LUNCH	1.00 - 2.00 LUNCH	1.30 - 2.30 LUNCH	1.30 - 2.30 LUNCH
2.30 - 5.30 REHEARSAL	2.00 - 5.30 REHEARSAL	2.00 - 5.30 REHEARSAL	2.00 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL

7. (2.) Training Schedules, *continued*.

**7. (2.iii) Orange Company week 3, 4, 5 & 6**

**Green Company week 4, 5 and 6**

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10.00 - 10.30 Movement Fiona Creese  Only actors called for morning session	10.00 – 10.30 Voice	10.00 – 11.30 John Barton Group A (7 actors)  Cicely Berry Group B  Jacquie Crago Rest of Group A	10.00 - 10.30 Movement Fiona Creese	10.00 - 10.30 Singing John Woolf
10.45 - 1.30 REHEARSAL	10.45 - 1.30 REHEARSAL	11.45 - 1.15 John Barton (7 actors not called)  Rest REHEARSAL	10.45 - 1.30 REHEARSAL	10.45 - 1.30 REHEARSAL
1.30 - 2.30 LUNCH	1.30– 2.30 LUNCH	1.15 - 2.15	1.30 – 2.30 LUNCH	1.30 – 2.30 LUNCH
2.30 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL	2.15 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL	2.30 - 5.30 REHEARSAL

The Green Company chose to continue early morning warm ups until week 9.

## 7. (2.iv) Summary of 2006 Training Programmes

### SUMMARY OF GREEN COMPANY ARTIST DEVELOPMENT TRAINING

<b>Practitioner</b>	<b>Subject</b>
Benet Brandreth Alison Shell	Rhetoric Lecture on Catholicism in relation to <i>Much Ado</i> and <i>Romeo &amp; Juliet</i>
Chris Johnston Audrie Whitehouse Carol Rutt Bernard Capp Helen Chadwick	Improvisation Mask Lecture on Women in the Elizabethan period Lecture on Social Political Background to <i>R&amp;J</i> Singing - with the whole ensemble - Green and Orange groups
Antony Kapcia <i>Ado</i> Mitch Mitchelson Jacquie Wilford	Lecture on Cuban History and Politics ( <i>Much</i> <i>Ado</i> ) Improvisation & Lazzi Flamenco - traditional dance form of Cuba ( <i>Much Ado</i> )
Burn Gorman Spanish tutor Nancy Meckler Marianne Elliot Gregory Doran	Percussion Spanish lessons for actor in <i>Much Ado</i> Ensemble exercise Ensemble excercise Iambic pentameter and role of rhythm and meter in verse speaking
John Gillingham Emma Smith	History of Medieval England ( <i>King John</i> ) Lecture on <i>King John</i>
<b>Ongoing Work throughout the Season</b>	
John Barton Liz Ranken Susannah Broughton	Verse Movement Pilates/bodywork and 1-to-1 sessions for the specific needs of actors
Cicely Berry Lyn Darnley Jacquie Crago Alison Bomber Charmian Gradwell John Woolf Sue Laurie Richard Cave	Verse and language Voice, verse and language Voice, verse and language Voice, verse and language Voice, verse and language Singing Alexander Technique Feldenkrais Technique



## 7. (2.v) SUMMARY OF ORANGE COMPANY

### ARTIST DEVELOPMENT TRAINING

<b>Practitioner</b>	<b>Subject</b>
Max Atkinson	Rhetoric
Jacquie Wilford	Flamenco
Lorna Marshall	Physical work - mind/body connection
Alex Oma Pius	African Dance
Tom Holland	Lecture on Roman history and social political background
Joji Hirota	Drumming
Helen Chadwick	Singing - whole ensemble - orange and green
Janet Suzman	Verse
Mitch Mitchelson	Lazzi
Gregory Doran	Iambic pentameter and role of rhythm and meter in verse speaking
Patrick Stewart	Text
Robert Douglas Fairhurst	Lecture on language of A&C, JC and Tempest with special reference to rhythm
Fiona McCallum	Psychologist – spoke on Isolated Children
Michael Ormiston	Mongolian Throat Singer (three sessions)

### **Ongoing work throughout the Season**

John Barton	Verse
Fiona Creese	Movement
Susannah Broughton	Pilates/bodywork and 1-to1 sessions for the specific needs of the actor
Cicely Berry	Verse and language
Lyn Darnley	Voice, verse and language
Alison Bomber	Voice, verse and language
Charmian Gradwell	Voice, verse and language
Jan Haydn Rowles	Dialect
Charmian Hoare	Dialect
John Woolf	Singing
Sue Laurie	Alexander Technique
Richard Cave	Feldenkrais Technique

## 7. (2.vi) Purple Company (Histories Ensemble)

### Purple Company Week 1

Monday 27 February	Tuesday 28 February	Wednesday 1 March	Thursday 2 March	Friday 3 March
10.00 - 10.45 Meet & Greet	10.00 - 10.45 Liz Ranken Movement	10.00 - 10.45 Alison Bomber Voice	10.00 - 10.45 John Woolf Singing	10.00 – 10.45 Susannah Broughton Pilates
REHEARSAL	REHEARSAL	REHEARSAL (10.45 - 3.00 <i>Cicely Berry available</i> )	REHEARSAL	11.00 - 1.00 Alex Oma Puri African Dance
REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
Rope Work as called	5.30 - 6.30 Lecture Clare Asquith	Rope Work as called	5.30 - 6.30 Lecture Ralph Williams	Rope Work as called

### Purple Company Week 2

Monday 6 March	Tuesday 7 March	Wednesday 8 March	Thursday 9 March	Friday 10 March
10.00 - 10.45 Alison Bomber Voice	10.00 - 10.45 Liz Ranken Movement	REHEARSAL	10.00 - 10.45 John Woolf Singing	10.00 – 10.45 Liz Ranken Movement
REHEARSAL	11.00 - 1.00 John Barton (with Michael Boyd)	REHEARSAL (10.45 - 3.00 <i>Cicely Berry available</i> )	REHEARSAL (10.45 - 3.00 <i>John Barton available</i> )	REHEARSAL
REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	2.00 - 4.00 Clive Mendus Movement (shoals)
Rope Work as called	Rope Work as called	6.00 - 7.00 Text Workshop Patrick Stewart ( <i>projector to be delivered on the day</i> )	5.30 - 7.00 Rhetoric Workshop Benet Brandreth	Rope Work as called

7. (2.vi) Purple Company (Histories Ensemble), *continued*.

**Purple Company Week 3**

Monday 13 March	Tuesday 14 March	Wednesday 15 March	Thursday 16 March	Friday 17 March
10.00 - 10.45 Alison Bomber Voice	10.00 - 10.45 Liz Ranken Movement	REHEARSAL	10.00 - 10.45 John Woolf Singing	10.00 - 10.45 Susannah Broughton Pilates
REHEARSAL	REHEARSAL (10.45 - 3.00 <i>John Barton available</i> )	REHEARSAL (10.45 - 3.00 <i>Cicely Berry available</i> )	REHEARSAL (10.45 - 3.00 <i>John Barton available</i> )	REHEARSAL
REHEARSAL ( <i>Alexander available</i> )	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL ( <i>Feldenkrais available</i> )
Rope Work as called	Rope Work as called	5.30 - 6.30 Lecture Jonathan Bate	Rope Work as called	Rope Work as called

**Purple Company Week 4 – 6**

Monday 20 March	Tuesday 21 March	Wednesday 22 March	Thursday 23 March	Friday 24 March
10.00 - 10.45 Alison Bomber Voice	10.00 - 10.45 Liz Ranken Movement	REHEARSAL	10.00 - 10.45 John Woolf Singing	10.00 - 10.45 Liz Ranken Movement (alternating with Sus to week 6)
REHEARSAL	REHEARSAL (10.45 - 3.00 <i>John Barton available</i> )	REHEARSAL (10.45 - 3.00 <i>Cicely Berry available</i> )	REHEARSAL (10.45 - 3.00 <i>John Barton available</i> )	REHEARSAL
REHEARSAL ( <i>Alexander available</i> )	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL ( <i>Feldenkrais available</i> )

Over the initial training weeks the formal classes offered the following specific sessions. This does not take account of the informal or spiral work actors were engaged in, which is much less easy to quantify.

## 7. (2.vii) SUMMARY OF PURPLE COMPANY

### ARTIST DEVELOPMENT TRAINING

<b>Practitioner</b>	<b>Subject</b>
Clare Asquith	Lecture on the plays.
Ralph Williams	Lecture
Alex Oma Pius	African Dance
Patrick Stewart	Text
Benet Brandreth	Rhetoric

#### **Ongoing work throughout the Contract**

John Barton	Verse
Susannah Broughton	Pilates/bodywork and 1-to-1 session for the specific needs of the actor
Cicely Berry	Verse and language
Alison Bomber	Voice, verse and language
John Woolf	Singing
Sue Laurie	Alexander Technique
Richard Cave	Feldenkrais Technique
Jonathan Bate	Lecture on Histories

#### **Stratford Artist Development Programme 2006**

The Stratford rehearsal support for *King John* (Green Company, directed by Josie Rourke) and *The Tempest* (Orange Company directed by Rupert Goold), included lectures on the historical background to *King John*, workshops on harmonic chanting for *The Tempest*, voice dialect and verse work.

On-going work continued with John Barton and Cicely Berry, classes in Alexander, Feldenkrais and Pilates one to one sessions and small group work.

The Phase Two work included weekly Yoga and Pilates classes which were open to all staff, administrative as well as artistic, as were the Capital Lectures which were held once a month. In addition to these regular sessions and daily optional voice warm-ups and solo calls, the following workshops were offered.

## 7. (2.viii) Feedback 2006<sup>74</sup>

### Artist Feedback:

The following feedback from actors was collected in 2006. It does not represent an honest reflection of responses across the whole ensemble as the Orange Company were not given a debrief due to rehearsal pressure. Only Harriet Walter's comment is from an Orange Company perspective:

It is what the RSC was always meant to be.' Harriet Walter. You can only do the classes at the beginning of the rehearsal period, in a few weeks everyone will only be thinking about the play.

Jem Wall was a member of the 2005/06 *Great Expectations* Company and his comment is in response to the Phase II training offered to that company:

I have never worked in a company where actors and directors have trained together.

### Green Company Comments

David Fielder requested more joint sessions with Gregory Doran's Orange company. It was generally felt that cross-company sessions were helpful in breaking down the division between the two separate ensembles. He also mentioned how much he had enjoyed Yoga with Mike Ashcroft.

Joseph Millson noted that the lectures were good for 'brain work' and that the lecturers were well primed on their topics and that the content was relevant to the plays. Bette Bourne said the mask work was 'great.' Morven Christie commented that the rhetoric work was good training for life. She queried the 'weird split' in the groups for improvisation although she thought the content was good.

Shane Frater, enjoyed the work on the socio political climate of the period and women's rights. Amy Brown commented that she had found the dance difficult and that she felt it would be beneficial to have longer dance sessions with smaller groups

Nicholas Day commented that the RSC was perceived as one of the most experienced and best theatre companies and that this work demonstrated how good it was at delivering and expanding knowledge, which in turn helped the actors grow in confidence. This was important for the work on the play but also had a broader benefit in expanding the actors' skills. Nic Day also felt that there was not enough work with John Barton and Cicely Berry. He felt actors should record the work and put forward the idea that as the training work was ensemble focused, members of the technical staff, which is an integral part of the team, should be included into this early 'playful' ensemble work.

There were some pleas for a later start to the daily work and a number of comments about how well the work had broken down barriers and enhanced the sense of ensemble. Leon Tanner asked whether this training would be reviewed regularly as this was 'early days' to assess its value.

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<sup>74</sup> Feedback from the debrief meeting with the Green Company held at 35 Clapham High Street, 31 January 2006. Notes taken by Jane Hazell.

7. (2.viii) Feedback 2006, *continued*.

It has been more difficult to draw negative comments from artists other than some of the mature members of the company who feel the work is inappropriate for them. Some have spoken clearly of their reluctance to be at training sessions in spite of the sessions being compulsory. It is clear from the Phase II non-compulsory sign-up workshops which actors wanted the work. It was however difficult to assess the true popularity of sessions because availability to attend them was so limited depending on the call for rehearsals and the free periods when there were no rehearsals at all were minimal, sometimes as little as one week. During this second phase of the training the need to get back to family and friends in London was an issue. Younger actors generally appreciate the work, especially those who are not stretched by their roles in the productions.

## 7. (3) Education Department/Warwick University Post Graduate Award - 2007 and 2008<sup>75</sup>



### Post Graduate Award in the Teaching of Shakespeare

Through our partnership with Warwick University, we are able to offer a limited number of places for actors and ADs wishing to take a newly developed Post Graduate Award in the Teaching of Shakespeare. This will be of particular interest to those wishing to develop high quality skills in the area of Shakespeare in education.

Significantly, the costs (around £1,000 per person) will be met by the Warwick/RSC partnership – otherwise known as CAPITAL (Creativity and Performance in Teaching and Learning).

#### Outline of training

During the training, participants will:

- Learn and practise a range of skills in teaching Shakespeare
- Develop skills in workshop structuring, planning and leading
- Explore relevant educational themes in the study of teaching Shakespeare through active rehearsal room based methods

#### Structure

The Post Graduate Award will be taught through a 12 month practical course comprising:

- 5 days of training
- 3 mentored workshops with young people led by the actor/s taking the award

Please note that the first weekend of training is scheduled to take place on 23<sup>rd</sup> & 24<sup>th</sup> February.

All training and workshop days are programmed to run alongside rehearsal and performance commitments

#### Assessment

- Will comprise a final assessed actor led practical workshop (to be completed in Autumn 08)
- Will comprise a 2,500 essay/journal (to be completed by 31<sup>st</sup> December 08).

On successful completion of the practical and written elements, participants would be awarded a Post Graduate Award in the Teaching of Shakespeare.

/cont'd...

<sup>75</sup> RSC internal information document issued to actors.

7. (3) Education Department/Warwick University Post Graduate Award - 2007 and 2008, *continued.*

- 2 -

**Application process**

If you are interested in finding out more about the Award, or if you are interested in working with the Education Department during your time with the company, please come along to a taster workshop session on **Saturday 2<sup>nd</sup> February, 10.00 am – 1.00 pm at Clapham Rehearsal Rooms**. During the session we will explore some of the workshop skills we regularly use when working with young people. We will also outline the Post Graduate Award in more detail. Attendance at the taster session is a pre-requisite for entry onto the Post Graduate Award.

**Selection Criteria**

The key selection criteria will be your enthusiasm for this kind of work and your commitment to the time needed to complete the award. Relevant levels of experience will also be taken into account.

**Further information**

If you have any queries or questions please contact

- Jacqui O'Hanlon on 01789 272437/403466 or email [jacqui.ohanlon@rsc.org.uk](mailto:jacqui.ohanlon@rsc.org.uk)
- or
- Virginia Grainger on 01789 403462 or email [virginia.grainger@rsc.org.uk](mailto:virginia.grainger@rsc.org.uk).

Seven members of Michael Boyd's Histories ensemble took the award in 2007 and would be delighted to talk to you about the experience if you would like to find out more. Please contact Jacqui or Ginny for further details.

Jacqui O'Hanlon  
Acting Director of Education  
Royal Shakespeare Company



## 7. (4) 2006 Phase II Artist Development Programme<sup>76</sup>

The Stratford rehearsal support for *King John* and *The Tempest* included lectures on the historical background to *King John*, workshops on harmonic chanting for *The Tempest*, voice dialect and verse work.

On-going work continued with John Barton and Cicely Berry, classes in Alexander, Feldenkrais and Pilates one to one sessions and small group work.

Weekly Yoga and Pilates classes were open to all staff, administrative as well as artistic, as were the Capital Lectures which were held once a month.

In addition to these regular sessions and daily optional voice warm-ups and solo calls, the following workshops were offered:

### Winter Season

The two Winter Season Companies, *The Late Plays* (Swan) and *The Merry Wives of Windsor – The Musical* (RST) did not receive the formal training block at the beginning of their rehearsal period because of time constraints. They did however, have full voice and movement support as well as specific rehearsal related workshops and sessions as follows:

- Toby Jones - 2 movement sessions
- Army Careers talk from Major Pinkney
- TA Arms Specialist - weapon training
- Steven Turner - Talk on Iraq

*The Merry Wives of Windsor (The Musical)* had voice and movement support as well as singing sessions from Mary Hammond and Alison Bomber. The company was offered a programme of Artist Development in 2007.

A Phase II programme of optional training included Alexander, Feldenkrais, and Massage.

The dance demands in *The Merry Wives of Windsor* were high and preventative massage sessions were introduced for the dancers and then extended to members of the *Histories* and *Late Plays* ensembles. The rope climbers and sword fighters in the *Histories* found this work very helpful and the preventative work continued into 2007.

There were a significant number of actors in *The Merry Wives of Windsor* who had previously worked for the company. Out of the 24 adult actors in the production 14 had previously been employed. Many of *The Late Plays* ensemble were younger and less experienced, yet nine of the 25 in the company had been employed by the RSC previously. One of these, Trystan Gravelle had been in the core RST ensemble in 2004 and 2005. Twelve of the ensemble also performed in a new work about the Iraq War, *Days of Significance*.

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<sup>76</sup> Review notes made by Lyn Darnley, 2006.

7. (4) 2006 Phase II Artist Development Programme, *continued*.

### **Young Alumni – (Sunday 9 July 2006).**

This has become a regular summer event for young actors who have been employed by the company. The annual workshop is open to all young alumni until they leave school. The aim is to offer them the opportunity to work on classic text and to explore language skills not normally taught in drama classes, youth theatres or clubs. Another aim of this workshop is to allow the young actors to maintain friendships and for the Children's' Casting Director, Barbara Roberts, to see the children work so that she can be aware of their casting potential.

In addition to the work in Stratford a writers' workshop was held in London.

### **New Writing Workshop Clapham.**

The workshop held between September 5<sup>th</sup> and 10<sup>th</sup> was offered to 6 established, mid-career writers. The focus of the work was writing for the epic space. As well as seeing epic performances in London and Stratford they were offered work on staging violence with movement director Liz Ranken, rhetoric (Max Atkinson and Benet Brandreth), and voice and verse with Lyn Darnley and Cicely Berry. A focus of the work was to explore the structures and language of classical theatre in order to infuse the writers' work with the elements of more heightened text. The writers worked with Literary Manager Jeanie O'Hare and produced writing that was performed on the stage at the Courtyard Theatre in Stratford. Actors from the Histories Ensemble performed the monologues produced during this workshop. Other half Day workshops offered to the Orange, Green and Purple ensembles were:

September 29	Group Singing with Alison Bomber
October 4	Solo singing with Sara Clitheroe Feldenkrais with Richard Cave
October 2	Birmingham School of Acting, Movement and Voice on Stage Workshops and discussion with Julius De Silva and Keiron Hill (both former students of the Birmingham School of Acting.)
<b>Additionally</b>	
October 5	Poetry Day (project with the Learning Department and Young Actors) Histories Company Poetry Day project
October 10	Brain Gym (parts one and two) open to wider Company
October 13	African Dialect Workshop with Jan Haydn Rowles Singing with Sara Clitheroe

Jacquie Crago offered dialect support for a BBC/RSC collaborative programme.

### **Other projects included:**

#### **Lectures**

A Lunch time Lecture programme with lecturers from Warwick University was piloted as part of the CAPITAL initiative: The lectures were open to all members of the RSC and hoped to support the drive to develop the RSC as a Learning Organisation.

28 November: Jonathan Bate spoke on the Early and Late Plays

7. (4) 2006 Phase II Artist Development Programme, *continued*.

19 December: Paul Allen spoke on Falstaff and a further 4 sessions were planned for 2007 with talks on classical mythology, biblical references in Shakespeare, and the History plays.

The lectures were poorly attended and it was decided in 2007 to pilot a new way of providing academic input through a study group which was planned for 2008. It was generally felt that it might be easier for those wanting to attend to do so in the early evenings rather than at lunch time. Instead of lectures the sessions would be discussion groups.

**Drama Schools Project input**

September 4<sup>th</sup> – 15<sup>th</sup>

The five drama schools involved in the Complete Works Festival were offered voice and verse support during their rehearsal period. While they were in Stratford for their performances in *The Swan* and in Warwickshire Schools, they were given voice warm-ups in the theatre space and a voice text and movement session in which they worked with students from other schools. They also worked with members of the Education Department on the delivery of Educational Workshops.

**University of Michigan Residency**

In October 2006 the RSC visited the University of Michigan for its third residency. The Orange company repertoire played in Ann Arbor and a full Education and ADP programme was provided. The residency provided more than its usual Learning package by extending the work to include Artist Development training for performance students from Michigan universities and artists connected with the Musical Society. Participants included MFA and undergraduate students, local professionals, Wayne State University students and community, youth and teachers' groups (Voice, Text and Movement workshops were led by Lyn Darnley and Anna Morrissey). An extensive programme built around the Orange Company plays was offered in collaboration with the Education Department. Actors were also involved the community and education work. Virginia Grainger and Gemma Fairlie provided the Education sessions. This residency at Ann Arbor concluded the five year relationship that had been initiated by Clare Venables during her time as Director of Education at the RSC.

## 7. (5) Training offered to Visiting Complete Works Festival Companies

**Baxter Company of South Africa: *Hamlet*:** The actors were given voice workshops on arrival, warm-ups sessions in the theatre and the Voice Department assisted in the monitoring of shows.

**Tim Supple's (DASH Theatre Company): *Indian Midsummer Night's Dream*:** The company were given regular voice work and the Voice Department monitored performances. The '*Dream*' Company returned in 2007 and once again were given support. They also offered a workshop to members of the company. The work they offered included the stick dancing and martial arts used in the production. The workshop was attended by members of the *King Lear* and Orange and Green ensembles. Although more reciprocal exchange of skills of this type between the visiting companies and RSC actors was desired, time restraints made this impossible.

**German, Munchner Kammerspiele: *Othello*:** Support was given to an individual actor experiencing vocal difficulty. Although other work was offered the company did not request any additional support.

**Edinburgh Festival: Pieter Stein's *Troilus and Cressida*:** Ten students from London Academy of Music and Drama (LAMDA) were attached to this production and were offered a programme of work that was spread over a week. This included voice and text, singing, movement, a visit to the scenic workshops and the armoury. They were also offered a voice warm up session on the stage. Warm ups and sign up workshops were open to the whole company.

**Nos Do Morro: *Two Gentlemen of Verona*:** Intensive rehearsal and pre-performance work was given in Brazil and Stratford by Cicely Berry.

**Peter Hall's *Measure for Measure*:** Members of the company attended movement and voice warm-ups, and undertook solo voice calls. Two verse and voice classes were offered in the Courtyard Theatre.

**Cardboard Citizens: *Timon of Athens*:** Pre-casting workshops in voice and text were given, movement classes were given by Anna Morrissey and a voice coach (Paul Hill) supported the production throughout rehearsal and performance.

**Yellow Earth's *King Lear*:** Pre-casting workshops in Voice, Text and Movement and voice support throughout performance.

**Propeller: *Taming of the Shrew*:** Warm ups and text workshops by Lyn Darnley and Charmian Gradwell.

**Song of the Goat (Poland): *Macbeth*:** Lyn Darnley spent a week in Poland in January 2007 working with the company on the text of *Macbeth*. The text was approached through the language, exploring the energies and dynamics of the words and rhythms and well as exploring the argument. The company travelled to Stratford in March 2007 to perform 'work in progress' in the Swan Theatre as part of the Complete Works Festival. They were given further support in Stratford in the form of Voice work by Lyn Darnley and Alison Bomber and Feldenkrais classes from Richard Cave.

7. (5) Training offered to Visiting CWF Companies, *continued*.

**Kneehigh's *Cymbeline*:** Artists attended a Singing Workshop and a Text Session conducted by Alston Bomber and Lyn Darnley.

**CAPITAL/Warwick Student Company:** performances in the outdoor space The Dell of Lope de Vega's *Capulets and Montagues*: Rehearsal received support in Movement and Voice by Anna Morrissey and Ellen Newman. All Companies were invited to join in the warm ups and specific individual sessions were offered to those who wanted them.

**Swan Training in 2007**

Connall Morrison requested workshops on the Roy Hart method of extreme vocal range and quality exploration for the women playing the witches and Roth Five Rhythms work, again for the witches. The same ensemble performed *The Penelopiad* written by Margaret Atwood and directed by Josette Bushell-Mingo another director who nurtures her actors, and *Days of Significance* written by Roy Williams and directed by Maria Aberg. Text and voice support was provided by Charmian Gradwell.

## **7. (6) RSC Conference of Drama Schools Workshops in Classical Text**

### **7.(6.i) RSC/CDS Workshop Programme<sup>77</sup>**

#### **Day 1**

12.00: Meet at Courtyard Theatre  
Followed by Lunch (provided) and on stage warm-up.

2.00: Workshop on Clues in the Text

3.30: Workshop on Rhetoric

5.00: Break (time to go to Bed and Breakfast accommodation and eat before attending the evening performance)

7.15/7.30 Performance

When a post-show event is scheduled, students remain after the performance.

#### **Day 2**

10.00: Voice and Movement warm-up

10.45: Text Session 1

12.30: Lunch (provided)

1.30: Text Session 2

3.30 Tea

4.00: Panel Discussion with available actors and directors, members of the Casting and Education departments.

5.00 Finish

Students leave for Stratford Station in order to get trains for London and Birmingham.

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<sup>77</sup> This schedule was for the first RSC/CDS Classic Text Workshop, December, 2007.

## 7. (6.ii) RSC/CDS Content of Workshops<sup>78</sup>

The first workshop was held in December 2007 and attended by 22 students from 11 of the 22 CDS Drama Schools. Students from the remaining 11 schools attended the second workshop. The third year and had been chosen by their schools to attend the heightened language workshop that offered:

### Day One

A workshop with John Barton on the Chorus from *Henry V*  
Rhetoric Workshop conducted by Bennet Brandreth  
A performance of *Henry V* followed by a post show discussion.

### Day Two

A Movement warm up followed by a workshop on *Henry V* led by Alison Bomber focusing on sound dynamics.  
A workshop on *King Lear* led by Lyn Darnley focusing on approaching character through language.  
A panel discussion with Sam Jones and actors and plenary.

John Barton's session raised the following:

Actors should look at the line and then notice where it goes and how it connects to the next line.  
Look at the length of the sentence.  
It should not be delivered as a dead statement but the action and movement of the word should be communicated.  
The Chorus warms up the audience and encourages them to listen and engage.  
Pictures should not be painted – it is not a descriptive passage - ideas and thoughts should be communicated. The audience should be challenged.  
Actors should not over stress unimportant words.  
The speech should be impromptu not a set piece.  
Look for the wit and the way Shakespeare plays with words.  
Notice that the words are doing things.  
Look for the antithesis – notices that the argument is built around it.  
Look for the repetition, the alliteration and the questions – actively ask questions.

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<sup>78</sup> From notes made by Lyn Darnley, Stratford-upon-Avon.

7. (6.ii) RSC/CDS Content of Workshops, *continued*.

**The Power of Language**

In the Rhetoric session Benet Brandreth spoke about the ancient art of rhetoric and the way it is used to persuade. He illustrated the use of Ethos Pathos and Logos and the power of the Ciceronian Triad, the asking of questions, puzzles and solutions and eye contact were explored.

Verbal hooks and the use of metaphor and simile to 'turn the abstract into the real' were discussed. Brandreth spoke of the need to be 'the author of your own words' and said that Aristotle believed the audience 'should know how it works but still be persuaded because it is not a trick'.

Students were encouraged to notice:

- How the argument is formed

- How the structures worked

- How the links happened and developed

The group then staged a debate with each group being given a separate subject.

These were debriefed. At the end of the session the group was asked to consider why the RSC might feel the need to teach Rhetoric. The group were able to make the connections between the use of language for persuasion and the structures of classic text. Discussion centred around words in today's world and finding emotion through language.



## 7. (6.iii) CDS Workshop Photographs

All photographs by Ellie Kurtz. © RSC

Workshops were held at the Arden Street Rehearsal Rooms three times a year from September 2007. Twenty two students attended each workshop at Arden Street rehearsal rooms. Photographs are from workshops between 2007 and 2010.



John Barton delivering a master-class in 2007.



John Barton in discussion with members of the Voice Department and his assistant.



Barton discussing a text issue with a drama student.

7. (6.iii) CDS Workshop Photographs, *continued*.



Students working on the Courtyard theatre stage with Charmian Hoare (on the set of Tim Caroll's 2008 production of *The Merchant of Venice*).



Charmian Hoare, Voice Coach on Tim Caroll's 2008 production of *The Merchant of Venice*, conducts an on stage voice class. Charmian Hoare was a full time member of the RSC in 1991-1992. She is a member of the faculty at the Guildhall School of Music and Drama and Penn State University in the USA and a regular RSC freelancer.



Benet Brandreth, Barrister and debater, conducting a workshop on Rhetoric.

7. (6.iii) CDS Workshop Photographs, *continued*.



Benet Brandreth explaining the essentials of successful persuasion.



Alison Bomber (Senior Voice Coach) delivers a workshop of the dynamics of language.



Stephen Kemble working on rhythms in text. Stephen Kemble has worked on RSC Seasons since 2005.

7. (6.iii) CDS Workshop Photographs, *continued*.



CDS students exploring the visceral nature of language through physical effort.



Charmian Gradwell conducting a vocal warm-up.



Actor Chris Saul and Education practitioner Tracy Irish answer questions on the discussion panel.

RSC/CDS Workshops, *continued.*



2006 ensemble member Anthony Bunsee speaking to students about working in classical theatre.



Alison Sutcliffe working with students on Shakespeare's sonnets.



Students exploring space physically and vocally.



7. (6.iii) CDS Workshop Photographs, *continued*.



Lyn Darnley conducting a workshop on language in *King Lear*.



A student participating in the vocal warm-up.



Warming up the body at the start of the second day.

7. (6.iii) CDS Workshop Photographs, *continued*.



Third year students exploring Shakespearean text.



Students engaging in discussion with a panel of actors, and members of the Casting and Education Departments.



Anna Morrissey (RSC's first Movement Placement) leading a movement class with students. Morrissey became the Company's first Movement Practitioner and in 2009 was Movement Director on the 2009 Russian Season, *Revolutions* (directed by Michael Boyd and Antony Nielson) and *Antony and Cleopatra* in 2010, (directed by Michael Boyd).



Head of Casting Sam Jones (right) talks to students and actor Luke Neal (*Histories* ensemble) joins the panel discussion.

7. (6.iii) CDS Workshop Photographs, *continued*.



Anna Morrissey leading a physical class for a 2010 CDS actors' workshop.



Students exploring text work in June 2010.



Voice and movement exercises.



Cicely Berry leading a text workshop in June, 2010.



7. (6.iii) CDS Workshop Photographs, *continued*.



Workshop in Arden Street Rehearsal Rooms.



Exercises to encourage physical embodiment of language.



Students from 11 drama schools work together at each workshop.

## 7. (6.iv) Birmingham School of Acting (BSA) MA in Professional Voice Practice Students attend RSC/CDS Workshop.

Photographs by Ellie Kurtz. © RSC

BSA first ran the MA in 2009/2010 and students Wing Hong (recipient of the RSC Bursary), Victoria Williams and Peter Warnock attended the CDS Actors workshop as well as a workshop for second year students. Their course was supported by sessions from Cicely Berry, Lyn Darnley, Stephen Kemble and Michael Corbidge.

Victoria Williams also spent 6 sessions observing voice workshops, the work of the RSC Education Department and working with the actors on the Brett Goldin Bursary. She also assisted Michael Corbidge on the Young Alumni Workshops. After qualifying she returned to offer voice warm-ups on *Matilda* in 2011.



MA Professional Voice Practice Students Wing Hong (left) Victoria Williams (centre) and Peter Warnock (right).



(From left) Lucy Cullingford, Jane Hazell (Manager, Text and Voice, Artist Development and Movement) George Richmond-Scott and Lyn Darnley. George Richmond-Scott was a Voice and Text teacher at BSA before and after his year as a Voice Placement. He has continued to be undertake freelance work with the Company and is currently teaching at LAMDA. Jane Hazell organises the practical realisation of workshops and training programmes and supports the team of practitioners. Prior to joining the RSC in 2004 she had worked in Television Production. Her original training was as a Stage Manager.

## 7. (6.v) RSC/CDS Teachers Workshop

In April 2009 a two day classical text workshop was held for voice teachers working in CDS drama schools. The workshop was designed to illustrate the content of the Student Actor CDS Workshops. Practitioners included Gregory Doran (director) Struan Leslie (Movement) Lyn Darnley, Alison Bomber, Stephen Kemble (Voice) and Benet Brandreth (rhetoric).

All photographs by Ellie Kurtz. © RSC



Lyn Darnley working with CDS teachers on language.



Struan Leslie(above and below) working on physical alignment with Voice Teachers.



7. (6.v) RSC/CDS Teachers Workshop, *continued*.



Teachers Tess Dignan (Head of Voice, Rose Bruford College) and Christine Palmer (Head of Voice, Guildford School of Acting) participating in Movement class.



Stephen Kemble exploring rhythm in choral speaking (above and below).





7. (6.v) RSC/CDS Teachers Workshop, *continued*.



25 CDS Teachers attended the workshop in the Startford Town Hall.



Gregory Doran exploring the prologue to *Romeo and Juliet* (above and below).



Freelance Voice Coach and RSC practitioner Jacquie Crago (right) participating in a text class.

## 7. (6.vi) Notes from RSC/CDS Voice Teachers Workshops<sup>79</sup>

Lyn [Darnley] opened the debate by explaining that the Voice Teachers' language skills workshop was offered in response to a request from the CDS. The aim was not to imply that the RSC had any unique knowledge of text and voice work – but merely to pool our ideas on the subject. The Nic Hytner report had been widely misinterpreted in the press as a criticism of training in the drama schools when in fact it actually highlighted problems further back into the educational system. RSC work with CDS students began after an education project in 2006 when drama schools representatives requested more in depth language work with students. The purpose of this workshop was to illustrate to voice teachers the work we are doing with those students and receive feedback. The focus of the workshops is heightened text and the intention is to support the work being done in the drama schools.

There was further debate on the Nic Hytner report. Comments were that advocating more training meant incurring further debt and difficulties for students. Perhaps the drama schools should take older students and the industry should look at older people – although it was noted there were not many older applicants. It was felt that good actors could have an instinctual response to the work without a formal education. Some felt that the 'pc culture' meant that drama schools were forced to take more students with a variety of learning difficulties and as learning support was decreasing this meant that classes sometimes had to be pitched at a lower level. There was a discussion about inclusion with teachers citing the fact that they had lost 1-to-1 work, making this policy difficult to deal with. There was also the question of whether the drama schools are preparing people for the industry or for personal growth. It was acknowledged that there were many different approaches to speaking verse. Most drama schools selected those students who were really keen to do classic text, for the RSC workshop.

It was felt that drama training was moving towards a university system and that contact time was being ebbed away. Most favoured the conservatoire training based on the Russian model where training was in the body. It was the general perception that technique and skill are considered old-fashioned by some – learning has become more person centred. It was noted that university students cope better with drama school education and that the best students are pliable with a capable brain. Some felt that rigor, expectation and repetition were not part of the mind set of today's students. Role models were now adopted from celebrities on film and television. Students had an unrealistic expectation of being able to achieve this celebrity status very quickly. This was felt to be part of the evolving culture and not entirely a bad thing. It also meant there was more creativity and freedom. It was recognised that more students needed to be encouraged to go into the theatre but it was no good trying to train them based on historical models – it was up to them to do Shakespeare in their own way. But very importantly they must be trained to be able to reach an audience – to be heard. This was the very least an audience should expect. Some felt that students were in a hurry to arrive at the end result without putting the work in. To do classical theatre actors need to be orally and linguistically talented. Lyn cited as an example some of the black South African actors in the recent RSC/Baxter Tempest Company who were able to inhabit the language not because of academic training but through their development within an oral culture. It was acknowledged that everyone's journey will be different and that fashions change and there can be no standard, no perfect answer – the challenge was how to make the language alive and relevant for today's audience.

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<sup>79</sup> Notes by Jane Hazell (Manager, Text, Voice, Artist Development and Movement), Town Hall, Stratford-upon-Avon, Monday 20 and Tuesday 21 April, 2009.

## **7. (6.vii) RSC/CDS Voice Teachers Workshops Plenary Tuesday 21 April 2009<sup>80</sup>**

The plenary discussion at the end of the two day voice teachers' workshop was joined by Hannah Miller, Head of RSC Casting department.

It was established that communication about this voice teacher's workshop had been patchy and Jane [Hazell] and Lyn promised to take this up when they met with representatives from the CDS in May. Feedback on this workshop was also requested and a promise to distribute email addresses to all those who had attended.

Voice teachers wanted to know from Hannah the questions that their students asked and she reported that mainly it was about the process of auditioning for the RSC and that students had recently brought up the Nic Hytner report to get the RSC views on it. Hannah was keen to point out that she thought drama schools should be preparing students for the reality of life as an actor –the times when they would not be acting. There was a debate on how this could be achieved as some of the voice teachers felt they expected excellence of their students and this did not marry with preparing them to expect periods of unemployment. However the reality is that even the 'excellent' are not always fully employed. It was felt important to nurture their integrity as artists and allow them to pursue their craft as a vocation and find their own creative identity. Some felt that CDS students should have a value added attraction for theatre companies and that there was a gap between the employment and the graduates who had been invested in. The RSC and the National do take a proportion of graduates (i.e. 5 out of 44 in our new long term ensemble) but it is unrealistic to expect large theatre companies to take disproportionate amounts as this depends on the plays and the directors. Also the pool of actors available who have only been out of drama school for 1,2,3 years etc. are no less deserving of inclusion.

It was felt that younger actors learned a great deal by interacting in a company with older actors and also by repetition. It was noted that the RSC had previously run an academy with new graduates.

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<sup>80</sup> Notes by Jane Hazell, (Manager, Text, Voice Artist Development and Movement), 21 April, 2009.

7. (6.vii) RSC/CDS Voice Teachers Workshops Plenary Tuesday 21 April 2009, *continued*.

There was a question about the process of auditioning for the RSC and Hannah explained that with an ensemble casting there can be many directors involved and several auditions. In recognition of this long drawn out process casting keep lines of communications with actors very open and wherever possible share information along the way. Actors are always given advance warning of what they have to read for and part of the audition includes quite a lengthy conversation about what they can expect and what is expected of them if they join a company like the RSC. There was a query about why voice coaches do not attend audition. Hannah felt that it was casting's job to filter actors and that it was simply not possible to include voice coaches as there would be other creative areas that would also feel they should be included and this would make the process far too unwieldy. RSC Casting have a very good relationship with the voice department and if they feel that an individual needs some help prior to an audition this can be arranged in a very informal and confidential way – these are called 'secret' sessions. There is also constant communication between casting and voice department so that casting are aware of what to look out for vocally when sourcing actors.

Overall it was felt that the industry seemed to be fair and that the drama schools expect fairness for their graduates. However it was recognised that responsibility cannot just be for new graduates. There needs to be some recognition that a small percentage of students will never make it. Some felt that the old system of earning your equity card was fairer. It was questioned why the industry is training so many and also the numbers who come into the profession with no qualifications or training. The financial reality for many drama schools is that they could not survive without oversubscribing. It was suggested that drama schools offer some sort of practical training alongside their actor training – i.e. PGCE – the RSC do this for their actors. Generally it was felt that successful actors were those who dealt better and more creatively with not being able to work. It was important that they learned skills to sustain them through these periods so that when they did audition they could still put themselves across as rounded and fulfilled individuals.



## **7. (6.viii) Feedback from RSC/CDS Voice Teachers' Workshop<sup>81</sup>**

*Once again, thank you for organising such a fascinating and challenging workshop.*

*The fact that it ran so smoothly demonstrated how much hard work had gone into it, so thank you for that.*

*We spoke briefly about it being advertised for teachers with less than 10 years' experience. Having almost double that, I'd like to offer that it acted as a wonderfully refreshing time to re-evaluate and re-ignite past ideas and enthusiasm.*

*At no time did I feel patronised by any of the workshop facilitators (which I understand was a mild concern). Instead, I found the input thought provoking and fun and the range of topics very well balanced.*

*I was also extremely grateful to be given the opportunity to remind myself how students feel when asked to demonstrate the difficult and highly technical skills that we ask of them. I had forgotten how exposing this can seem, so it has renewed my patience and empathy.*

*I also fully appreciated meeting other voice professionals and swapping ideas, frustrations and enthusiasm.*

*Overall I found the two days very inspiring. So...thank you.*

*I felt the two days were very well structured. I settled into the experience by the time we were working on rhetoric, and found this workshop the most beneficial as it is something that is barely covered in my training...*

*The only aspect which I felt I had covered thoroughly in my training was the text workshop with Alison Sutcliffe, as I felt this was focused so strongly on iambic pentameter...*

*I found all other workshops terrific, and loved the openness and energy from all concerned.*

*The panel discussion was a perfect way to cap it off, and having Hannah Miller was the icing on the cake - so good to put a face to the name that I'm sure so many of us either have or will be writing to at some stage!*

*Stage session - This was one of my favourite parts of the work shop, just wished we had a little more time on the stage to get more experience in the space.*

*Text workshop - She [Alison Bomber] was full of fun and energy and really got us involved in speaking the language and experimented with our voices. It would have been nice to have some hand outs to back what we were learning.*

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<sup>81</sup> Extracts from emails received after the workshop compiled by Jane Hazell ((Manager, Text, Voice, Artist Development and Movement), April, 2009.

7. (6.viii) Feedback from RSC/CDS Voice Teachers' Workshop, *continued*.

Rhetoric workshop – *Thought he [Gary Watt] had a great sense of humour and really made the session fun. It would have been nice if the session was a little bit more practical as it helps me to understand what's going on more. And it would have been helpful to work more on the text and highlight examples of rhetoric within it.*

Day two

*Movement – This was a great way to start the day and, and loved the exercises that we did.*

*Text workshop - I found this session hard, but informative and well planned. Also enjoyed the exercises, but did feel it got a bit static after a while and wanted to get it on my feet.*

***Text workshop – This was my favourite class of the workshop, Lyn [Darnley] was great really friendly person and had us up on our feet and jumping straight into the text which I much appreciated. I really enjoyed the course and learnt a lot over the two days. Thanks very much for the opportunity.***

***Overall I had an absolutely fantastic time at the workshops, everyone was so welcoming and informative and I came away having learnt a huge amount, particularly about studying text, that I did not know before. I think for me the most valuable workshops were Gary Watt's rhetoric and Lyn Darnley's voice classes. The skill of being able to put forward a convincing and engaging argument using Shakespeare's text is a vital one and in so many cases young actors (including myself) jump into performing a speech without first discovering where the crux of it lies, what elements support the main point and where it comes to a resolution, here Lyn was brilliant in breaking down chunks of text then building them back up again with a real sense of drive and purpose. Gary was quite simply a genius and I think made us all aware of a whole range of tools we can utilize when trying to put an argument across. In addition to this I found the movement workshop very useful, I discovered a number of things about my posture that I was not aware of and that I am now able to work on, for instance the fact that I lead with the right hand side of my body, I had no idea this was the case!***

*It was good to experience what the students have done with you all, and to be able to compare notes with yourselves and other voice teachers and to find that we all face the same challenges. It was good to share methods of tackling text and lovely to be able to see the current production and hear about how you work on shows with the actors.*

7. (6.viii) Feedback from RSC/CDS Voice Teachers' Workshop, *continued*.

*I thought content and organisation were very good, and the whole experience very inspiring and enjoyable – a real privilege. Thank you very much indeed.*

*The students came back with great excitement again this week – so thank you very much for accommodating them all – it made it very special.*

*Thank you so so much for the workshop I found it so valuable and enjoyable and nurturing and generous.*

*My first thought was about what the workshop was for as we discussed briefly earlier - a refresher for young voice teachers; an introduction to the voice / text work at the RSC; a way of increasing awareness within the conservatoire schools of the particular challenges the RSC faces or our students face within it, a forum to debate questions of orality?*

*I suppose the answer is all of these things but I know some senior voice teachers with more than 10 years experience would have loved to have engaged with these questions too.*

*In terms of the workshops themselves they were all very good indeed but I felt there was generally a little too much material being covered and a feeling of information being delivered - it strikes me that the value of these two days to us or our students would not be in learning anything new but rather of engaging with familiar material and ideas in exceptional circumstances and with practitioners of remarkable calibre and insight - we are always hoping I think for that moment when something familiar but elusive is refound, described afresh - those moments of enlightenment which need space and time.*

*I also thought the addition of a single workshop which looked at some of these texts from an acting perspective would have been valuable - we always talk of the relationship between the text work and the 'modern' acting work (John Barton's two traditions) and I think we all understand that the relationship between them is essential and liberating but from a students point of view I think that connection needs to be frequently and actively made and I can't think of a better place to do it.*

*It also struck me listening to the work onstage how much of what we teach in drama schools emerged to help actors fill large spaces well and how rarely they get the opportunity to explore why - so please, please more onstage time - the benefits are inestimable.*

*Finally with reference to this question of changing educations / society / actors and training - I think we do need to continue to find new ways to help our students develop passionate imaginations which are fired by the magic in the web of language and the things that lie behind words in the drama school sector, and I think that that need is growing and changing - I think we need to think about what we do more and find new ways - and I think that would be a brilliant workshop for the RSC to host - an exchange of ideas... given the changes what can we do that we're not already doing ?? ...or is that just me trying to find a way to get back to lovely Stratford !*

**7. (6.ix) The Twenty Two Members of The Conference of Drama Schools:**

Academy of Live and recorded Arts	Arts Educational Schools London	Birmingham School of Acting
Bristol Old Vic Theatre School	Central School of Speech and Drama	GSA Guildford School of Acting
Cygnets Training Theatre	Drama Centre London	Drama Studio London
East 15	Guildhall School of Music and Drama	Italia Conti Academy of Theatre Arts
The Liverpool Institute for Performing Arts	The London Academy of Music and Dramatic Art	Manchester Metropolitan University School of Theatre
Mountview Academy of Theatre Arts	The Oxford School of Drama	Queen Margaret University
Rose Bruford College	Royal Academy of Dramatic Art	The Royal Scottish Academy of Music and Drama
Royal Welsh College of Music and Drama		

**7. (7) RSC/CDS Student Directors' Workshop – June 2010.**

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Struan Leslie conducts a class on movement for directors.



Mark Graham explains his role of Production Manager to student directors.



Tom Piper giving a talk on designing for the thrust stage.

7. (7) RSC/CDS Student Directors' Workshop – June 2010, *continued*.



Benet Brandreth conducts a class on the relevance of rhetoric in dramatic texts.



Gregory Doran sharing his knowledge of the directing for the thrust stage.



Gregory Doran Discusses the demands of a thrust stage prior to a practical session on the rehearsal room mark-out of the Courtyard theatre.

7. (7) RSC/CDS Student Directors' Workshop – June 2010, *continued*.



Student directors from CDS schools meet over lunch in the Courtyard Theatre.



Directing students working on heightened text with Lyn Darnley. South African actor Thato Moraka, Brett Goldin Award winner (right) participates.



Alison Bomber working with student directors and Brett Goldin Bursary winners.



## Appendix 7. (8)

### The Penelopiad Blogger: Kate Hennig<sup>82</sup>

The blog is described as 'An informal archive and journal of the people and events surrounding the World Premiere Production of Margaret Atwood's *The Penelopiad*, produced by Canada's National Arts Centre in Ottawa in association with the Royal Shakespeare Company (UK). Written by Canadian actress, Kate Hennig from Stratford upon Avon.' Kate Hennig was one of seven Canadian women who joined the 2007 female cast of *Macbeth* and *Macbett* for the production and toured to Newcastle and Ottawa after the Stratford run. Josette Bushell-Mingo directed the production and Penny Downie played Penelope.

#### Monday, July 30, 2007

Good rehearsal today. We tightened and cleaned a lots of bits up in the Ashcroft Room. Then after lunch we had some time on stage and spent most of that working on re-staging the Dream. Other small bits effected by timing were also addressed, and each of these little changes now become part of tonight's show.

At the end of rehearsal Josette warned of some larger changes to come tomorrow. One of them is particularly hard. She wants to cut the last scene between Eurycleia and Penelope. I said "yes" because an actor must say yes, but this was a tough one for me and I went home and really thought about the scene on the dinner break. What is the role of the scene in the play? What part does it play in the story, and is it vital? And if it is not, I have to let it go for the good of the show. Tough. I love the scene.



Director Josette Bushell-Mingo

Another good preview. A quieter house this time, but they were right with us, and the storytelling becomes clearer and clearer. And the insanity backstage is understood now, so even though it is still mayhem, it seems more controlled and less frantic. Which means that our onstage life is also more controlled and less frantic, and we can achieve a greater level of contact with our fellow actors and our audience. It all begins to settle and become ours.

What a change from this time last week where it seemed to be taken away from us completely. It's quite ironic that although every production goes through relatively the same process, tech time is always such a shock to the actor and to the play, such a difficult time of growth. And this time, when we rediscover the story, but at a level so much deeper, so refined, so layered with other elements, and together with an audience, it becomes a new play, and the struggle to discover it begins to melt into the background. It is a birth that miraculously disassociates you from the labour. I saw Josette in the dressing room hallway after the preview. I guess my homework on the scene paid off: she said I had convinced her of its place in the story. There may be some nips and tucks but I think it will stay. Yea.

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<sup>82</sup> Kate Hennig's blog 'The Penelopiad', <http://thepenelopiad.wordpress.com/about/> (visited 4 January, 2010).



7. (8), The Penelopiad, Blogger: Kate Hennig, *continued*.

**Thursday, August 16, 2007**

You have to love getting up at 8:30 to have your breakfast before going to see three hours of Shakespeare. Okay. You don't have to love it... but I sure do. The Histories had their Press Day today: almost 11 hours of Shakespeare for those who were in for the long haul (audience and actors alike). I could only see one. Though I hunger for the experience of more.

Michael Boyd's *Richard II* begins when two large metal doors in an enormous upstage column open to reveal the Court, who then proceed down the rectangular stage in a silent dance. All you hear as they step in precision toward their King is the sound of a single step in the repeated phrase where the foot is scraped along the floor. When the dance is finished and the Court parts to allow the entrance of the King, the bloodied body of the Duke of Gloucester is miraculously discovered in their wake, and the King placidly steps over the corpse as he ascends to his throne.



*Richard II* directed by Michael Boyd as part of the History Cycle.

It's breath-taking. As is the entire production. If you've really been following the blog, you'll know this is the second time I've seen this one. It was just as awesome, if not more so, the second time around. Three hours that go by in a blip. And an audience who sit enraptured by this beautiful play and this extraordinary production. God, I love the theatre.

I came home at the end to grab some lunch and start packing. Jenny came up the stairs and we talked about our shared experience. How Jonathan Slinger has such astounding control over this part, and the words he has the honour of speaking.

And then, out of nowhere, I began to cry. Tears of grief. Expressing feelings of enormous loss. Loss for my gender. The resonance of this kind of theatre, of Shakespeare captured with so much integrity, is profound in me. I know I am not alone. And the women in this production were fantastic, do not get me wrong: Hannah Barrie, Maureen Beattie, and Katy Stephens all did exceptional work.

But Shakespeare wrote plays for men. Simple as that. And I am not a man. So I grieve. I grieve that I will never have the honour of speaking the words of Kings; of Richard, of Gaunt, of Bolingbroke; of playing in a castle which is essentially the demesne of men. Salt tears. And pain in the pit of my stomach. This is my penetrating loss.

But after art, life goes on. Packing. Sorting out what to take on the two week holiday, and what to have shipped to Newcastle. Laundry. Ironing. A little nap. That kind of thing.

And then off to do my show. To tell the untold tales of women. To see history from another perspective. To share the rare power of thirteen women on stage. To regain.

The party went into the long hours of the night, and was a chance to dance and laugh and share with the Histories company who have been so hard at work. The boys from the Mac/Mac company were there too. And at the end of a very full day, as I crawled into bed at 3am, my feet aching from high heels on a stone floor, things seems to have settled into a delicate balance.

7. (8), The Penelopiad, Blogger: Kate Hennig, *continued*.

**Monday, August 13, 2007**

Okay. This is nutty now. You couldn't make this stuff up.

Jenny Young went on tonight as Penelope. Swear to God. It went something like this: After a nice recuperative day off, we began preparations for the understudy run. Jenny had an 11am call to run solo work with Rae, and then the company was called for a 2 o'clock warm-up and a 3 o'clock run. We knew there wouldn't be that many people there, but Sam Jones, the head of casting was coming, along with Deborah Shaw, so it was important to do a good job. And to give Jenny a solid facsimile of what it might be like if she were to go on. All good.

The run went very smoothly. Jenny sailed through at the helm, and the rest of us manned the ship in our different roles, and picked up the slack where pieces were missing, and it ended up being a very pleasurable run of the play. We had tea and cakes in the Ashcroft Roof Room afterwards, and I spoke with Deborah Shaw, and she was very impressed.

We didn't have much time between shows. It was already 5:15, and warm-up was scheduled to begin at 5:50. But most of us figured since we'd done the understudy warm-up and a run-through, we could forgo this extra call. So we had a quick meal at home: Jenny and Jade and I.

And I praised Jenny for doing such a comprehensive understudy, and how well that reflected on her in the eyes of the powers that be. She lauded Rae for getting an early start to the understudy rehearsals, even though it seemed a burden at the time. And we expressed our relief that all that was behind us now, and we could get back to just running the show.

And the Gods of the Theatre laughed, pointed their wands, and went: brrring-brrring! The old pay-phone in the hall rang. Jenny got it because she thought it might be her boyfriend, Gord.

"...This is Jenny. ... Yes. ... Really. ... Okay. ... I'll be right there." I ran out into the hall, "You're going on!?" Jenny's inimitable introspective giggle. "Yuh". Lots of expletives out of me, and then, "Okay. Let's go. Here we go!"

So many thoughts. She is so ready. Thank God we did the run this aft. Thank God it's now and not three weeks from now. The timing couldn't be more perfect – she already had her hair and make-up done!

Penny had come in to warm-up, but after an in-depth session with Charmion, [sic] she simply didn't have enough voice to do the show. This damned cold! So we gathered to assess the consequences. And of course there is a huge trickle-down effect: Sarah will cover Jenny's lines in the first chorus, I will cover the second chorus and her Spartan suitor. Lisa will cover Jenny's maid, Jade will cover Lisa's maid and so on and so on. The long and the short of it is that when one person is out in this show, the ensemble has to kick into gear. Everyone rallied behind our Queen for a Day, and the show went on. Seamlessly. What a pro. She did us all proud.

Jondon brought some champagne to the dressing room, and we sat around there for a while laughing and re-living in disbelief the events of the day. Telling the tales again and again as a way of pinching ourselves to make sure we were awake. Then the pub, and more regaling.

Bonding. Like an anomalous family celebrating a strange birth. Congratulations to all.

And for our dear Penny, who was sidelined by this dreaded lurgie... our prayers for swift recovery. We await the return of the Queen.

## 7. (9.i) The Brett Goldin Award 2007

### OMPHILE MOLUSI ITINERARY

DATE	TIME	PLACE	ACTIVITY	NOTES
Tuesday 12 June	06.20	Heathrow	Arrival	Pick up by Greg London
Wed'day 13 June	7.30 pm	Oxford Playhouse	<b>MOLORA</b>	With Lyn & Greg
Thursday 14 June	All day 12.00 – 1.00 2.00 pm – 4.00 pm	Courtyard Press Office Arden Street	Initial Teacher training workshop Interview with TNT magazine Physical workshop with Lorna Marshall	May attend some sessions Jo Hammond, press
Friday 15 June	2.00 pm – 5.00 pm 6.30 pm	Arden Street 1 Press Office	Rhetoric workshop with Benet Brandreth Phone interview – BBC Africa Beyond	Dean Asker, press
Saturday 16 June	10am – all morning 1.30 pm	Arden Street 3 Swan	Macbeth workshop <b>MACBETH</b>	Learning Ticket reserved
Sunday 17 June	5.00 pm	Shakespeareance	Murder Most Foul Documentary Screening	Jane Tassell
Monday 18 June	am 7.00 pm	Dressing Room H Courtyard	Voice session <b>LEAR</b>	With Lyn Ticket reserved
Tuesday 19 June	11.30 am	TBR	Workshop Tour	With Jane/George
Wed'day. 20 June	11.30 am 1.00 pm Post show	Ashcroft Courtyard Swan	David Crystal lecture <b>SEAGULL (M)</b> Macbett Talkback	Ticket reserved
Thursday 21 June	2.00 – 5.00 pm 5.45 pm – 6.30 pm	Courtyard Mezzanine area Swan Gallery	John Barton workshop Meet the Professionals	Learning
Friday 22 June	pm & eve	Birmingham School Of Acting	<b>LIBERTINE</b>	With George
Saturday 23 June	10.00 am – all morning	Arden Street	Macbett workshop	Learning
Sunday 24 June				
Monday 25 June	pm	Dressing Room H Courtyard	Voice session	Lyn
Tuesday 26 June	All day 7.30 pm	London offices/rehearsal rooms Globe	<b>OTHELLO</b>	With Dan & Jeanie With Dan
Wed'day 27 June	All day 7.30 pm	London Royal Court	<b>THE PAIN &amp; THE ITCH</b>	With Dan and Jeanie With Lizzie
Thursday 28 June	Pm	Voice Room Arden Street	Voice session with Charmian	
Friday 29 June	All day	Arden Street	Possible observation in Penelopiad rehearsal	To be requested from Josette (Jeremy/Charmian)
Saturday 30 June				
Sunday 1 July				
Monday 2 July	1.30 pm	Swan	<b>MACBETT</b>	Ticket reserved
Tuesday 3 July	pm	Dressing Room H Courtyard	Voice session with Alison	
Wed'day 4 July				
Thursday 5 July	All day	Courtyard	Tec R2	With Alison
Friday 6 July	All day	Courtyard	Tec R2	With Alison
Saturday 7 July	7.30 pm	Courtyard	<b>RICHARD 2</b>	Ticket reserved
Sunday 8 July				
Monday 9 July	pm 7.00 pm	Swan Dirty Duck	Omphile's one man show <i>Itsoseng</i> Dinner	To be confirmed (or 5 <sup>th</sup> July) To be booked and guests invited
Tuesday 10 July	7.05 pm	Heathrow	Departs	

7. (9.i) The Brett Goldin Award 2007, *continued*.

The people mentioned by first name only are Gregory Doran (Associate Director) Alison Bomber, Lyn Darnley, Charmian Gradwell and George Richmond-Scott (voice coaches) Jane Haze II (Voice and Artist Development Manager) Jeanie O'hare, Dan Uztman RSC Literary Department London, Lizzie Montgomery, (London Operations) Josette Bushel-Mingo (Director) Jeremy Adams (Producer). The programme was added to as opportunities arose. Additional to the schedule were visits to the Shakespeare Centre, classes with Jane Lapotaire and Cicely Berry and a second session with John Barton.

## 7. (9.ii) Programme for Thami Mbongo and Nick Pauling<sup>83</sup>

BRETT GOLDIN BURSARY ITINERARY – THAMI MBONGO AND NICK PAULING				
DATE	TIME	PLACE	ACTIVITY	NOTES
Friday 6 June	0620	Heathrow	Arrival	Book car Flight SA220CPT
	10.00	Broadlands	Welcome Lyn & Jane	
Saturday 7 June	7.15 pm	Courtyard	Shrew	To be confirmed
Sunday 8 June				
Monday 9 June	2.00 pm	Birthplace Trust	Workshop	With Gigi
Tuesday 10 June	10.00 – 1.00	Arden Street	Skills workshops	Text, Voice & Movement
	1.00 pm	Courtyard	Merchant	Public understudy run
	5.30 pm	Chapel Lane	Study Group	To be confirmed
Wednesday 11 June	10.00 – 1.00	Arden Street	Skills workshops	
Thursday 12 June	10.00 – 1.00	Arden Street	Skills workshops	Text, Voice & Movement
Friday 13 June	10.00 – 1.00	Arden Street	Skills workshops	Text, Voice & Movement
Saturday 14 June	Am	London Royal Court National Theatre	Travel	Rail warrants Antony Neilson Thomas Middleton
	4.00 pm		Relocated	
	7.30 pm		Revengers Tragedy	
Sunday 15 June	1.00 pm	Globe Theatre	King Lear	Shakespeare
Monday 16 June	Am Pm	Earlham Street De Walden Court	Tour of offices John Barton	Jetinder to host To be confirmed
Tuesday 17 June	9.30 am	Birthplace Trust	Workshop	With Lyn
	11.00 – 1.00	Arden Street	Skills workshop	Text, Voice & Movement
	5.30 pm	Chapel Lane	Study Group	To be confirmed
Wednesday 18 June	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
Thursday 19 June	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
Friday 20 June	1.30 pm	Birthplace Trust	Workshop	With Lyn
Saturday 21 June				
Sunday 22 June				
Monday 23 June	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
Tuesday 24 June	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
Wednesday 25 June	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
Thursday 26 June	2.00 pm	Birthplace Trust	Workshop	With Lyn
Friday 27 June	10.00 – 1.00	Arden Street	Workshop	Text, voice & Movement
	7.15 pm	Courtyard	Merchant	To be confirmed
	Post show	Courtyard	Talk back	Merchant
Saturday 28 June				
Sunday 29 June				
Monday 30 June	To be confirmed	To be confirmed	Regional Schools Celebration	Education Dept.

<sup>83</sup> The spelling of the final word ‘sites’ on the following page is an error and should be ‘sights’.

7. (9.ii) Programme for Thami Mbongo and Nick Pauling, *continued*.

Tuesday 1 July	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
	5.30 pm	Chapel Lane	Study Group	To be confirmed
Wednesday 2 July	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
	7.15 pm	Courtyard	Dream	To be confirmed
Thursday 3 July	10.00 – 1.00	Arden Street	Skills workshops	Text, voice & Movement
	7.00 pm	Dirty Duck	Farewell supper	To be confirmed
Friday 4 July	21.00	Heathrow	Depart (Thami only)	SA221

In addition we need to schedule:

A tour of TBR

A tour of the Collection

Some time with Phil & John to see sites

## 7. (9.iii) RSC Press Office Interview with Thami Mbongo and Nicholas Pauling Brett Goldin Bursary Award Winners 2008

- ***How did you feel when you won the award?***

**TM:** it was a great honour for me as a young black South African to be awarded such a great opportunity. I come from a disadvantaged community where people are not familiar with classical theatre because it is seen to be only for white people. This award means I can expand my knowledge and share it with the community at large. I also feel privileged to be chosen to honour the spirit of Brett Goldin as he was my senior at drama school.

**NP:** It was a dream come true. The auditions were a harrowing experience so when the final call back is performed in front of Brett's mother Denise Goldin as well as Antony Sher and Greg Doran, it's fairly difficult to come out of the room not needing a stiff drink! To win is a deep honour as a tribute to my friend Brett who was so tragically taken from us. I cannot explain how important this bursary is, not only in developing young actors but in celebrating the memory of Brett Goldin.

- ***Can you give us a short background of your recent work history and how you came to hear about the award?***

**TM:** My agent and others told me that I should audition for the award as they all believed that I deserved a chance. Recently I performed a new work – *Karoo Moose* – which won several awards and for which I was nominated as best supporting actor. It will tour the UK in 2009. Before that I have played a leading character in a South African TV series (*Shooting Stars*) and have done several other TV and theatre shows in South Africa. I have also written a number of plays about life in the South African townships which have been staged at the Baxter Theatre, and am writing a new one based on my experience with the RSC – *Spirit of Shakespeare in Africa*.

**NP:** I took over the role of Guildenstern in Janet Suzman's Baxter Theatre production of *Hamlet* when Brett Goldin was murdered in 2006 which came to the RSC's Complete Works Festival so I knew of the award as soon as it was announced. I have also recently played Nick in *Who's afraid of Virginia Wolf*, Benvolio in *Romeo and Juliet*, Hamlet in *Hamlet/amleth* and Mozart in *Amadeus* (winning a Fleur du Cap for best Actor). I have appeared in several other theatre productions, film and TV including an animated series called URBO where I voice several characters!

- ***What were you most looking forward to on the trip to the RSC and what has been your highlight so far?***

**TM:** I had a problem where I was always straining my voice problem in performance which often made me lose my voice. No one told me how to fix it, so coming to the RSC I am getting the help I need. I was also looking forward to getting more inspiration and understanding of Shakespeare's language and meeting the people who work at the RSC. My highlight so far? Where do I start? Everything and everyone has been wonderful – meeting John Barton and Cis Berry was a dream come true; as well as all the singing, voice and movement sessions. Enkosi Kakhulu (Thank you very much)

**NP:** It is difficult to isolate one aspect that stood out as more exciting than another! It has been a dream of mine since I was young so just the thought of working with the company was an honour. It has been so wonderful working with the directors, voice and movement coaches (including John Barton and Cis Berry, which was mind blowing) and to watch the company at work.

7. (9.iii) RSC Press Office interview with Thami Mbongo and Nicholas Pauling, *continued*.

- ***What do you think of the RSC's continuing collaboration with Baxter?***

**TM:** It is great, and there is a lot that Baxter and the RSC can learn from one another. It would be good if the RSC could tour some of its shows there or have a residency where a group of actors from each company could work together and put on a production.

**NP:** I think it is invaluable! Shakespeare productions in South Africa lack a certain unity of vision. I believe we have the talent in spades but are lacking the resources and facilities – eg. there is only one Shakespeare production per year in Cape Town. I believe that a reciprocal bond with each company exchanging ideas between actors and directors to create a genuinely international ensemble would be amazing.

- ***What do you think the differences are in theatre making between South African and the UK?***

**TM:** Resources and Funding mainly, as these are both limited in South Africa. Artists are being well looked after here and have a good Artists Union which is not the case in South Africa. Artists in South Africa have a passion and are hungry for new work especially which seems not so much the case here in the UK.

**NP:** There are very few companies in South Africa that get funding so the work is generally new work that the performer has to create themselves. We certainly don't have voice or movement coaches outside of drama school, so there is a degree of rawness which can be exciting. Theatre making at home needs to be fast and adaptable because of the extremely low budgets which can lead either to slap dash productions or hugely exciting ones!

- ***How do you feel about your involvement with *The Tempest* with Antony Sher and John Kani? Have you ever worked with them/met them before?***

**TM:** For every actor it's a great honour to work with the best people who have been in the industry for years and made a name for themselves. I have never worked with them but am honoured to be able to see their process of preparation and how they gel with the cast.

**NP:** It is a dream come true and an opportunity to learn from some of the most respected actors on the planet. I worked with John Kani in Janet Suzman's Hamlet which was fantastic. He is a South African theatre icon so it was a humbling privilege. To work with Antony Sher will be surreal as he is one of my heroes!

- ***What do you think the advantages of the trip to the RSC will be for you?***

**TM:** It will create many possibilities! It will be good for my profile and hopefully open many doors for me at home. My performance standards will be improved (especially after those wonderful voice sessions) and I already have a much better understanding on how to approach text through the help of the great exercises in the workshops. My relationship with the RSC has begun – I may even work with the RSC one day – only time will tell!

**NP:** It has been amazing to have learned so much about playing Shakespeare, and to have met so many wonderful people who have given me an arsenal of invaluable acting tools and corrected many of my blocks. With all I have learned I will be able to share knowledge with fellow actors and hopefully allow that knowledge to enhance my performances in future productions – that is, if I get cast!



7. (9.iii) RSC Press Office Q&As with Thami Mbongo and Nicholas Pauling, *continued*.

**Background on the Brett Goldin Bursary Award:**

Nearly two years after the deaths of Brett Goldin and his friend Richard Bloom in South Africa, the young actor's memory was once again honoured on Saturday 8 March, at the Baxter Theatre Centre in Cape Town when **Thami Mbongo** and **Nicholas Pauling** were selected as winners of the 2008 Brett Goldin Bursary awards. They will both be appearing in *The Tempest* with Antony Sher and John Kani (a Baxter Theatre Centre production in association with the RSC) in 2009.

Goldin was murdered in April 2006, just days before he was due to leave for Stratford-upon-Avon to perform the role of Guildenstern in the Baxter Theatre Centre's production of *Hamlet*, directed by Janet Suzman, as part of the RSC Complete Works Festival.

The Bursary was immediately founded in his name by the RSC, the Actors Centre in Johannesburg and the Baxter Theatre in Cape Town. The Fund was then kick-started by donations from RSC Associate Artist Antony Sher, along with RSC Honorary Associate Artist Janet Suzman.

The two winners were chosen from a shortlist of nine actors selected from 103 applications across South Africa. The final selection being made by a panel comprising Janice Honeyman, Liz Mills and Paul Savage from the Baxter Theatre, who were joined by Antony Sher and Gregory Doran from the RSC and Denise Goldin – Brett's mother and co founder of the Bursary. The selection criteria stipulated that the actors should be South African citizens, under the age of 30 and have an interest in classical theatre.

## 7. (9.iv) Brett Goldin Bursary 2010

Photographs by Ellie Kurtz© RSC

Josette Eales and Thato Moraka: Brett Goldin Bursary winners 2010.



From left to right: Lyn Darnley, Thato Moraka, Voice Placement Michael Corbidge and Josette Eales.



Josette Eales and Thato Moraka and Debbie Korley perform for the RSC Administration in Chapel Lane offices, 10 August 2010.



Cicely Berry (centre) in discussion with Josette Eales and Thato Moraka after a performance of poetry based on the 2010 National Poetry Day theme 'home'. The poetry programme contained verse from around the world including South African verse.

## 7. (9.v) Brett Goldin Bursary Itinerary – 2010

DATE	TIME	PLACE	ACTIVITY	NOTES
Friday 18 June	7.20 am 12 noon	Heathrow Broadlands B&B	Arrival Welcome	CJH to collect Lyn & Jane
Saturday 19 June	LUNCH	Stratford	With Tony and Greg	Time and venue to be advised
Sunday 20 June	REST DAY			
Monday 21 June	10.00-1200  1.00pm  7.15 pm	Arden Street  Courtyard  Courtyard	Introduction  Antony public u/s run Antony	LynDarnley Alison Bomber/Alison  Tickets - Jane  Tickets – Jane
Tuesday 22 June	9.00-10.00 10.00-11.30 11.30 – 1.00 7.30 pm	Arden Street Arden Street Arden Street Oxford Playhouse	Yoga Solo skills session Solo skills session Shakespeare: The Man from Stratford	Optional Alison/ Josette Alison/Thato +Michael Tickets x 3 Travel?
Wednesday 23 June	12.45 – 2.15  3.00 – 5.00	Courtyard Upper Foyer Arden Street	Cicely Berry Poetry workshop Skills Sessions	Will need poetry to take Lyn
Thursday 24 June	10.00-12.00 1.00 – 3.00 3.00 – 4.00 5.00 – 6.00	Arden Street Waterside Waterside Chapel Lane	Skills sessions A&C Workshop Text Workshop Feldenkrais	Movement Alison Lyn Richard Cave
Friday 25 June	10.00 -10.45  11.00 – 1.00 1.00 – 2.00  1.30 - 2.30	Chapel Lane  Chapel Lane 2 Waterside  Birthplace Trust	Coffee with Michael Boyd Voice work Core Strength class Voice class	Victoria Williams (BSA) Struan Leslie (optional)  Michael Corbidge
Saturday 26 June	FREE DAY			
Sunday 27 June	3.00 pm	Courtyard	Text Talk with John Barton and Peter Hall	Get tickets
Monday 28 June	11.00 am – 5.30 pm 7.15	Courtyard and Arden Street Courtyard	CDS Directors Workshop Morte D'Arthur	Tickets – Jane
Tuesday 29 June	9.00 – 10.00 10.00 am – 5.30  pm	Arden Street Arden Street  Courtyard	Yoga CDS Directors Workshop Morte D'Arthur u/s run	Optional
Wednesday 30 June	10.00 – 12.30 12.45 – 2.15  2.00 – 4.00 7.15 pm	Chapel Lane Courtyard Upper Foyer  Arden Street Courtyard	Skills Session Cicely Berry Poetry workshop Session with Tony and Greg Lear	Alison Will need poetry to take  Tickets - Jane
Thursday 1 July	10.00 – 1.00 2.00 – 4.00	Arden Street Arden Street	Skills Sessions Scene study	Michael Justin Audibert Lyn – holiday x 2 weeks
Friday 2 July	Am 1.00 – 2.00  2.00 – 3.30	Chapel Lane 2 Waterside  Chapel Lane 2	Voice work Core Strength class Talk on plays	Victoria (BSA) Struan (optional)  Catherine Alexander
Saturday 3 July	3.00 pm  7.30 pm	Royal Court – London National - London	Sucker Punch  After the Dance	Booked x 3  Booked x 3 Citadines hotel booked x 2

7. (9.v) Brett Goldin Bursary Itinerary – 2010, *continued*.

Sunday 4 July	1.00 pm	Globe - London	Henry IV Pt II	Booked x 3 Citadines hotel Booked x 2
Monday 5 July	Am London	De Walden Court	John Barton	Confirm time?
Tuesday 6 July	9.00 – 10.00  10.00-12.00 12.00 – 1.00 1-2.30	Arden Street  Arden Street Arden Street Parish Hall	Yoga  Skills Sessions Voice class Illinois Group	Optional 2 tickets Reg. Schools Celeb. available all day Alison/Michael Michael Corbidge Alison Bomber
Wednesday 7 July	10.00 – 12.00 12.45 – 2.15	Arden Street Courtyard Upper Foyer	Skills session Cicely Berry Poetry Workshop	Alison Will need poetry to take
Thursday 8 July	10.00 – 12.00 12.00-2.00 2.00 – 4.00 7.15 pm	Arden Street Stratford Arden Street Courtyard	Skills session Lunch with donors Skills session Romeo	Alison Daphne&Graham Alison/Michael Tickets - Jane
Friday 9 July	10.00 – 11.30  11.45 – 1.00 1.00 – 2.00  2.00 - 4.00	Chapel Lane 2  Chapel Lane 2 Waterside  Chapel Lane	Talk on plays  Voice work Core Strength class Cake Friday Poetry	Catherine Alexander  Victoria Williams (BSA) Struan Leslie (Optional)  Alison/Michael
Saturday 10 July	10.00 – 11.00	Courtyard	Morte D'Arthur unwrapped	Get tickets
Sunday 11 July	FREE DAY			
Monday 12 July	10.00 – 12.00 pm	Arden Street Arden Street	Skills Session As You rehearsal	Michael
Tuesday 13 July	9.00 – 10.00 10.30 – 12.00 pm	Arden Street Arden Street Arden Street	Yoga Skills Session As You rehearsal	Optional Stephen
Wednesday 14 July	10.00 – 12.00 12.45 – 2.15  Pm 7.15 pm	Arden Street Courtyard Upper Foyer Arden Street Courtyard	Skills session Cicely Berry Poetry Workshop As You rehearsal Winter's Tale	Stephen Kemble Will need poetry to take  Tickets - Jane
Thursday 15 July	am 2.00 – 5.00	Arden Street Arden Street	As You rehearsal Skills Session	Lyn Darnley back Judylee Vivier
Friday 16 July	Am 1.00 – 2.00  2.00 – 3.30  7.00 pm	Chapel Lane 2 Waterside  Chapel Lane 2  Stratford	Voice work Core Strength class Talk on plays  Farewell supper	Victoria (BSA) Struan (optional)  Catherine Alexander
Saturday 17 July	2.00 – 5.00	Arden Street	Young Alumni workshop	
Sunday 18 July	05.30	Broadlands	CJH to collect	Heathrow departs 9.20 am

## Additional Material Relevant to Chapter 7

### Poetry Projects

#### 7. (a.i) Poetry Intensive<sup>84</sup>

**15 July 2008**

Four newly graduated students from drama schools around the UK have been chosen to work with the RSC's voice, movement and text practitioners before getting the chance to perform a poetry programme on stage at The Courtyard Theatre in Stratford-upon-Avon for two performances in August.

The four actors in the Poetry Intensive project, led by Senior Voice coach Alison Bomber, will participate in two weeks of workshops with RSC Director of Text and Voice Cicely Berry and Head of Text and Voice Lyn Darnley, as well as doing movement sessions. They will spend time with poems drawn from over eight hundred years of poetry, exploring sound, rhythm, structure and language. The project culminates in a third week of recitals of a programme – The Seven Ages of Poetry – to be performed on the stage of The Courtyard Theatre as well as at local hospices, and in the theatre foyer for audiences waiting to see Hamlet.

Lyn Darnley said “To take four young actors and allow them the luxury of time to submerge themselves in language and poetry, then to rehearse and present a programme of exciting and demanding verse in front of an audience will enhance their skills and prepare them for any future theatre work, whether it be classic or contemporary. Poetry is an ideal way to get to grips with language as well as training the voice – all essential skills for any actor. The RSC is committed to being a learning organisation as well as a theatre company, so any chance to extend the skills base of future performers is an important investment for us.”

The four participants, from Rose Bruford College, Guildford School of Acting, Liverpool Institute of Performing Arts and East 15 Acting School, were first involved when the RSC held two days of workshops run for sixty-six students between December 2007 and March 2008. They were then chosen from a shortlist of ten students who the RSC felt had the best feel for language and would benefit from further immersion in the work on text for which the RSC is renowned.

Poetry Intensive runs from Monday 28 July – Friday 15 August 2008 with the two public performances at The Courtyard Theatre on Tuesday 12 August and Thursday 14 August, 5pm – 6pm.

Notes to Editors

Poetry Intensive is part of the RSC's ongoing Artist Development Programme which is generously supported by the Gatsby Charitable Foundation and the Kovner Foundation.  
July 2008

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<sup>84</sup> RSC Press Release, RSC web page,  
[http://www.rsc.org.uk/search.aspx?access=p&sort=date%3AD%3AL%3Ad1&output=xml\\_no\\_dtd&site=full\\_website\\_collection&ie=UTF-8&oe=UTF-8&client=main\\_website\\_frontend&searchPageUrl=%2Fsearch.aspx&proxystylesheet=main\\_website\\_frontend&ip=172.18.19.254&q=press+releases&start=120](http://www.rsc.org.uk/search.aspx?access=p&sort=date%3AD%3AL%3Ad1&output=xml_no_dtd&site=full_website_collection&ie=UTF-8&oe=UTF-8&client=main_website_frontend&searchPageUrl=%2Fsearch.aspx&proxystylesheet=main_website_frontend&ip=172.18.19.254&q=press+releases&start=120) (visited 1 May, 2009.)

## 7. (a.ii) Alison Bombers Poetry Intensive workshop plan<sup>85</sup>

<u>CDS Poetry Workshops Outline Plan</u>	
<p>Day 1 <b>Intro Rhythm</b> Mon 28<sup>th</sup> July</p>	<p>Half hour chat: what is poetry? why work with poetry? <b>AB/LD</b>            AM technical work/games, PM explore poems where rhythm does something interesting            AM Warm-up  <b>LD/LC</b> rhythm workshop – 2? hours, then <b>AB</b>            Look at un/familiar patterns: blank verse, doggerel, limericks -examples            Syllables            What does rhythm do to us as speaker/ as listener            Changes of rhythm, jazz, catching you out - examples</p> <p>PM Warm-up using jazz rhythm improvs game to alert senses to rhythm            Poems with irresistible rhythms eg, Lepanto, Hiawatha, Colonel            Frazier, Charge of the Light Brigade tbc            Poems where the rhythms are elusive or shifting eg. Warning, Jenny            Joseph tbc</p>
<p>Day 2 <b>Sounds</b> Tues 29<sup>th</sup> July</p>	<p>AM technical work/games, PM explore poems where sounds do something interesting            AM Warm-up            Vowel and consonant work            Rhyme, assonance, alliteration, echoes and mutations            Rhyme schemes            What does sound do to us as speaker/ as listener</p> <p>PM Poems to use include: Meeting at Night, Browning; Harp song of the Dane            Women; To Margo, Gavin Ewart; Owen escaped/scooped one; Ode, We            are the Music Makers, O'Shaughnessy tbc</p>
<p>Day 3 <b>Form</b> Weds 30<sup>th</sup> July</p>	<p>AM technical work/games, PM explore poems where form does something interesting            AM Warm up            Verse line, caesura            Stanzas, spaces in lines/between stanzas            Length (epigram, lyrics, narrative poems)            Forms – villanelle, sonnet, limerick, etc etc            How does it help us/hinder us?</p> <p>PM Poems to use include: The Voice, Hardy; Fred Astaire, Mitchell;            Valentine, Duffy; Dorothy Parker; Pope; Since there's no help, Drayton;            tbc</p>
<p>Day 4 <b>Words</b> Thurs 31<sup>st</sup> July</p>	<p>AM technical work/games, PM explore poems where language does something interesting            AM Warm up incl. dropping in; where words resonate            Rhetoric – repetition, antithesis, questions for starters            Vocabulary: Density/difficulty and delight/playfulness            Word games in poems            How one word meets another, follows, responds, plays to build thoughts</p> <p>PM Poems to use include: Herbert – Wreath one, and the ring one (losing a            letter each time); Mercian Hymns, Geoffrey Hill; TS Eliot; Jabberwocky;            for rhetoric ones see notebook; tbc</p>

<sup>85</sup> The Poetry Intensive Project ran for three weeks from 28 July, 2008. The project involved a week of verse classes, a week of rehearsals and a further week of performances. The four actors were recent CDS graduates from who had participated in the RSC/CDS workshops. They were selected from 10 auditionees.



7. (a.ii) Alison Bombers Poetry Intensive workshop plan, *continued*.

Days 5 – 7	<b>Historical Sweep</b>	Explore poems from period, see how days 1 – 4 things manifest and change, as well as content/ideas; any conclusions to draw?
Day 5 Fri 1 <sup>st</sup> August	AM <b>Early 1400 – 1600</b> Chaucer, Beowulf, Henryson, Gawain and the Green Knight, Marlowe, Shakespeare	3.5hrs
	PM <b>Metaphysicals (CB?)</b> Donne, Herbert etc etc	3.5hrs
Day 6 Mon 4 <sup>th</sup> August	AM <b>Dryden, Pope</b> <b>Romantics (LD)</b> Wordsworth, Keats, Shelley, Coleridge etc etc	1.5hrs 2 hrs
	PM <b>C19th</b> Browning, My Last Duchess; Rossetti, When I am dead, Birthday; Mew, I so liked you; Tennyson, Crossing the Bar, The Princess; Hardy, The Voice; Anon, Madhouse sonnet; Dickinson; old-fashioned Victorians, deliberately harking backwards compare Say not the struggle, Clough with Daffodils, Herrick	3.5 hrs
Day 7 Tues 5 <sup>th</sup> August	AM <b>Hopkins or Hopkins/Eliot</b> PM <b>C20th and C21st</b> (Eliot); Whitman, Hill, Cope, Duffy, Parker, Heaney, Yeats, Cummings, Fanthorpe, Owen?	
Days 8, 9, 10 6 – 8 <sup>th</sup> August	AM Day 8 – if still undecided, spend sorting who'll read what <b>Rehearse programme</b> Group (and individual sessions if need be, but they'll learn as much by listening to others working)	
Day 11 Mon 11 <sup>th</sup> August	<b>Run programme</b>	
Day 12 Tues 12 <sup>th</sup> August	<b>Performance</b>	
Day 13 Weds 13 <sup>th</sup> August	Hospice?	
Day 14 Thurs 14 <sup>th</sup> August	<b>Performance</b>	
Day 15 Fri 15 <sup>th</sup> August	? day off	
Day 16 Sat 16 <sup>th</sup> August	<b>Entertain returns queue</b>	

All sessions **AB** unless otherwise assigned.

**7. (a.iii) Actors Rhiannon Harper-Rafferty, Bryn Holding, Emily Mondo and Oliver Wilson reading outside the Courtyard Theatre August 2008**

People in the 'returns' queue for *Hamlet* and audience members listen to the recently graduated actors reading poetry.

Photographs: Lyn Darnley



Poetry Intensive actors perform outside the Courtyard Theatre.



An audience gathered to listen to poetry.



Bryn Holding, Rhiannon Harper-Rafferty and Oliver Wilson (Emily Mondo is obscured)



7. (a.iii), *continued*.

The actors in the poetry intensive project also provided the readings for the 2008 Poetry Day Primary Schools Project.



From left to right: Bryn Holding, Emily Mondo, Rhiannon Harper-Rafferty and Oliver Wilson (jumping). In the background is Kevin Waterman (percussion).

## 7. (b) Developing Language through Choral Speaking<sup>86</sup>

### Choral Speaking in Primary Schools

#### Encourage:

- **Development of ensemble skills.** The required team work includes group awareness, mutual support, timing, concentration, observation and listening.
- **Spontaneous and immediate language rather than allowing speech to become automatic.**
- **Natural rhythms that result from a connection with the energy of the word and communication with others.**
- **Exploration of the words through the consonants and vowels and their relationship.**
- **A physical connection with the language through the muscularity of the voice and body and through the changing energies of breath.**
- **Dynamic and spatial exploration of words through movement.**
- **Awareness of the structures of language and how ideas develop from 'word to word and sentences to sentence'. Explore 'ladders' and antithesis.**
- **A focus on committed and directed speech rather than well elocuted vowels and consonants.**
- **Discussion and physical exploration of the ideas expressed in the verse.**
- **A sense of fun and enjoyment in communication and a desire to achieve the common goal.**

Lyn Darnley  
RSC

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<sup>86</sup> Prepared by Lyn Darnley for RSC Education Workshop for Teachers on the value of choral speaking, 2004.

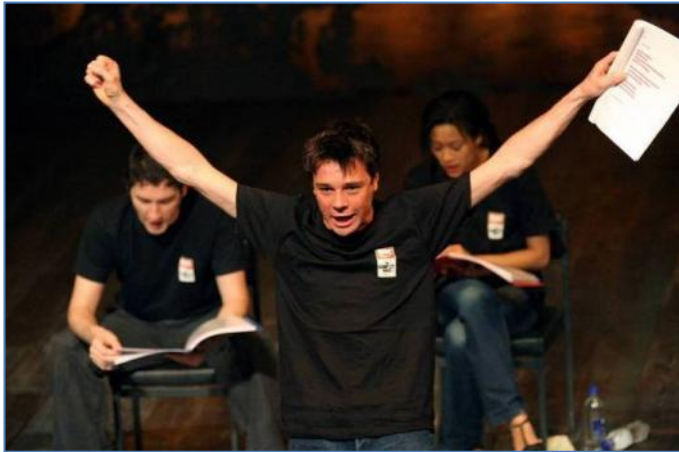
## 7. (c) National Poetry Day Celebrations: Primary Schools Celebration

All photographs by Ellie Kurttz. © RSC

The following photographs show actors from the 2006 and 2007 Ensembles working with primary school audiences on poetry written by the children.

### National Poetry Day Primary Schools Project

The annual Schools National Poetry Day Project is held on the first Thursday in October. A Voice Coach visits each participating school in June and works with Year 5 students on a poem. The poem is explored and used as the stimulus for a drama workshop. Students later write their own poems which are submitted before the end of the summer term. A programme is developed using at least four poems from each school. In October when the students are in Year 6, actors perform the selected poems with a musician providing a sound-scape. The reason for encouraging this project is because choral speaking develops important qualities in young people.



Rupert Evans (Romeo, 2006).



Actors mingling with the schools audience after the performance (2007).

7. (c) National Poetry Day Celebrations: Primary Schools Celebration, *continued*



Everyone speaks a poem on National Poetry Day 2006.



Above and below: Schools participate in Choral Verse at the end of the poetry recital in the Swan Theatre and (below) in the Courtyard Theatre.



Members of the 2006 CWF ensembles performed the poems written by local school children.



7. (c) National Poetry Day Celebrations: Primary Schools Celebration, *continued*



David Fielding (above) and Rob Carroll(below)participating in the primary schools' Verse programme 2006.



Rob Carroll of the Orange (2006) and Histories (2007/8) companies participating in the primary school poetry project.

7. (c) National Poetry Day Celebrations: Primary Schools Celebration, *continued*



Robert Lister reading poetry written by local primary school students.



Sirine Saba (above) reads poetry written by nine years old pupils in the Courtyard Theatre, 2007.

7. (c) National Poetry Day Celebrations: Primary Schools Celebration, *continued*



Alan Morrissey (above) brings a poem to life.



RSC Alumni Rob Lister and Anita Wright.

7. (c) National Poetry Day Celebrations: Primary Schools Celebration, *continued*



Primary school students hear their work read by RSC actors.



Everyone speaks together to mark National Poetry Day 2008.



Sirine Saba and alumni actors on The Courtyard stage, October, 2007.



7. (c) National Poetry Day Celebrations: Primary Schools Celebration, *continued*



Primary Schools Poetry Day in The Courtyard Theatre, October, 2007.



Anita Wright signs programmes listing the poems performed.

## 7. (d) National Poetry Day Celebrations

### Free public performances on National Poetry Day

All photographs by Ellie Kurtz© RSC

When schedules allow a celebration of poetry and music is held in the theatre in early October. The performances were open to the public and was no charge for attendance.



(left to right) front row Chuk Iwuji and Katy Stephens. Back row: Alison Bomber (Voice Dept) Kieron Hill, Julius Da Silva and John Woolf (Head of Music).



Kieron Hill and Julius Da Silva singing during a Poetry Day celebration 2006.



Kieran Hill, Patrice Niambana, Maureen Beattie. Kieran Hill was a member of the 2001 RSC Academy.



Chuck Iwuji and other members of the 2006 – 2008 *Histories* Ensemble perform poetry on National Poetry Day 2007.

**7. (e) Poetry Project 2007 (*King Lear* and *The Seagull* Company)**

First photograph by Ellie Kurtz© RSC others in this section by Kathryn Thompson.



Russell Byrne, Zoe Boyle, Ben Addis and Peter Hinton: volunteers for the 2007 Poetry Project.



Front from left: Ben Addis and Adam Cross. Behind from left Melanie Jessop, Peter Hinton, William Gaunt, Russell Byrne and Zoe Boyle.



Actors Peter Hinton and William Gaunt.



Assistant Director Gemma Fairlie rehearsing the Poetry Project in New York.



## 7. (f) Examples of Other Poetry Events

### 7 (f.i) RSC Music Concert, 24 January, 2009.<sup>87</sup>

<p><b>MUSIC</b>            CONOR LINEHAN  <i>The Cordelia Dream</i>            HOWARD SKEMPTON  <i>Winter Sunrise</i>            HOWARD SKEMPTON  <i>In Tandem</i>            PAUL ENGLISHBY  <i>In the Blue Harbor of your Eyes</i>            ADAM CORK  <i>Songs from The Tempest</i>            JONATHAN GIRLING  <i>Lights Out</i></p> <p><b>INTERVAL</b>            EDWARD WATSON  <i>Blue Remembered Hills</i>            EDWARD WATSON  <i>Middleham Poems</i>            JONATHAN GIRLING  <i>White Out (Death of a Council Employee)</i>            HOWARD SKEMPTON  <i>Lullaby</i>            HOWARD SKEMPTON  <i>Gemini Dances</i></p> <p><b>ACTORS</b>            FORBES MASSON            KATY STEPHENS</p> <p><b>MUSICIANS</b>  <i>Soprano</i>            GEMMA BUSFIELD  <i>Tenor</i>            DANIEL NORMAN</p>	<p>Violin            BETHAN MORGAN  <i>Viola</i>            HELEN ROBERTS  <i>Cello</i>            ELAINE ACKERS  <i>Flute</i>            GABRIELLE BYAM-GROUNDS  <i>Cor Anglais</i>            JULIE ROBINSON  <i>Clarinet</i>            RELA SPYROU  <i>Percussion</i>            JAMES JONES            KEVIN WATERMAN            SARAH BALLS  <i>Piano</i>            JOHN WOOLF            BRUCE O'NEIL</p> <p><b>MUSIC DIRECTORS</b>            JOHN WOOLF            BRUCE O'NEIL</p> <p><b>VOICE AND TEXT</b>            LYN DARNLEY</p> <p><b>STAGE MANAGER</b>            RACHAEL BARBER</p> <p><b>SOUND</b>            ANDREW FRANKS            MARTIN SLAVIN</p> <p><b>LIGHTING</b>            KEITH COOKSON            MATT PEEL</p>	<p>perfectly delivers in words, of gazing, awe - struck, at the beauty of another. Written in September 2005, I found the imagery of the sea in the poem particularly tempting, as this was the first work written at my new home by the sea.</p> <p><i>The Tempest songs</i>  <b>ADAM CORK</b>            These songs are taken from Rupert Goold's 2004 RST production of <i>The Tempest</i>, in which Julian Bleach played Ariel and Patrick Stewart Prospero.</p> <p><i>Lights Out</i>  <b>JONATHAN GIRLING</b>            The composer writes: <i>In Lights Out</i> (2007, commissioned by New York Arts), a piece that was put together in collaboration with artist Sophie Hedderwick over two years ago for an exhibition on Broadway in New York, the notions of stillness and movement are explored using four interacting spheres - a triptych of hangings; the music; the poem being read by RSC actor Forbes Masson from an Edward Thomas collection c.1917) and the sound-responsive lights woven through each piece of material.</p> <p>Each sphere contains something beautiful, intricate; delicate that shows up in a different light as time unfolds. The music itself is made up of three instrumental wlayers, each woven together in rhythmic counterpoint, using marimbas, vibraphones and glockenspiels. The text, always spoken, provides the inspiration for the entire work. As individual words were singled out in the original hangings, so the music in turn emphasises important parts of the text.... <i>here ends in sleep that is sweeter than tasks most noble</i>, brings to end the first larger musical section and transitions into the second.</p> <p>This quicker, more driving section itself finally gives way to a long final section underpinned by haunting wordless voice and tremoloing marimbas. The words are ambiguous - is 'the forest' the place where an insomniac desperately seeks sleep and solace, or is it talking about the final, eternal sleep of death?</p>	<p><b>PROGRAMME NOTES</b>  <i>The Cordelia Dream</i>  <b>CONOR LINEHAN</b>            This piano quartet was written for the RSC's production of <i>The Cordelia Dream</i> in November 2008 at the Wilton's Music Hall in London. The play concerned the relationship between a father and daughter, both composers, and Conor's music was at the heart of the play. This is its first concert performance.</p> <p><i>Winter Sunrise</i>  <b>HOWARD SKEMPTON</b>  <i>Winter Sunrise</i> for String Trio (1996) was premiered by the Firebird String Trio at the 1996 Huddersfield Festival. It was written at the request of Shelly Frape in memory of her husband, Andrew, a close friend of the Festival. The piece owes its title, and much of its elegant but optimistic character, to a poem by Mary Webb whose fine lyric verse is somewhat overshadowed by her novels. The piece is a single movement, song-like in its directness and simplicity of form.</p> <p>© Howard Skempton 17/09/96. Reproduced by permission of Oxford University Press</p> <p><i>In Tandem for two keyboards</i> (1992)  <b>HOWARD SKEMPTON</b></p> <p><i>In the Blue Harbor of your Eyes</i>  <b>PAUL ENGLISHBY</b>            The composer writes: <i>In the Blue Harbor of your Eyes</i> is based on a poem by Nizar Gabbani (1923 -1998), poet and former Syrian diplomat, was most notable for his controversial pro - female attitude in a male dominated culture, inspired by his sister, who committed suicide rather than marry a man she didn't love, he wrote forefully and beautifully about women, and in many instances, from a woman's perspective.(See 'A Letter from a Stupid Woman').</p> <p>My overwhelming impression of his work, however, is how intensely romantic his poetry is, and how boldly he speaks of sensual love. In this piece I've tried to match in music the expression he so</p>
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<sup>87</sup> New Music Concerts provide a regular opportunity for the composition of new music by RSC Band members and composers.

## 7. (f.ii) Shakespeare's Birthday 2010

Photographs by Lyn Darnley



Patrick Romer, James Gale and David Carr at the sonnet reading in the Courtyard Theatre in celebration of Shakespeare's birthday.



Sophie Russell was among readers from the ensemble who read at the Friends of the RSC birthday party.



*Romeo and Juliet* understudies Dyfan Dwyfor and Debbie Korley performing a scene in the Waterside, opposite the new Swan Theatre on Shakespeare's birthday.

7. (g) *The Histories* 2006 – 2008

7. (g.i) *The Histories Cycle Posters*: illustrating the challenges and opportunities offered the actors over a two and a half year period.

All photographs by Ellie Kurtz © RSC





**7. (g.ii) The *Histories Ensemble* 2006 – 2008, photographs  
Ensemble Rehearsals**

All Photographs by Ellie Kurttz © RSC 2006



These boys shared the roles of Prince Edward and Edward Plantagenet. From left to right: Oscar Powell, Toby Millward, Charlie Hamblett, Ralph Davis and Michael Hood.



Keith Dunphy, Nick Asbury and Jimmy Tucker.



Ann Ogbomo, in the role of Elizabeth.

7. (g.ii) The *Histories Ensemble* 2006 – 2008, photographs Ensemble Rehearsals, *continued*.



Jonathan Slinger as Richard III.



Jimmy Tucker (Clarence).



7. (g.ii) The *Histories Ensemble* 2006 – 2008, photographs Ensemble Rehearsals, *continued*.



John MacKay as Jack Cade in *Henry VI part II*.



Matt Costain rehearsing rope work. Costain trained the ensemble in rope and trapeze skills as well as playing a variety of roles.

7. (g.ii) The *Histories Ensemble* 2006 – 2008, photographs Ensemble Rehearsals, continued.



Rope and fighting skills were required for *The Histories*.



Geoffrey Streatfield as Henry V.



The Histories Ensemble take a bow in the then new temporary Courtyard Theatre.



## 7. (g.iii) An actor's experience as a member of the Histories Ensemble 2006<sup>88</sup>

For more information about the transformation of the RSC's home in Stratford-upon-Avon visit [www.rsc.org.uk/transformation](http://www.rsc.org.uk/transformation)

### ACTING IN THE HISTORIES ENSEMBLE

**Geoffrey Streatfeild describes the experience of working as part of the Histories company.**

Actors mostly dread the word ensemble. The last time I unwittingly stumbled into one, I spent four interminable months as a Bacchic dancing girl dressed in nothing but a mask and a loin cloth, my view of the world permanently obscured by Chuk Iwuji's near naked backside. Not so bad, some of you might think, but the lesson was learnt: ensembles are to be approached with caution.

So, what's it like in this one? Honestly? Initially it was pretty scary. Eight plays in two-and-a-half years with a group of 35 is something none of us have done before. Nice job security, but considerable pressure to get on and be good. We had though all been attracted by Michael Boyd's compelling vision of a new (or very old!) method of making theatre and his desire to use this group to unleash a creative power that could exist in no other medium but the theatre, and in no other theatre but the RSC.

So far it is working well. Doing the *Henry VI* trilogy has been exhilarating for us, and we hope for you. The equal creative importance placed on each of us makes the rehearsal room buzz with unparalleled commitment and the shared responsibility brilliantly serves the multi-layered storytelling in performance. A pulsating physical and emotional energy seems to course through us as the baton is handed from actor to actor, each one of us relishing the opportunity to drive the story forward.

There is already an almost telepathic understanding between us on stage, and our ever growing trust enables us to experiment, improvise and rework on the floor with an astonishing freedom and confidence. This ensemble is a secure environment without ever being a comfort zone. All of us are continually challenging ourselves and being inspired by those around us to reach new levels in all aspects of our work. I, for one, have never been in a harder working or more dedicated group and am consistently blown away by the uninhibited brilliance of my colleagues.

However, the great bond we have does not come easily. We are an eclectic bunch with strong and hugely differing opinions and we disagree, sometimes violently. The squad rotation is tough and requires patience, while the work itself is intense and exhausting. Passions often overflow and the sparks that fly onstage are occasionally real. There are naturally days when you wish the proverbial spear would carry itself, while understudying is the straw on many a camels' back. Inevitably, too, the burden of this less glamorous work falls unequally, but it is a vital part of our engine and the appetite and good humour shown for it is remarkable.

The longevity of the job is already feeding in to give us increased familiarity and working knowledge of Shakespeare's verse, our stage and each other. This is enabling us to mine the plays and characters deeper and faster than usually possible. The gradual building up of the first four plays is already bringing out great resonance between them and this highly evolved relationship between ourselves and the material is all you could ever wish for onstage. Crucially, the acting company is hugely blessed to have world class stage management and technical support, without which we would, literally, be left hanging. They, along with the ensemble's musicians, physical trainers and vocal coaches are vital in bringing this total theatre to the 21st century.

Far from being scary, it's very exciting. The ensemble environment is allowing us to grow immeasurably as actors and as people while the length of the project means that alongside the plays, we are going through many 'life things' together. To do this with such a talented, tolerant and huge-hearted bunch is a real and rare privilege.

The RSC Ensemble is generously supported by the GATSBY CHARITABLE FOUNDATION.

Photography by Elaine Gantz.

<sup>88</sup> Geoffrey Streatfeild, in *King Lear* programme, 2007.

## 7. (g.iv) An Actor's Journey: Chuk Iwuji<sup>89</sup>

Photographs by Ellie Kurtz © RSC



Chuk Iwuji first joined the RSC in 2001 working in minor roles on productions of *Hamlet* and *Julius Caesar*. He returned to the Company in 2002 with named roles in the mobile theatre tour of *Coriolanus* and *The Merry Wives of Windsor*. In 2006 he's back playing Henry VI in Michael Boyd's unique two-year ensemble project of Shakespeare's *Histories* which opened The Courtyard Theatre in July.

Here he talks about the journey so far:

'When you leave formal training there are certain things that you have to maintain, such as your voice. The RSC provides you with a fantastic opportunity where you are constantly training the body.

There's no excuse not to be in prime condition to do the work. It's a luxury that other actor friends of mine would have to pay a lot of money for and for me it's a real gift to take advantage of the training opportunities. Acting is something I love but I've had to work hard at it. It's not just about doing the work but preparing for it. The beauty of the RSC is that it has always nurtured people. The longer rehearsal period and training opportunities allow you to really get to know the rest of the acting company. It gets rid of the insecurities of working in a room with strangers, creating a non-hierarchical setting before beginning to rehearse the play. You are all on a level playing field. 'There are a number of reasons why being part of this unique *Histories* project was important. Playing a title role at the RSC is something I've dreamt about. The growth that will happen to all of us in the acting company during this time, both personally and as actors, will no doubt be substantial and probably surprising. To come to the RSC you have to want to work with a group of actors and grow with them. I remember when I first met Michael Boyd about the job back in December last year he said that he didn't know what lay ahead but he did know that this experience would change our lives. He's right – it already has. As an acting company we have etched our names in the RSC's history – to be part of Michael Boyd's vision of the ensemble and to be opening The Courtyard Theatre. This is the start of a new direction for the Company. We can say we were there at the beginning.' P.24/25

*The RSC Ensemble is generously supported by the Garfield Weston Foundation. The Artists' Development Programme is supported by The Actors' Circle, RSC Patrons and The Shakespeare Circle.*

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<sup>89</sup> Chuk Iwuji, in *RSC Annual Report and Accounts, 2005/2006*, RSC, pp. 24-25.

**7. (h) The Complete Works Festival (CWF)**

**7. (h.i) Some of The Complete Works Festival Productions**

All photographs by Ellie Kurttz © RSC



The Baxter Theatre's *Hamlet*, Vaneshran Arumugam (left) and John Kani (right).



*Julius Caesar* RSC.



Gregory Doran's production of *Venus and Adonis*, with puppets from Little Angel Theatre.



Filter's *Twelfth Night*, directed by Sean Holmes.



*King Lear*, directed by Trevor Nunn.



7. (h.i) Some of The Complete Works Festival Productions, *continued*.



Nancy Mekler's RSC production of *Romeo and Juliet*.



Antony and Cleopatra Ken Bones, Patrick Stewart and company in rehearsal for *Antony and Cleopatra*.



A scene from A and BC's *Henry VIII* in Holy Trinity Church.

7. (h.i) Some of The Complete Works Festival Productions, *continued*.



Titus Andronicus Hitomi Manaka as Lavinia in Ninagawa's Japanese *Titus Andronicus*.



*Love's Labour's Lost* Amir Arison as King Ferdinand of Navarre in Shakespeare Theatre Company's *Love's Labour's Lost*.



*The Tempest*: Rupert Goold's RSC production in rehearsal Patrick Stewart, Joseph Alessi and John Light.



7. (h.i) Some of The Complete Works Festival Productions, *continued*.



Troilus and Cressida Peter Stein's *Troilus and Cressida*.



Nos do Morro from Brazil and Birmingham's Gallery 37 in rehearsal in Stratford for *The Two Gentlemen of Verona*.



A scene from the RSC's one-off production of *The Two Noble Kinsmen*.

7. (h.i) Some of The Complete Works Festival Productions, *continued*.



Outdoor performance of *A Midsummer Night's Dream* for Birmingham school children (Dash Theatre Company directed by Tim Supple).





Joy Fernandes as Bottom in *A Midsummer Night's Dream* performed by Dash Arts in association with The British Council.



The new temporary theatre: The Courtyard Theatre.

## 7. (h.ii) The Complete Works Press Release<sup>90</sup>



Release: Noon, Monday 11 July 2005

**RSC HOSTS THE FIRST EVER FESTIVAL OF SHAKESPEARE'S COMPLETE WORKS IN STRATFORD-UPON-AVON**

The Royal Shakespeare Company is to stage the biggest festival in its history, inviting theatre companies from across the world and around the UK to join the Company in a unique celebration of Shakespeare's complete works.

From April 2006 the RSC will host *The Complete Works*, a year-long Festival of the entire Shakespeare canon at its Stratford-upon-Avon home. The Festival embraces film, new writing, and contemporary music, as well as a comprehensive survey of theatre artists currently interpreting Shakespeare worldwide. *The Complete Works* will celebrate the truly global reach of the greatest writer in the English language, and will be the first time all 37 plays, the sonnets and the long poems have been presented at the same event.

Fifteen of the productions in *The Complete Works* will be staged by the RSC. They include: the start of a new cycle of Shakespeare's history plays; the return of Patrick Stewart in *The Tempest* and *Antony and Cleopatra* (with Harriet Walter); *Merry Wives*, a new musical adaptation of *The Merry Wives of Windsor* starring Dame Judi Dench; and to close the Festival, the return of Sir Ian McKellen as *King Lear*, directed by Sir Trevor Nunn.

As well as celebrating RSC talent, the Festival will showcase international artists like Peter Stein and Yukio Ninagawa who have made a lasting impact on the performance of Shakespeare. Joining them will be some of the UK's most exciting theatre artists and interpreters of Shakespeare, with companies like Propeller, Kneehigh, aandbc, and Forkbeard Fantasy all participating in *The Complete Works*.


Visiting companies from South and North America, Russia, the Middle East, Asia, Africa and across Europe will explore Shakespeare's continuing influence on cultures around the world. The Festival will open up what the RSC intends will be a richer dialogue with international theatre companies, promoting future collaborations especially with other ensemble theatre makers.

**Highlights among the visiting companies include:**

The Baxter Theatre Centre of South Africa presents *Hamlet* directed by Janet Suzman with Rajesh Gopie in the title role, John Kani as Claudius and Dorothy-Anne Gould as Gertrude, in its only UK performances.

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[www.rsc.org.uk](http://www.rsc.org.uk)



<sup>90</sup> RSC Press Release, 11 July, 2005.



## 7. (h.iii) Report of Complete Works Festival by Deborah Shaw<sup>91</sup>

The RSC's continual commitment to excellence is coupled with a desire to experiment, take risks and extend boundaries. In April 2006 the RSC launched the biggest performance project in its history, *The Complete Works* festival, a year-long event in Stratford-upon-Avon, presenting 37 of Shakespeare's plays, the major poems and sonnets. It has seen artists and audiences engage in a deeper exploration of Shakespeare's works and take a wider look at Shakespeare in contemporary world theatre. A central spine of 23 home produced productions through the year has been interlaced with visits from UK and international companies, covering many different performance styles and art-forms. Our in-house directors have used the festival context to experiment with space (Dominic Cooke's exploration of Shakespeare's late plays in promenade); scale (Gregory Doran's company exploring the Roman plays across two houses) and with the idea of ensemble, with the launch of Michael Boyd's groundbreaking two-year *Histories* cycle in The Courtyard Theatre. We have commissioned four new responses to Shakespeare's plays, co-commissioned a Sonnet Project involving major contemporary composers, developed a social project spanning continents, and created edited versions of five plays for young people in a project involving five major drama schools. We have seeded installations, new productions and responses by artists from around the world. A programme of over 50 productions includes work from Africa, India, China, Japan, Germany, Poland, Italy, USA, Brazil, Russia and the Middle East. Around the festival has been a constant series of dialogues, workshops, debates and creative events. Politicians, academics and artists have discussed Shakespeare themed topics from leadership to film in our hugely popular monthly Broadside Brunches. Audiences have enjoyed creative team talks and insights into the rehearsal process of both the RSC and visiting artists. The Learning Department has launched a year-long campaign about how Shakespeare is studied in schools. We have presented an open-air film series, created a summer performance space for both students and amateur groups, and commissioned an audio dreamscape, played during a balloon flight over Stratford on a midsummer morning. Internally, the company has been exposed to new approaches to making theatre, discussing everything from the experience of ensemble to censorship, directorial styles and translating Shakespeare with visiting companies. Our craft and technical departments have responded to the challenge with enthusiasm and skill: making an emergency set for *A Midsummer Night's Dream* and designing a temporary studio theatre in consultation with the small experimental, multi-media companies who will use it. Consolidating old and creating new relationships with artists and companies across the world have already started to change our perspective to a more outward looking one, fully engaged in the world around us.

**Deborah Shaw**

RSC Associate Director

Complete Works Festival Director

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<sup>91</sup> RSC Annual Report and Accounts 2005-2006, pp. 36-37.

## 7. (i.i) John Barton Public Workshops<sup>92</sup>

Dates: 12, 19, 26 November and 3 December 2006.

Place: The Venue attended by 330 people (drama students; professionals; alumni)

Organised by Corinne Beaver from the London Office in conjunction with Artist Development.

Participants: Ariyon Bakare, Miranda Colchester, Sorcha Cusack, David Fielder, Wela Frasier, Tamsin Greig, Tom Hodgkins, Chuk Iwuji, Joseph Mydell, Ann Ogbomo, Oscar Pearce, Sirine Saba, Lex Shrapnel, Jonathan Slinger, Katy Stephens, Geoffrey Streatfield, Sally Tatum, Simon Trinder (and special appearances by Ian McKellan, Timothy West, Prunella Scales, Barrie Ingham, Jane Lapotaire, Ian Richardson).

All 4 sessions being filmed professionally for archive purposes.

The provision of 4 public workshops aimed at the profession was made in November 2006. The audience was targeted through the RSC Omnibus, and leafleting the National Studio, the Young Vic and the Drama Schools. The central London venue for each free, 3 hour, Sunday evening workshop was The Venue in Leicester Place with a capacity of 300. All available seats were booked and a waiting list was operated. This Artist Development project was developed in conjunction with the London office and Corinne Beaver co-ordinated it with Artist Development. As well as reaching professionals and alumni is also created an excellent opportunity for more of the London office staff to be involved. Members of London Operations and the Literary Department attended the sessions

The workshops were run as master class rehearsals with a group of RSC actors either currently or recently employed by the company. Where possible the actors were contracted for all 4 sessions although there was no guarantee that every actor would be used at each workshop.

John Barton chose to work on specific sonnets as he felt that they encompass many of the challenges faced by actors. In the final session he worked on text that included lists.

At the second of the four workshops, Ian McKellan and Timothy West participated. They worked on a Silence and Shallow scene from *Henry 1V part 1*. John Barton focused on the significance of the names in the scene and how they shape and build the energy by creating a springboard for new information from Shallow. Other esteemed visiting professionals included Janet Suzman, Prunella Scales and Sir Ian Richardson.

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<sup>92</sup> From notes made by Lyn Darnley, December, 2006.

7. (i.i) John Barton Public Workshops, *continued*.

At the first workshop questions were not invited from the audience but the actors were asked if they had queries. After the second session some questions were offered from the audience and this allowed for the additional guest actors to offer anecdotal evidence and suggestions from their wealth of experience which was appreciated by the many young actors in the audience. It was suggested that audience members could email their questions in future and that questions would be selected.

These workshops allowed the Company to reach a wide spectrum of professionals from students to actors of all levels and members of the company. The project fulfilled the RSC commitment to sharing expertise and feeding into the broader British theatre community. Actors included in the project felt they not only learned from working with John but also from watching others work.

All actors were paid for their participation.

It is hoped to offer a similar single session to Scottish professionals. This would be hosted by RSAMD and would use Scottish alumni. It would give the opportunity to connect with the Scottish National Theatre and continue the relationship with the Royal Scottish Academy. [These workshops were offered in Scotland in July 2007 at the RSAMD.]

It is also hoped to develop the London sessions further by offering a similar programme of work led by Cicely Berry.

**7. (i.ii) Pre-Performance Warm-ups  
Actors Warming Up before Performance in the Ashcroft Room 2007.**



The Text and Voice Department run warm-ups before each performance. These are voluntary because they fall into the dinner break.



George Richmond-Scott (Voice Placement in 2007) warms up members of the ensemble in the Ashcroft Room, before the performance.



**7. (j.i) *King Lear* and *The Seagull* production photographs**

All photographs by Ellie Kurttz © RSC



Checkov's *The Seagull*, Frances Barber and Gerald Kyd.



Sir Ian McKellen (*King Lear*) with Romola Garai as Cordelia and Peter Hinton as Burgundy.

**7. (j.ii) *King Lear* and *The Seagull* Timetable**

**TIMETABLE FOR  
LEAR/SEAGULL COMPANY 2007**

DAY	TIME	ACTIVITY	PRACTITIONER	ADDITIONAL
Monday	10.00 to 10.45	Alexander class (followed by sign up)	Sue Laurie	
Tuesday	10.00 to 10.45	Voice & Movement	Lyn Darnley & Anna Morrissey	16 January onwards Massage 11.30 – 3.30
Wednesday	10.00 to 10.45	Voice	Lyn Darnley	
Thursday	10.00 to 10.45	Voice & Movement	Lyn Darnley & Anna Morrissey	11 January Massage 11.30 – 3.30
Friday	10.00 to 10.45	Movement	Anna Morrissey	

7. (j.iii) Phase II Training, Stratford, 2007

**Stratford**

**LEAR/SEAGULL ARTIST DEVELOPMENT**

Thursday 7 June	2.30 – 4.30	John Barton Workshop Mezzanine area, Café Bar Courtyard
Thursday 7 June	2.00 – 5.00	Sara Clitheroe Singing (solo slots) Music Room, Arden St.
Monday 11 June	2.00 – 4.00	Meisner Workshop Scott Williams Reh. Room 2, Arden St.
Tuesday 12 June	2.30 – 4.30	John Barton Workshop Mezz area, Café Bar Courtyard
Thursday 14 June	2.00 – 4.00	Physical Workshop Lorna Marshall Reh. Room 2, Arden St.
Friday 15 June	2.00 – 5.00	Rhetoric Workshop Benet Brandreth Reh. Room 2, Arden St.
Thursday 21 June	2.30 – 4.30	John Barton Workshop Mezz area, Café Bar Courtyard
Friday 22 June	2.30 – 4.30	Cicely Berry Workshop The Stage, Courtyard Theatre (This will be a Company call)

## 7. (j.iv) Trevor Nunn Workshops (2007)<sup>93</sup>

At the start of the *King Lear* and *The Seagull* rehearsals in January 2007, Trevor Nunn conducted a two and a half day workshop on text. The workshop looked at the development of language from the Mystery plays to Shakespeare. It focused on the changing stress patterns and number of stressed beats in a line; shifts in the punctuation of lines and line length; the development of line to line relationships and the ways in which this allowed the actor to use the language to communicate character and emotion to the audience.

He touched on the expansion of the six and eight beat line into the 'Fourteener' and the development and significance of rhyme schemes. Actors read extracts of early plays from the *York and Wakefield Cycles*, *Sir Clymon* and *Sir Clamyes*, and the first play written in iambic pentameter, *Gorboduc*.

Marlowe's influence and the power of 'The Mighty Line' was explored. The greater use of alliteration, unexpected contrapuntal stress was noticed. The developing sophistication of language that, as in the verse of *Tamburlaine*, soars higher and higher as the character's ambition grows was discussed. With the development of blank verse the rhythm is capable of setting up and creating an expectation which is either realised or surprisingly curtailed. The actors were made aware of the use of the monosyllabic line for simple beauty or emphasis and the role of language in theatre staged in daylight. The difference between a society who attended theatre in order to hear it and our visual society was discussed as well as the difference in meaning and usage of words. An actor asked the question: How much of the text does the audience need to get? Trevor Nunn responded that the aim should be for them to understand it all.

Work continued on Early Shakespeare, noting the utter competence of the blank verse which was practical to speak. The introduction of antithesis and simile, metaphor and debate and the development of this was traced through later examples from the canon. The effectiveness of the non end stopped or punctuated line to create impulsiveness and the use of form to create an emotional impact was considered.

Further work was done on the sonnets and their compact and precise form and movement through fourteen lines. Trevor Nunn spoke of Shakespeare's borrowing of plot in order to write a play about human complexity and frailty, rather than simply telling a historical story. He also spoke of the dark side of the comedies and the comic scenes in the tragedies suggesting Shakespeare's interest in 'blurring the distinctions' in order to examine the human condition and a breaking away from the formal constraints of his earlier work. Evidence of colloquial and conversational patterns, expletives and pre verbal sounds were shown. Connections were made between the language and the way in which a specific characters express their identity quite differently from others.

Actors began to ask questions about the style of delivery needed for the malleable and flexible language of the middle and late plays. This led to discussion about the imposition of one style of delivery for work that is so varied and the advice was to consider the individual text and 'make a judgement'.

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<sup>93</sup> From notes by Lyn Darnley, Clapham Rehearsal Rooms, January, 2007.

## 6 (j.v) Tour Events<sup>94</sup>

Venue/Event	Description	Date	Time	Called	Venue	Agreed
<b>Melbourne</b>						
Voice Workshop	Workshop with students from the school of drama, victoria college of the arts gccock@unimelb.edu.au	Thurs 26th July	2 hours?	Lyn Darnley	?	
Voice masterclass	2 hour voice class given by the attending RSC voice coach. Lyn in touch with co-coordinator	Fri 27th July	?	Lyn Darnley	?	Agreed date
Workshop or discussion	Workshop then dinner with 13 Students from Academy of Performing Arts, Monash University. Requested by Mark Wilson on behalf of the Graduate Ensemble mewil3@student.monash.edu.au	Thur 26th or Fri 27th July	?	Gemma Fairlie or Lyn Darnley + Actors	University rehearsal space	
Press conference	Press conference	Friday 27th or Saturday 28th	?	Actors	?	
Opening night reception	Post show reception for King Lear with sponsors in attendance	Sat 28th July	Post show	Full Company	?	Agreed date
Opening night reception	Post show reception for The Seagull, with sponsors in attendance	Sun 29th July	Post show	Full Company	?	Agreed date
Pre-show discussion	Pre-show discussion on King Lear, 30-45mins	Tues 31st July	5.15-6.00	Gemma Fairlie +?	Auditorium/ stage	
Reception?	Accenture	Wed 1st Aug	Pre/Post show	?	?	Agreed date
Backstage tour	Sponsors backstage tour by The Arts Centre, with explanation by RSC staff, max 20ish each tour	Thur 2nd Aug	?	Simon Ash + interested technicians	Stage	
Pre-show discussion	Pre-show discussion on The Seagull, 30-45mins	Thur 2nd Aug	5.15-6.00	Gemma Fairlie +?	Auditorium/ stage	
Backstage tour	Sponsors backstage tour by The Arts Centre, with explanation by RSC staff, max 20ish each tour	Fri 3rd Aug	?	Simon Ash + interested technicians	Stage	
Luncheon	Sponsors lunch	Fri 3rd Aug	?	Full Company	?	
Discussion/Q&A	Melbourne Shakespeare Society theswansofavon@yahoo.com.au	?	?	Gemma? Other RSC member? Actor's?	?	
<b>Wellington</b>						
Reception	Reception with New Zealand PM	Wed 8th Aug	6.00-7.30	Full Company	Parliament	Agreed date
Dinner	Dinner hosted by Government whip Tim Barnett for the New Zealand LGBT community	Wed 8th Aug	7.30	Ian McKellen	Parliament	Agreed date
Press conference	Press conference for both Wellington and Auckland	Thurs 9th Aug	?	?	?	
Powhiri	Maori Welcome	Fri 10th Aug	?	Full company	Theatre	
Voice masterclass	2 hour voice class given by the attending RSC voice coach.	Fri 10th Aug	?	Lyn Darnley	?	Agreed date
Opening night reception	function after King Lear first night	Sat 11th Aug	Post show	Full company	?	Agreed date
Reception?	Accenture	Sat 11th Aug	Pre/Post show	?	?	Agreed date
In discussion with..	Ticketed 45 minute discussion with Ian McKellen	Sun 12th or Mon 13th Aug	pm	Ian McKellen	In theatre. (Ian McKellen may have a particular NZ person in mind who he'd like to ask questions?)	
Pre-show discussion	Pre-show discussion on King Lear, 30-45mins	Sun 12th Aug	?	Gemma Fairlie +?	Auditorium/ stage	
Supper	supper with Peter Jackson	Mon 13th Aug	?	Ian McKellen	?	
Pre-show discussion	Pre-show discussion on The Seagull, 30-45mins	Tues 14th Aug	?	Gemma Fairlie +?	Auditorium/ stage	
Backstage tour	Sponsors backstage tour with explanation by RSC staff, max 20ish each tour	?	?	Simon Ash + interested technicians	Stage	

<sup>94</sup> An early draft schedule of events in Australia and New Zealand during the 2007 tour of *The Seagull* and *King Lear*. Further events and workshops were held in Singapore, Auckland and Los Angeles.

## 7. (k) 2007 Productions not part of the Complete Works Festival



*Macbett* :Patrick Keene and David Troughton.



Patrick Keene as Macbeth.



Penny Downie as Penelope in *The Penelopiad* Royal Shakespeare Company in association with Canada's National Arts Centre.

### Swan Training in 2007

Connall Morrison requested workshops on the Roy Hart method of extreme vocal range and quality exploration for the women playing the witches and Roth Five Rhythms work, again for the witches. The same ensemble performed *The Penelopiad* written by Margaret Atwood and directed by Josette Bushell-Mingo another director who nurtures her actors, and *Days of Significance* written by Roy Williams and directed by Maria Aberg. Text and voice support was provided by Charmian Gradwell.

7. (k) 2007 Productions not part of the Complete Works Festival, *continued*.

**Winter Season, Stratford Upon Avon December, 2007**

***Noughts & Crosses***, based on the book by Malorie Blackman and directed by Dominic Cooke.

A series of afternoon workshops:

Date	Practitioner	Workshop
Tuesday 8 January	Scott Williams	Meisner
Tuesday 15 January	John Barton	Verse
Tuesday 22 January	John Gillett	Michael Checkov
Tuesday 29 January	Rob Clare	Text workshop

Cicely Berry will offer weekly text sessions (date TBA)

These workshops will also be open to the *Histories* company



Ony Uhiara as Sephy in *Noughts & Crosses*.



Ony Uhiara as Sephy and Richard Madden as Callum



**7. (I.i) Artist Development for *The Taming of the Shrew* and *The Merchant of Venice***

**2008 GREEN COMPANY WEEK 1**

<b>Monday 21 January 2008</b>	<b>Tuesday 22 January 2008</b>	<b>Wednesday 23 January 2008</b>	<b>Thursday 24 January 2008</b>	<b>Friday 25 January 2008</b>
<b>10.00 - 10.30 Meet and Greet</b>	<b>9.00 COACH TRIP TO STRATFORD</b>	<b>10.00 – 10.30 Movement</b>		
<b>10.30 – 12.00 Louis Scheeder</b>	<b>TRAVEL TO STRATFORD</b>	<b>10.30 – 12.00 Louis Scheeder</b>	<b>10.00 – 11.30 Louis Scheeder</b>	<b>10.00 – 11.30 Louis Scheeder</b>
<b>12.00 – 1.30 Olly Crick (Introduction to Commedia)</b>	<b>12.00 – 2.00 Courtyard Stage Cicely Berry</b>	<b>12.00 – 1.30 Barry Grantham (Physical)</b>	<b>11.30 – 1.30 Marcello Magni (Commedia including physical warm up)</b>	<b>11.20 – 1.30 Marcello Magni (Commedia including physical warm up)</b>
<b>1.30 - 2.30 LUNCH</b>	<b>2.00 – 3.00 LUNCH (AT COURTYARD)</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>
<b>2.30 - 5.30 REHEARSAL</b>	<b>3.00 RETURN TO LONDON</b>	<b>2.30 - 5.30 REHEARSAL</b>	<b>2.30 - 5.00 REHEARSAL</b>	<b>2.30 - 4.30 REHEARSAL</b>
			<b>5.00 – 6.00 John Barton</b>	<b>4.30 Producers Meeting (to include all Creatives)</b>



7. (l.i) Artist Development for *The Taming of the Shrew* and *The Merchant of Venice*, continued.

**GREEN COMPANY WEEK 2**

<b>Monday 28 January 2008</b>	<b>Tuesday 29 January 2008</b>	<b>Wednesday 30 January 2008</b>	<b>Thursday 31 January 2008</b>	<b>Friday 1 February 2008</b>
<b>10.00 – 10.30 Movement</b>	<b>10.00 – 10.30 Voice &amp; Movement</b>	<b>10.00 – 10.30 Movement</b>	<b>10.00 – 10.30 Voice &amp; Movement</b>	<b>10.00 – 10.30 Movement</b>
<b>10.30 – 1.30 Cicely Berry &amp; John Barton (including break)</b>	<b>10.30 – 12.00 Louis Scheeder</b>	<b>10.30 – 12.00 Louis Scheeder</b>	<b>10.30 – 12.00 Louis Scheeder</b>	<b>10.30 – 12.00 Louis Scheeder</b>
	<b>12.00 – 1.30 Deborah Cameron (Academic)</b>	<b>12.00 – 1.30 Jane Seymour – (RELATE counsellor)</b>	<b>12.00 – 1.30 Barry Grantham (Physical)</b>	<b>12.00 – 1.30 Carol Rutter (Academic)</b>
<b>1.30 - 2.30 LUNCH</b>	<b>1.30 - 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 - 2.30 LUNCH</b>	<b>1.30 - 2.30 LUNCH</b>
<b>2.30 - 5.30 REHEARSAL</b>	<b>2.30 - 5.30 REHEARSAL</b>	<b>2.30 - 5.30 REHEARSAL</b>	<b>2.30 - 5.00 REHEARSAL</b>	<b>2.30 - 5.30 REHEARSAL</b>
			<b>5.00 – 6.30 Benet Brandreth Rhetoric</b>	

7. (l.i) Artist Development for *The Taming of the Shrew* and *The Merchant of Venice*, continued.

**GREEN COMPANY WEEKS 3-7**

Monday 4 February	Tuesday 5 February	Wednesday 6 February	Thursday 7 February	Friday 8 February
10.00 – 10.30 Movement	10.00 – 10.30 Movement	10.00 – 10.30 Voice	10.00 – 10.30 Voice & Movement	10.00 – 10.30 Movement
REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
REHEARSAL	REHEARSAL	REHEARSAL	2.30 – 4.00 John Barton A Cicely Berry B Lyn Darnley C	REHEARSAL
			4.14 – 5.45 John Barton B Cicely Berry C Lyn Darnley A	

Weeks 3-7 will include solo sessions on Voice & Text, Alexander and Feldenkrais

Morning warmups will be offered daily. They will be compulsory for 4 weeks if the actor has morning rehearsals and optional thereafter. (Directors will be consulted about the scheduling of warm-ups after week 2)

**7 (I.ii)Green Company Weeks 4 -7**

**Week 4 Thursday 14 February**

**2.30 – 4.00**

**John Barton C**

**Cicely Berry A**

**Anna Morrissey B**

**4.15 – 5.45**

**John Barton A**

**Cicely Berry B**

**Anna Morrissey C**

**Week 5 Thursday 21 February**

**2.30 – 4.00**

**John Barton B**

**Cicely Berry C**

**Anna Morrissey A**

**4.15 – 5.45**

**John Barton C**

**Cicely Berry A**

**Lyn Darnley B**

**Week Thursday 28 February**

**2.30 – 4.00**

**John Barton A**

**Cicely Berry B**

**Singing C**

**4.15 – 5.45**

**John Barton B**

**Cicely Berry C**

**Singing A**

**Week Thursday 6 March**

**2.30 – 4.00**

**John Barton C**

**Cicely Berry A**

**Singing B 4.15 – 5.45**

**FULL COMPANY SESSION**

**(to be confirmed)**

## 7. (I.iii) Green Company Training 2008 - Photographs<sup>95</sup>

All photographs by Ellie Kurttz.



Courtyard stage session with Cicely Berry.



Larrington Walker explore the Courtyard Theatre during a Text and Voice session with Cicely Berry.



Commedai classes from Barry Grantham.

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<sup>95</sup> Photographs of the Training Programme for the Green Company 2008. *The Merchant of Venice* (director, Tim Carroll) and *The Taming of the Shrew* (director, Conall Morrison).

7. (I.iii) Green Company Training 2008, *continued*.



Commedia classes (above and below).



Cicely Berry conducting a text class in Clapham rehearsal room.

7. (I.iii) Green Company Training 2008, *continued*.



Mask classes with John Wright.



Actor Stephen Boxer exploring mask work.



The Green company in a Movement class.

7 (I.iv) Photographs of Green Company productions, 2008



William Beck and Larrington Walker as Gobbo and Young Gobbo in *The Merchant of Venice*.



Michelle Gomas and Stephen Boxer as Katherine and Petruchio in *The Taming of the Shrew*.



## 7. (m.i) Artist Development Blue Company 2008<sup>96</sup>

(Draft Schedule)

MONDAY 17 MARCH	TUESDAY 18 MARCH	WEDNESDAY 19 MARCH	THURSDAY 20 MARCH	FRIDAY 21 MARCH
10.00 – 10.30 Meet & Greet	9.00 Coach to Stratford	10.00 – 10.30 Voice & Movement	10.00 – 11.30 Singing Helen Chadwick	PUBLIC BANK HOLIDAY
10.30 – 11.45 Greg Doran	Travel to Stratford	10.30 – 12.00 Singing Helen Chadwick	Singing Helen Chadwick	
11.45 – 12.00 TEA		12.00 – 12.15 TEA	11.30 – 11.45 TEA	
12.00 – 1.30 Steve Tiplady + 1	1.00 – 2.30 Cicely Berry Courtyard stage session	12.15 – 1.45 Greg Doran & Benet Brandreth	11.45 – 1.15 Steve Tiplady + 1	
			Post rehearsal session 5.00 – 6.30 John Barton	

MONDAY 24 MARCH	TUESDAY 25 MARCH	WEDNESDAY 26 MARCH	THURSDAY 27 MARCH	FRIDAY 28 MARCH
PUBLIC BANK HOLIDAY	10.00 – 10.30 Voice & Movement	10.00 – 10.30 Voice & Movement	10.00 – 10.30 Voice & Movement	10.00 – 10.30 Voice & Movement
		Rob Clare? Am/pm?	10.30 – 1.00 (inc. tea break) Mask work Trestle	10.30 – 1.00 (inc. tea break) Mask work Trestle
		4.00 – 5.00 David Wiles		

- Because of the Easter Bank Holidays we have scheduled 2 mornings in week 2 in order to give you everything you asked for.
- Gavin Marshall is available to do some rope work. He suggests it might be worth discussing slings with him as they are easier to dance in for inexperienced actors.
- Patrick Stewart is away until 28<sup>th</sup> March. Do you want to ask him to do his workshop later on in the rehearsal process?
- Oliver Ford-Davies (Greg to schedule)
- John Wright is not free - we have Audrie Woodhouse from Trestle for the mask work (she has worked for us before). We have scheduled the company as one group. Is this what you want? If we divided the mask work into 2 x 1 hour 30 mins instead of a 3 hour session we would need another space on Thursday 27 & Friday 28 March. Trestle suggest a maximum of 26 so we could do 2 groups of 13 for 1 hour 30 mins while the other half did an additional session in another discipline.

.../2.

<sup>96</sup> A first draft of a training schedule for the Blue Company 2008 (director Gregory Doran).

## 7. (m.ii) The Blue Company 2008 Training Photographs<sup>97</sup>

All photographs by Ellie Kurtz. © RSC 2008.



Gregory Doran conducts a class on text during the first week of rehearsals.



Helen Chadwick working with the ensemble on a' capela singing.

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<sup>97</sup> The Blue Company 2008 performed *A Midsummer Night's Dream*, *Hamlet* and *Love's Labour's Lost*, directed by Gregory Doran.

7. (m.ii) The Blue Company 2008 Training Photographs, *continued*.



Gregory Doran exploring rhythm and metre with members of the ensemble.



Voice workshop with full company (Voice Coach: Lyn Darnley).

7. (m.ii) The Blue Company 2008 Training Photographs, *continued*.



Cicely Berry conducting a theatre space session with the 2008 Blue Company.



Puppetry workshop with members of Little Angel Puppet Theatre. Lucy Cullingford (Movement Placement) actor and actor Tom Davy are pictured.



Steve Tiplady from Little Angel and actors Mark Hadfield and David Ajala manipulating a newspaper puppet.



7. (m.ii) The Blue Company 2008 Training Photographs, *continued*.



Ewen Cummins, Andrea Harris and Zoe Thorne in a singing workshop with Helen Chadwick.



The entire cast of *Hamlet*, stage management, the Director, Assistant Director, Movement Director, Text and Voice Coach, Text Coach and the Voice Placement, visit the Shakespeare Centre to see the First Folio, learn about *Hamlet* performance history and look at skulls used in previous productions. David Tennant holds the skull of pianist, Andre Tchaikowsky, who bequeathed it to the RSC to be used as Yorick's skull. Tchaikowsky died in 1982 and his skull was used on stage for the first time in Doran's 2008 production.

7. (m.iii) Blue Company 2008 Productions



Joe Dixon (Bottom) and Andrea Harris (Titania) *A Midsummer Night's Dream*. Photograph: Tristram Kenton.



Fairies in *A Midsummer Night's Dream*.



David Tennant and Mariah Gale as Hamlet and Ophelia.

7. (m.iii) Blue Company 2008 Productions, *continued*.



David Tennant as Hamlet.



Patrick Stewart and Penny Downey as Claudius and Gertrude in Gregory Doran's production of *Hamlet*.



7. (m.iii) Blue Company 2008 Productions, *continued*.



*Love's Labour's Lost* (from left) Sam Alexander (Dumaine), Tom Davy (Longeville), Edward Bennett (Navarre), and David Tennant (Bironne).



David Tennant and Nina Sosanya. (*Love's Labour's Lost*)



The ensemble rehearsal *Love's Labour's Lost*.

## 7. (m.iv) Blue Company Feedback – 10 APRIL 2008<sup>98</sup>

### Feedback included the following verbatim remarks:

- Excellent tool for bring company together – then felt distanced when the classes weren't there.
- Good to shake off reserve – puppets a very good activity
- Don't feel as intimidated – 1<sup>st</sup> week structured well – liked smaller classes.
- Space issue in Islington
- Useful for actors who are not rehearsing much – felt the body has still been moved around, trained and integrated. Made analytical part feel more physically integrated. Much more successful than Macbeth.
- Important that Greg present – daunting to start but helps him get to know company.
- Important that everyone involved in process. – builds trust
- Feeds the process both directly and indirectly
- Contrast with rhetoric and mask – well worked out. Will help later.
- There should be more AD work – bring practitioners back in so we can learn something over a year.
- Should be part of rehearsal – not infiltrated – part of whole work. – not just add on.
- Should be part of structure of whole season. Invaluable work in last 2 weeks. Allow this to be carried on properly.
- Voice and others can visit throughout whole year. Work will be developed
- There is a continuity of RSC people you can work with.
- Query re John Barton – yes you can go to his house. Great to have access to these practitioners so you can explore things, fail and then get things right in the rehearsal room.
- Right to do intensively – ice-breaker at beginning. Invaluable for whole group and great now it's in place.
- Appreciate the integration of voice and movement a lot.
- More singing – early on.
- Will there be singing in Stratford – possibly conducted by John Woolf?
- Mask and singing works an actor's instrument – they are classes that will enrich you.
- Praise for Movement and Voice in helping develop connection to character.
- Huge praise from older actor at end of feedback session for training in place, its usefulness and how it brings the company together and helps to break down barriers.

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<sup>98</sup> Notes taken by Jane Hazell, 10 April, 2008.

7.(n.i) *The Tempest* Baxter Theatre, Cape Town 2008/09  
 Director: Janice Honeyman.

**THE TEMPEST**  
**REHEARSAL SCHEDULE FOR WEEK 2 & 3 (subject to change)**

	REHEARSAL ROOM	MAIN STAGE	DULCIE HOWES	O.A.R	GREEN ROOM	REHEARSAL ROOM	MAIN STAGE	DULCIE HOWES	O.A.R	GREEN ROOM
<b>MORNING 9-1pm</b>										
MON 8th	9-9:45 meet and greet with whole team				Lunch 1-2pm					
TUE 9th	9-9:40 voice with LYN (stud. Foy.) ALL 9:40-10 voice with NEO ALL 10-11 TEXT EXPLORATION ALL					TEXT EXPLORATION ALL (2-6)				
WED 10th	9-9:40 voice with LYN (stud. Foy.) ALL 9:40-10 voice with NEO ALL 10-11 TEXT EXPLORATION ALL					TEXT EXPLORATION ALL (2-6)	NEO & BAND WITH SPIRITS 5-6		LYN WITH ARIEL (6-6)	
THUR 11th	9-9:40 voice with LYN (stud. Foy.) ALL 9:40-10 voice with NEO ALL 10-11 BLOCK ACT 1 with NEO and CHRIS and JANNI					TEXT EXPLORATION ALL (2-4:30) ALL except SPIRITS (2-4:30) JANNI with STEPH & TRINC (2-3:45) BLOCK 1.2 with Neo Workshop with GREG DORAN (4-5PM) ALL	NEO WITH ARIEL (4:30-6)		LYN WITH 1.1 (4:30-6)	
FRI 12th	9-9:40 voice with LYN (stud. Foy.) ALL 9:40-10 PRODUCTION MEETING ALL 10-11 voice with NEO ALL 10-11 BLOCK ACT 1 with NEO and GREG DORAN ALL					BLOCK 2.1 (2-3:30) BLOCK 2.2 (3:45-5:30) WORK ACT 2	NEO & BAND		LYN WITH PROS & CALIB LYN WITH 2.1	
SAT 13th	9:40-10 voice with NEO ALL 10-11 WORK ACT 1									
SUN 14th										
MON 15th	9-9:40 voice with LYN ALL 9:40-10 voice with NEO ALL 10-11 BLOCK 3.1	CHRIS & JANNI WITH 1.1				BLOCK 3.2				
TUE 16th										
WED 17th	9-9:40 voice with LYN ALL 9:40-10 voice with Neo ALL 10-11 BLOCK 3.3		NEO WITH MR & TERO							
THUR 18th	9-9:40 voice with LYN ALL 9:40-10 voice with Neo ALL 10-11 BLOCK 5.1									
FRI 19th	9-10 PRODUCTION MEETING ALL 9-9:40 voice with LYN ALL 9:40-10 voice with Neo ALL									
SAT 20th	9-9:40 voice with LYN ALL 9:40-10 voice with Neo ALL 10-11 WORK ACT 1.2 & 3 ALL									
<b>AFTERNOON 2-6pm</b>										
<b>PUBLIC HOLIDAY</b>										
<b>COMPANY OFF</b>										
						BLOCK 4.1 WITH NEO, JANNI AND CHRIS				LYN WITH 2.1
						BLOCK 5.1 WITH NEO, JANNI AND CHRIS				
						STAGGER THROUGH				
						WORK ACT 4 & 5				

**Stratford Artist Development Programme<sup>99</sup>**

**ARTIST DEVELOPMENT  
TEMPEST COMPANY**

**The following workshops, 1-to-1 sessions and group activities will be offered on a voluntary sign up basis while you are with us in Stratford. Please check the notice board regularly or call myself or Lyn Darnley for further information.**

<b>19<sup>th</sup> &amp; 20<sup>th</sup> February</b>	<b>Paul Goodwin</b>	<b>English dialect</b>
<b>27<sup>th</sup> February</b>	<b>Paul Goodwin</b>	<b>English dialect</b>
<b>9<sup>th</sup> March</b>	<b>Richard Cave</b>	<b>Feldenkrais</b>
<b>13<sup>th</sup> March</b>	<b>Cicely Berry</b>	<b>Text Workshop</b>
<b>Ongoing weekly</b>	<b>Julia Shearing</b>	<b>Massage</b>

**Sessions with John Barton to be taken at his home in central London during your run at Richmond Theatre**

**23<sup>rd</sup>/24<sup>th</sup>/27<sup>th</sup> March John Barton Text sessions**

**Rhetoric workshop to be held at Richmond Theatre**

**24<sup>th</sup> March Benet Brandreth Rhetoric**

**Jane Hazell**

**Lyn Darnley**

**(1<sup>st</sup> floor Chapel Lane)**

**(1<sup>st</sup> floor Chapel Lane  
& Courtyard Theatre)**

<sup>99</sup> Personal phone numbers have been removed from this document.



7.(n.ii) *The Tempest* –Production Photographs  
Production pictures by Ellie Kurtz.



Attandwa Kani as Ariel.



Antony Sher as Prospero.



The Spirits of the Island.

7. (n.iii) Young Persons' Shakespeare, *The Tempest*



The monster in the storm sequence was used in the YPS as well as the full-length production.



Luke Ellenbogen (Assistant Director & Prospero).



Ompile Molosi, the first recipient of the Brett Goldin Award playing Caliban in the Young Persons' Shakespeare production.



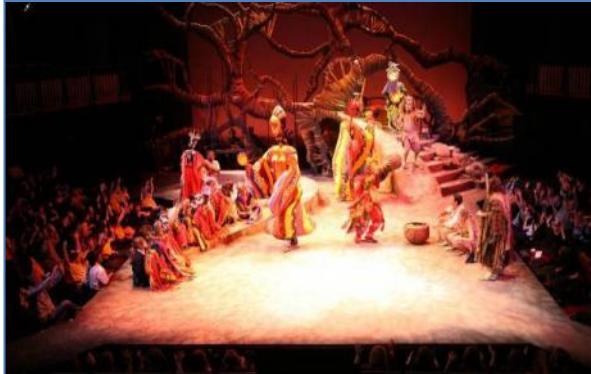
7. (n.iii) Young Persons' Shakespeare, *The Tempest*, continued.



Nick Pauling (left) and Nkosinathi Gaar as Stephano and Trinculo.



Alex Halligey and Charlie Keegan as Miranda and Ferdinand.



The masque used giant puppets operated by actors  
(Below) The cast and creative team of *The Tempest* on *The Baxter* stage.





**7. (o) Artist Development Long Ensemble 2009-2011.**

Artist Development Training Programme: January 2009.



Writer in Residence Tarell McCraney joins the ensemble in a drumming session.



Peter Peverley (left) Sam Troughton and James Gale drumming with the ensemble.



Joji Ohshita running a drumming session with the ensemble as part of the rehearsal training programme.

7. (o) Artist Development 2009, *continued*.

**The 2009-2011 Ensemble visit Stratford.**



Michael Boyd introduces the Courtyard Theatre to the 2009-2011 ensemble before their stage session with Cicely Berry (seated).



Michael Boyd speaking to the ensemble on the Courtyard stage.



Cicely Berry conducting a session designed to familiarize the ensemble with the Courtyard Theatre.

7. (o) Artist Development 2009, *continued*.



Actors work in the auditorium in order to understand the acoustic and the dynamics of the space.



Darrell D'Silva during Cicely Berry's text session.



Struan Leslie (centre) leads a warm-up.



7. (o) Artist Development 2009, *continued*.

**The 2009- 2011 Ensemble tour the Timothy's Bridge Road Workshops during the first week of their contract.**

**Photographs by Ellie Kurttz.© RSC.**



Janet Gautry explains the work of the paint shop to members of the ensemble.



Actors tour the scenic workshop.



7. (o) Artist Development 2009, *continued*.



Actor Paul Hamilton on a tour of the hire wardrobe.



Janet Gautry Darrel D'Silva and Michael Fentiman (Assistant Director).

7. (o) Artist Development 2009, *continued*.

**Laboratoire Etude Movement - The Laboratory of Movement Study.**  
Photographs by Ellie Kurttz.© RSC.



Pascal Lecoq introduces an exercise.



David Rubin and the ensemble working with card.  
Below actors improvise with masks.





7. (o) Artist Development 2009, *continued*.



Pascal LeCoq discussing mask work.

**Working with Clay**



Michael Boyd and members of the ensemble with Laboratoire Etude Movement (LEM) with Pascal Lecoq and Krikor Balekian. .



Tom Piper (left) and Michael Boyd join in the workshops



7. (o) Artist Development 2009, *continued*.



Struan Leslie who was appointed Head of Movement in January 2009.



Charmian Hoare conducts a pre-rehearsal voice warmup.

7. (p) 2010 Artist Development Training Programme.<sup>100</sup>

*King Lear, Antony and Cleopatra* rehearsals. Photographs by Ellie Kurttz. © RSC.  
Movement Class with Ann Yee



Movement Director Ann Yee (below, centre).



(Below) The *King Lear* cast (including director David Farr) participating in a movement session.



<sup>100</sup> December 2009, rehearsal rooms in Venn Street Community Centre, Clapham, London

7. (p) 2010 Artist Development Training Programme, *continued.*



Jimmy Tucker and Kathryn Hunter exploring touch.



Ann Yee demonstrates an exercise.



7. (p) 2010 Artist Development Training Programme, *continued*.

**Feldenkrais Classes with Richard Cave.**



Director David Farr participating in a Feldenkrais class.



A Feldenkrais class using chairs and (below) a floor class.



Richard Cave working with James Tucker.



7. (p) 2010 Artist Development Training Programme, *continued*.

**All of the 2010 productions were offered sessions on the text and the historical and social background to the plays, These were conducted by Columbia University academic and author James Shapiro**

James Shapiro talks to actors from the *Romeo and Juliet* company about the social world of the play.

All photographs by Ellie Kurtz © RSC.



Sam Troughton (Romeo) discusses *Romeo and Juliet* with James Shapiro.



James Shapiro talks to the ensemble about *Romeo and Juliet*.



James Shapiro in conversation with Jonjo O'Neil (Mercutio), Mariah Gale (Juliet) looks on.

## 7. (q) 2010 Phase II optional training

Workshops at Circus Space, January 2010.  
All photographs by Ellie Kurttz.© RSC



David Carr developing his juggling silks.



Larrington Walker (above) and Christine Entwisle (below).



7. (q) 2010 Phase II optional training, *continued*



Circus Space classes in Trapeze.





7. (q) 2010 Phase II optional training, *continued*



Kathryn Hunter at Circus Space.



Greg Hicks and Mariah Gale in a Capoeira class.



Capoeira classes at Clapham Rehearsal Rooms.

## 7. (r.i) 2009 and 2010 Productions

2009

### *Julius Caesar*



Sam Troughton (Brutus) and Hannah Young (Portia).

### *AS You Like It*



Katy Stephens (Rosalind) and Miriah Gale (Celia).

### *A Winter's Tale*



Greg Hicks as Leontes Photo: Alistair Muir.

7. (r.i) 2009 and 2010 Productions, *continued*.

**Russian Season 2009.**  
***The Grain Store* and *The Drunks***



Rehearsing the dances (above) and in performance (below).



*The Grain Store*, Tunji Kasim and Samantha Young. Photograph: Tristram Kenton.

7. (r.i) 2009 and 2010 Productions, *continued*.



*The Drunks*, Jonjo O'Neil. Photograph: Tristram Kenton.



*A Tender Thing*, Kathryn Hunter and Forbes Masson in *A Tender Thing* by Ben Power directed by Helena Kaut-Howson.

### 2010 Productions



Mariah Gale as Juliet and Sam Troughton as Romeo in Rupert Gold's *Romeo and Juliet*.



7. (r.i) 2009 and 2010 Productions, *continued*.



*King Lear* (David Farr) Greg Hicks as Lear and Kathryn Hunter as The Fool.



Kathryn Hunter and Darrell Da Silva in Michael Boyd's *Antony and Cleopatra*.



Jonjo O'Neill (Launcelot) and James Howard (Grail Angel) in Greg Doran's *Morte d'Arthur*.  
Photograph: Tristram Kenton for *The Guardian*

## 7. (r.ii) Training Schedules, Long Ensemble, January, 2009

Clapham Rehearsal Rooms, *A Winter's Tale*, *As You Like It*, *Julius Caesar*, *A Comedy of Errors*.

### WEEK 1

Monday 5 January 2009	Tuesday 6 January 2009	Wednesday 7 January 2009	Thursday 8 January 2009	Friday 9 January 2009
10.00 – 11.00 Meet and greet	10.00 – 11.00 Movement (Struan)	10.00 – 11.00 Movement (Struan)	10.00 – 10.45 Movement (Struan)	10.00 – 10.45 Text & Voice (Alison)
Michael Boyd	11.00 – 12.00 Text & Voice (Alison)	11.00 – 12.00 Text & Voice (Alison)	11.00 – 12.10 Text (Tim Piggot Smith) A Verse (Greg Doran) B Commedia (John Wright) C & D	11.00 – 12.10 Text (Tim) C Verse (Greg) D Commedia (John) A & B
Michael Boyd	12.00 – 1.30 Folk Singing Sinaed Jones	12.00 - 1.30 Anna Morrissey Russian Dance Or Country Dancing ?	12.20 – 1.30 Text (Tim) B Verse (Greg) A Commedia (John) C & D	12.20 – 1.30 Text (Tim) D Verse (Greg) C Commedia (John) A & B
<b>1.30 – 2.30 LUNCH</b>	<b>1.30– 2.30LUNCH</b>	<b>1.30-2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>
2.30 Singing (John Woolf) 3.30 Movement (Struan Leslie) 4.15 Text & Voice (Alison Bomber)	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
	12.00 – 1.30 James Shapiro Lecture on Elizabethan History (related to As You)	5.00 – 6.00 James Shapiro 2 <sup>nd</sup> lecture Politics of Winter's Tale Religion in Shakespeare		



7. (r.ii) Training Schedules, Long Ensemble, January, 2009, *continued*.

**WEEK 2**

Monday 12 January 2009	Tuesday 13 January 2009	Wednesday 14 January 2009	Thursday 15 January 2009	Friday 16 January 2009
10.00 – 11.00 Movement (Struan)	10.00 – 11.00 Movement (Struan)	9.30 tba COACH TO STRATFORD	10.00 – 11.00 Text & Voice (Alison)	10.00 – 12.30 (with break) Drumming C & D Wrestling A & B or John Wright ?
11.15 – 1.30 Benet Brandreth Rhetoric	11.00 – 12.00 Text & Voice (Alison)	STRATFORD DAY	11.00 – 1.30 (with break) Drumming A & B Wrestling C & D or John Wright ?	Drumming C & D Wrestling A & B or John Wright?
	12.00 – 1.30 Singing (John)	ON STAGE WITH STRUAN ON STAGE WITH CICELY BERRY	Drumming A & B Wrestling C & D or John Wright?	12.45 – 1.30 Debrief Michael Boyd
<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>
REHEARSAL	REHEARSAL	STRATFORD DAY	REHEARSAL	REHEARSAL
	5.00 PG Award Meeting (Education)	4.00 tba COACH RETURN TO LONDON	5.00 – 5.45 John Barton (with nibbles)	5.00 Producers Meeting

**WEEKS 3-7**

Monday 19 January 2009 - Monday 16 February 2009	Tuesday 20 January 2009 - Tuesday 17 February 2009	Wednesday 21 January 2009 - Wednesday 18 February 2009	Thursday 22 January 2009 - Thursday 19 February 2009	Friday 23 January 2009 - Friday 20 February
9.45 – 10.30 Movement (Struan)/ Text & Voice (Alison)	9.45 – 10.30 Text & Voice (Alison)/ Movement (Struan)	9.45 – 10.30 Singing John Woolf (Whole Company)	9.45 – 10.30 Text & Voice (Alison)/ Movement (Struan)	9.45 – 10.30 Movement (Struan)/ Text & Voice (Alison)
REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL	REHEARSAL
<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>
REHEARSAL	REHEARSAL	REHEARSAL	Rotation of 2.30 – 4.00 John Barton (7) Cicely Berry (7) Struan Leslie (30)	REHEARSAL
			4.15 – 5.45 John Barton (7) Cicely Berry (7) Movement based workshop (30)  NB Barry Grantham 22 <sup>nd</sup> Wk3 (22)  29 <sup>th</sup> Wk4 (22) NB Cicely may be n/a Wk 3 & Wk 4	

Also: Lecture on Civil War (As You), Lecture on Civil War (As You), Lecture on contemporary Russia (Russian plays) Sonnet cycle (As You), Rhetoric (Caesar), Barry Grantham (Comedy), Jonathan Bate (Winters Tale – Art & Nature in Shakespeare), Sonnet cycle (As You), Rhetoric (Caesar), Barry Grantham (Comedy) Jonathan Bate (Winter's Tale – Art & Nature in Shakespeare)

## 7.(r.iii) Russian Schedules 2009

### RUSSIAN ARTIST DEVELOPMENT<sup>101</sup>

#### WEEK 1

Monday 15 June 2009	Tuesday 16 June 2009	Wednesday 17 June 2009	Thursday 18 June 2009	Friday 19 June 2009
10.0 Meet & Greet Followed by Folk Dance				10.30 – 12.00 Russian Language/7 Stages of Tension
11.30 Folk Song				
LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
Winter's Tale line run				1.30 – 3.00 Russian Language/7 Stages of Tension
			AS YOU	4.00 – 5.30 Russian Language/7 Stages of Tension
WINTER'S TALE	WINTER'S TALE	WINTER'S TALE	AS YOU	AS YOU

#### WEEK 2

Monday 22 June 2009	Tuesday 23 June 2009	Wednesday 24 June 2009	Thursday 25 June 2009	Friday 26 June 2009
9.15/9.30 Optional Movement	Voice	Movement	Singing	Voice
LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
			COMEDY YPS	
WINTER'S TALE	CAESAR	CAESAR	CAESAR	AS YOU

Cicely Berry work Wednesday 1 July

Wednesday 8 July

Wednesday 15 July

<sup>101</sup> The training for the Russian Season was limited because rehearsals were held in Stratford-upon-Avon and actors were performing evening and matinee shows. Writers and translators were in rehearsal. The rehearsal process of *The Drunks* (directed by Anthony Neilson) included daily physical work and improvisation.

## 7. (r.iv) Rehearsal Training Schedules November 2009

### LONG ENSEMBLE REHEARSAL WEEKS 1 & 2

November 2009

Rehearsals for *King Lear*, *Romeo and Juliet*, *Antony and Cleopatra* and *YPSHamlet*

#### WEEK 1

Monday 16 November 2009	Tuesday 17 November 2009	Wednesday 18 November 2009	Thursday 19 November 2009	Friday 20 November 2009
			MB N/A Feldenkrais – Lear co.	MB N/A Feldenkrais – Lear co.
	workshop – Hamlet company - tbc	workshop – Hamlet company - tbc	Bunrako puppets – Hamlet - tbc	
<b>1.30 – 2.30 LUNCH</b>	<b>1.30– 2.30LUNCH</b>	<b>1.30-2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>
		Text session – Lear co. – Lyn Darnley	Text session – Lear co. - Lyn	Text session – Lear co. - Lyn
		3-4 Co Staff Meeting		

#### WEEK 2

Monday 23 November 2009	Tuesday 24 November 2009	Wednesday 25 November 2009	Thursday 26 November 2009	Friday 27 November 2009
				MB N/A
	Lear lecture – James Shapiro	James Shapiro – A&C rehearsal		Lear discussion – James Shapiro
	A&C Lecture – James Shapiro			James Shapiro – Hamlet rehearsal
<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b> MB N/A	<b>1.30 – 2.30 LUNCH</b>	<b>1.30 – 2.30 LUNCH</b>
		James Shapiro – Romeo lecture	MB N/A James Shapiro – Hamlet lecture	
		5.30 – 7.30 Artist Preparation Meeting (Text, Voice and Movement prep)		

## 7. (s) Practitioner Staff Development Text and Voice Department Staff Development Workshops 2010

Workshops with Cicely Berry: Full-time and freelance staff members attended a workshop on text with Cicely Berry on 29 July, 2010.

Photographs by Lyn Darnley



Cicely Berry workshop for permanent and freelance Text and Voice staff 29 July 2010.



Berry with (from left) Charlie Hughes-Daeth, Jacquie Crago (obscured) Rebecca Cuthbertson, Tess Dignan, Alison Bomber and Daron Oram. Not in picture, Michael Corbidge and Stephen Kemble, Richard Ryder and Lyn Darnley.



Stephen Kemble (right) in discussion about challenges faced by Text and Voice practitioners in the rehearsal room.

7. (s) Text and Voice Department Staff Development Workshops 2010, *continued*.

**Kristin Linklater Staff Development Weekend.**

In August 2010 12 full-time and freelance Text and Voice Practitioners attended a staff development workshop on Voice and Text conducted by Kristian Linklater. Feedback on both workshops was very positive, stressing the importance of opportunities to meet and discuss issues openly, to work on oneself and one's own skills and to 'receive and refresh' as the teacher/coach tends to be a giving role. Re-enforcing Cicely Berry's work and exploring new ideas from Linklater provided a balanced and inspiring development opportunity.



Kristin Linklater  
(Photograph by John Baines)

## 7. (t) Young Alumni Workshops

Photographs: Lyn Darnley

Text workshops are held each Summer for young actors, still in school, who have worked with the RSC. Workshops began after the production of *Lord of the Flies*. Young actors are invited to work on text through improvisation, movement and to explore structure, rhythm and language. The nature of the plays means that most of the young actors are boys.



Workshops aim to develop the engagement young actors have made with classic language.



Alison Sutcliffe and Lyn Darnley working with young RSC actors in July 2006 (above and below.)





7. (t) Young Alumni Workshops, *continued*.



Alison Sutcliffe leads a workshop on text for young alumni in 2006.

**Young Alumni Workshops July 2009**



2010: Michael Corbidge (below centre) ran two workshops on *The Tempest* for young actor's who had previously worked for the RSC. This is an annual summer event for young actors still at school.



7. (t) Young Alumni Workshops, *continued*.  
Circa 1997

REPORT ON TEXT WORKSHOPS FOR RSC CHILDREN

Lyn Darnley and Alison Sutcliffe

OUR STARTING POINT

The idea of working together on a youth project came from our previous RSC work together on a number of shows, including particularly *Lord of The Flies* and *A Christmas Carol* (two versions), which involved working closely with children.

Alison's directorial work is grounded in her early experience with John Barton's approach to text, and long experience with the RSC.

Lyn brings the RSC Voice Department/Cicely Berry approach to voice and text work, as well as extensive experience in drama school and text work with teachers.

The project was devised after consultation with and encouragement from Barbara Roberts.

THE PROJECT

The workshops were acting workshops for children who had previously worked with the RSC. The age range was 9 to 18. The children were divided into two groups for the first(9 -14) and second(15 -18) workshops , and then united as one group for the third.

Most of the young actors had performed speaking roles for the company, with a few in non-speaking roles. One of our starting points was that these children already had the confidence and discipline of performing over an extended period with the RSC, an experience substantially different from a few performances in a school play or drama group.

The essence of the project was to explore and instill an enthusiasm for active language, through games, exercises, physicalising the text and being exposed to the experience of speaking/ working on short extracts from (primarily) Shakespeare's plays and sonnets, building on the natural ability and experience of these children. The young actors had all been exposed via their RSC work to classic language , or in the case of *Zucco*, *Pentecost* and *Flies*, to complex language. Many had experienced production based language work, and pre-performance warm-up work on voice and language. This meant they brought a wealth of experience which has sometimes been enriched by their drama classes, but never directly developed.



Young Alumni workshop 2009. Arden Street rehearsal rooms Stratford-upon-Avon.

## 7. (u) Using the Internet to reach Audiences, Students and Professionals

Blogs: Below are blogs by Peter Peverley and Marcus Fernando. Nick Asbury (*Histories Ensemble 2006-2008*) and Keith Osborne (*Hamlet Ensemble, 2008*) wrote blogs that were eventually published and therefore are not include:  
Nick Asbury, *Exit, Pursued by a Badger: One Actor's Journey through History at the RSC*, London, Oberon Books, 2009.  
Keith Osborn, *Something Written in the State of Denmark*, London, Oberon, 2010.

### Peter Peverley 2009 – 2011 Long Ensemble<sup>102</sup>



Ensemble member Peter gets us up to speed on the progress of *The Comedy of Errors*.

#### The story so far:

Well here we are back on *The Comedy of Errors*, our YPS show for 2009. This show will tour to schools and then perform at The Courtyard as part of the season. The story so far...

#### The beginning of rehearsals

We all met in January, made the show during our first 4 weeks together. it's a very fast mad version with loads of live music all played by the company which makes it a great ensemble piece.

I have the job of Music Captain which means I have to make sure Ian's music is being played correctly but also allow the music to develop and grow throughout the run.

We performed the show in our rehearsal rooms in Clapham at the end of February to primary school children which was a really good thing to do as we found out which bits were clear and which bits needed more work.

#### Back to *The Comedy of Errors*

Here we are having put *Comedy* to sleep for nine weeks to work on *As You Like It* which has opened and is going really well. We came back to *Comedy* on the Wednesday, the day after Press Night for *As You*. We were all a bit weak after a night of drinking and dancing into the early hours but what the hell, we deserved a bit of a party!! So here we are on Thursday, slowly working our way through what we had developed in Clapham and discovering that everything is still in our minds and bodies. It's just a matter of gently bringing it to the boil.

#### Dress run - Tuesday

We did a dress run today and worked some bits to make them clearer. We also added a whole new musical section to help the story of the ring. We do a public dress tomorrow so to have the confidence to add something this late is what it's all about - looking forward to doing it in front of an audience.

<sup>102</sup> Peter Peverley, Blog, *RSC webpage*, 'Ensemble member Peter gets us up to speed on the progress of *The Comedy of Errors*.' [www.rsc.org.uk](http://www.rsc.org.uk) (visited January 2010).

7. (u) Using the Internet to reach Audiences, Students and Professionals, *continued*.

**Public dress - Wednesday**

We did our public dress today at the school over the road. all seemed to go well. the room was tiny which meant we were all a bit squashed, and we had our first encounter with the difficult acoustics of school halls. They tend to be very big high rooms, which gives them an echo, so words have to be very precise (lots of consonants) and music played very softly. I felt we coped very well.

We got a bit carried away with some of the tempos playing slightly fast sometimes but on the whole a very good start. Some funny things; Rick split his pants which is always funny, the school bell kept going off which was used in the show by Rick to great comic effect. We had our lovely Abbess Sophie nearly topple over and Jimmy forgot his lines, but again he used it to earn a great moment.

Afterward the show we had notes and will make changes for our first official show in Dudley.

**Ensemble member Peter on the first triple-header of the Summer Season and Jonjo's birthday...**

**Saturday 11 July - Three show day**

This is the start of a very big weekend. Today the RSC has its first three-show-day of the season with Comedy at 10.30am, The Winters Tale at 1.30pm and As You Like It at 7.30pm. It's also Jonjo's birthday today, and tomorrow is the first RSC acoustic night in the Duck.

**8.30am**

We're all called for 9.00am but I go to the theatre early to tune up and make sure I've got my head together. I'm both worried and excited: worried because it's over a week since we did the show and excited because I suspect something great will happen - it usually does when we're up against it. The playfulness of this cast always surprises. I've made a few notes of some music sections I want to look at: things I remember that didn't quite happen last time. They're all to do with listening and contact with each other. Also cue's in and out: the cleaner and tighter they are, the stronger the spine of the show - and a strong spine allows everything else to hang off it securely. I have an individual note for James. At the end of the show I play mandolin over the Abbess's speech when she is reunited with Egeon, her long-lost husband and father of the twins. James has just finished playing the mandolin over a chase sequence and has a habit of leaving the plectrum in the stings of the instrument. This usually isn't a problem but this time the plectrum got stuck, which meant the mandolin was unplayable. After a few seconds of frantic fiddling I managed to dislodge the offending plectrum but missed the first half bar of the cue. This has happened once before but old habits are hard to break.

The last thing I asked for was a Madonna moment: before our dress we all met backstage just before the show, stood in a circle, had a group moment and prayed to the goddess of comedy - much like Madonna and her dancers did on the Blonde Ambition tour.

7. (u) Using the Internet to reach Audiences, Students and Professionals, *continued*.

We didn't manage to do this before the last show so we agree to repeat this little ritual. Now, standing in a circle and having hippy moments backstage may sound a bit over the top but it's nothing more than a point of focus before we go on; it helps all of those things I've been banging on about - contact, listening, and an awareness that what we're about to do we're doing as a group. Besides, it's a bit of a giggle.

**9.45am**

Half-hour call. This means we have half an hour to get into costume and have a little time to ourselves - or in my case warm up the sax and clarinet and go through some melodies to prepare.

**10.20am**

The pre-show. This is where we come onto the stage while the audience is entering and very informally mingle and say hello to people. This is our first Saturday show and there's a big difference. It's the weekend and that means because there's no school on Saturday it's our first family audience. A full house made up of adults with their children ready to share a morning of Shakespeare in Stratford. Perfect.

**11.50am-ish**

The show ends and we all congratulate each other for producing what was the best show of the tour so far; the comedy, language, music and storytelling were all played beautifully and the buzz from the audience was amazing. And it was the audience that was the key. This show, as we suspected, is a really great show for families. To have families share a Shakespeare theatre experience is what this whole project is about. Rick's comedy as Antiphalus really benefits from having the adults in. Seeing the adults engaged helps the children focus, which means we can have a lighter touch. The whole thing moved in a slightly different way: relaxed and very assured. The show breathed with such ease and was a joy to play. Talking to the audience after the show, it was amazing to hear how far some of them had travelled; I met a family who had come down from Liverpool. They left at 7.30am, saw the show, then they were off to do the Shakespeare houses. Lots of people said it was the first time their children had seen a show at The Courtyard. Even if they had been coming for years this was the first time they could bring the whole family and enjoy a show that caters for everyone. It's that sharing of the theatre experience that's special. As we were leaving the theatre the cast for *The Winter's Tale* were arriving for the afternoon shift and we're back at 6.00pm for *As You Like It*. The Courtyard has a real buzz about it today. We're just over half way through our Stratford season. Three great Shakespeare plays in one day, in the town where he was born, in a theatre just down the road from Holy Trinity where he lies. Today feels very special.



7. (u) Using the Internet to reach Audiences, Students and Professionals, *continued*.

### **The Arabian Night's 2009: Blog by Marcus Fernando<sup>103</sup>**

**Tuesday, December 22**  
**Salam!**

As we get closer to Christmas, it's rather lovely to see how the audiences (adults and children alike!) seem to be getting more and more excited and, well, festive as they come to see the show. Last night was a case in point: full house, with a high-spirited crowd who were going to have a good time no matter what. I think they would even have been entertained by my cup and ball routine! Certainly, judging from their reaction at the end of the show, a good time was had by all. And, for the first time so far in the run, we went out for an extra bow!

Which brings us neatly to a little chat about curtain calls. Curtain calls are always an important part of any show, and ours is no exception. Curtain calls aren't just about actors taking their bow, or just about an audience showing their enjoyment of a show. They're actually about the performers and the audience sharing something at the end of the entertainment. It's as much about the actors acknowledging the audience as vice versa, and as such it should never be done in a half-hearted manner, even if on a personal level the show didn't go particularly well. The curtain call is the final handshake of the show, and should always be done well.

Consequently, all curtain calls are rehearsed (or at least, should be!). I have a particular dislike of individual calls. This is where the bows start with the 'lesser' actors, gradually building up to individual calls for the 'stars'. Why do I dislike this? After all, it's not because I haven't played lead roles myself, and on such occasions I've fought tooth and nail not to have to do an individual call. No, the reason is because I believe that everyone on that stage is doing an important job, whether as Hamlet, Osric, or Third Courtier on the Left. A show has to work as an ensemble, and therefore everyone deserves equal respect in that 'handshake' with the audience.

Our curtain call, I'm very pleased to say, is a company bow. No line-ups with the 'stars' in the centre. No individual walk-downs. Just the entire ensemble on stage, bowing to the audience on all three sides. Lovely!

We usually take two bows, and all of this was very carefully rehearsed. However, some time back we also rehearsed the possibility of an extra bow, if the audience response called for it. Director Dom<sup>104</sup> was very strict in his parameters here: on no account was the third bow to be taken if the applause was in any way beginning to tail off. Better to play safe than to have that embarrassing sensation of the applause having to pick up again because the actors were trotting out - yet again!

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<sup>103</sup> The blog is no longer available but was originally posted on: <http://tinyurl.com/yedb4k5>, 3 November, 2009.

<sup>104</sup> The Director referred to is Dominic Cooke and the Movement director is Liz Ranken.



7 (u) Using the Internet to reach Audiences, Students and Professionals, *continued*.

Very sensible! And lest you be in any doubt about this theatrical wisdom, let me point you to theatre productions in Eastern Europe. They sometimes let their curtain calls run forever! I've seen several productions in Croatia where the actors just keep on coming out: four, five, six times is not unusual. And all despite the fact that the audience clearly aren't that enthusiastic! So, just as the applause is petering out, the actors come bounding back onto the stage once more, and it all has to start up again. Next time, people are halfway to the exits - and out bound the actors for the eighteenth bow, bathing in some imaginary glory as the poor audience wonder if they'll ever get out of the building, or if they're going to grow old and die there!

None of that here at the RSC, I'm pleased to say! Which is why, despite having rehearsed it, we'd never used our third bow before - until last night. Consequently, when Stage Management called for us to go back on, there was a bit of confusion. Actors running back on piled into those who were still trying to leave! One actor, as he battled his way through the acting clump, was urgently asking: "Which version of the bow do we do?"

Organised chaos... But great fun, and a lovely atmosphere. And I, for one, would like to thank the audience for their warm response to the show. Through the power of Internet, I shake your collective hands!

Maa Salama!

Marcus



Liz has already been mentioned several times in this blog. She is responsible for movement and whips us (not literally, but not far off!) into shape. Of course, it's not just the dance that she has to deal with. It has been Liz who has worked on our movement as horses, mules, dogs, flies, a stream, stones - even a tree! Animal, mineral and vegetable, she's seen it all! She still hasn't converted me to a yoga fan in the warm-ups, but somehow I just don't think I'm designed for Sun Salutations!

7. (u) Using the Internet to reach Audiences, Students and Professionals, *continued*.

Next up is Stephen. He's the voice coach, and has been making sure that we're all using our voices properly: correctly centred, not strained, clear and precise, good breathing. There really is a lot more to voice work than meets the eye - or ear. We've all had chance to have one-to-one sessions with Stephen, which have been fantastic for me. Despite my training I've never had the chance to do voice work before! The rumour going around is that we'll all be kitted out with radio mikes for the show. Pity really. I'm a great fan of the non-amplified voice. Still, it's important that the audience should hear every word, or there's not much point our being there! But even with mikes, it's vital for us all to use our voices correctly - especially with all the seasonal bugs and germs flitting around the theatre!



In charge of music is Gary. He's been less involved with the actors on a group level, as the Singing Tree is the only Ensemble song. However, behind the scenes he's been working on individual songs, and most importantly, he's composed the music for the show, and has been working with the 6-piece band. Now that the band has joined us on a regular basis, Gary is with us for most of the rehearsal day. And of course, the music really makes a difference to the piece. You just can't beat live music in a production!

Last, but certainly not least, is Mike. No, not Assistant Director Mike, but Puppetry Mike. He's been in charge of all the work Rene and I have done with the Es Sindibad puppet, and in getting the Ensemble to create the Rukh Bird. And then of course there are the snakes... and the flying carpet... However, not only is Mike our puppetry coach, he's also been the one who has made the puppets! So, as you can imagine, with a giant bird, a rod-puppet, and about 15 snakes, he's had his work cut out! Mind you, when it comes to teaching others how to operate puppets, no one can do it better than the person who designed and built them! So thanks, Mike!

So there we are. Tomorrow I'll go on to the Stage Management part of the team. But for now, it's time to get back to rehearsals. After all, my starring moment approaches: roll out the red carpet and send for the limo. On second thoughts, maybe I'll stick with my bike!

Maa Salama, my friends!

Marcus



**YOUNG PEOPLE'S SHAKESPEARE**  
THE COURTYARD THEATRE STRATFORD-UPON-AVON



**HAMLET**



**THE COMEDY OF ERRORS**

**WILLIAM SHAKESPEARE** EDITED BY **BJAN SHEBANI AND TARELL ALVIN MCGURNEY**

**7 PERFORMANCES ONLY BETWEEN 1 MAY - 11 SEPTEMBER**

Hamlet is a young man on the edge. His father's death was suspicious and his mother has hastily married his uncle, the man he suspects of murdering his father. Trapped in the claustrophobic court of Elsinore he must discover the truth and decide if he has a right to avenge his father.

*'I didn't want to blink because I didn't want to miss anything.'* SPENCER, YPS '09

**ENSEMBLE**  
OTYAN DWYFOR, GIBBY FRIDY OLIN, DEBBIE NORLEY, SHAMASH PATEL, PETER PEVERLEY, FULTON SUMNER, DAVID BROWN, SORINE SANDERS, ARSTY WOODWARD

**DIRECTOR** TARELL ALVIN MCGURNEY  
**DESIGNER** JEAN COHEN  
**ASSOCIATE DIRECTOR** MICHAEL FERRINMAN  
**ASSOCIATE DESIGNER** TOM PIPPO

**WILLIAM SHAKESPEARE** EDITED BY **GARY OWEN** EDITED BY GARY OWEN

**7 PERFORMANCES ONLY BETWEEN 7 AUGUST - 11 SEPTEMBER**

When two sets of identical twins with identical names are shipwrecked as infants their father can save only one of each set. Years later, one Antipholus and one Dromio arrive in Ephesus only to find that everyone there seems a little odd...

*'It was brilliant. I'd give it 10 out of 10. There's too many words to describe it. I want to watch more.'* ABINUKA, ABEED '10

**ENSEMBLE**  
DAVID COLE, OTYAN DWYFOR, CHRISTINE ENTWISLE, MAHAR GALE, RICHARD KATZ, DEBBIE NORLEY, JONAS O'NEILL, SHAMASH PATEL, PETER PEVERLEY, SOPHIE RUSSELL, JAMES THREARNE, JAMES TRICKER

**DIRECTOR** PAUL TURNER  
**DESIGNER** MICHAEL VALLI  
**MUSIC** IAN JOHNSTONE  
**ASSOCIATE DIRECTOR** HARTLEY COMMINGHAM

**DESIGN-A-POSTER COMPETITION**

Win tickets for your class to come and see a performance of *Hamlet* or *The Comedy of Errors* during Young People's Shakespeare Week. We'd like your pupils to design a theatre poster to show us exactly what they think would appeal to young people about these plays. Our Graphic Design team will then turn a winning entry per play into a poster which will go on display in The Courtyard Theatre for Young People's Shakespeare Week.

The work of the Education Department is gratefully supported by the Patrons' Association

- Your class can enter with a single whole-group effort or a collection of individual/small group entries – either way, winners will receive tickets for the whole class group.
- Closing date for entries is XXXXXXXXXXXX. Unfortunately, due to the timing of this prize, this competition is not open to Year 6 groups from Primary Schools
- Please see our full terms and conditions of entry at [www.rsc.org.uk/YPSpostercomp](http://www.rsc.org.uk/YPSpostercomp)

<sup>105</sup> RSC publicity leaflet, 2010.

## Appendix Chapter 8

### 8. (I)

#### RSC TEXT MANIFESTO HOW TO MAKE AN AUDIENCE LISTEN (OR WHY DOES SHAKESPEARE WRITE THE WAY HE DOES)<sup>106</sup>

- Be free to play within fully explored verse structures.
- Avoid monotony by honouring the music in the text.
- Recognise that the voice is the most physically intimate of human activities and that the whole body needs to be prepared and free to perform.
- Let the audience into the meaning by honouring Shakespeare's use of rhetoric. Celebrate antithesis and the dynamic of the argument.
- Find the image in the present moment. What is the need for the thought? The size of the thought?
- Always embrace the challenges and opportunities contained in Shakespeare's text. Make time for this in the rehearsal schedule

Some of the challenges and opportunities the text contains include:

- Antithesis: The way characters think
- Rhetoric: The art of persuading people
- Stressing: (or how to avoid over-stressing)
- Pauses: (or where do you breathe)
- Endstopping the line – what are the choices?
- Vowels – The emotional heart of the line –
- Observe the length of the line
- Consonants – Convey meaning
- Caesuras – Springboards in the line
- Landing the thought
- Play to the end of the sentence.

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<sup>106</sup> RSC Text Manifesto, this document was discussed at Artistic Planning meeting on 17 November 2008.

## 8. (2)

### **Acting the Classics Project with the Actors Centre.**

#### **ACTING THE CLASSICS<sup>107</sup>**

An exciting new initiative from the Actors Centre to broaden and deepen the engagement of a younger generation of actors with the canon of classical theatre.

In response to widespread concern over the state of actor training and noisy recent debate involving Judi Dench, Nicholas Hytner, Rupert Goold and Michael Billington among others, we are launching a dynamic programme of workshops committed to passing on skills and insights from our leading actors and directors to our most promising actors under the age of 35.

It is commonly agreed that our classical theatre tradition is one of the most distinctive and powerful aspects of Britain's cultural heritage. But beyond a small number of core plays by Shakespeare and some over-familiar programme-fillers, whole tracts of great dramatic literature are beginning to fall into neglect and a generation of actors is growing up with less and less incentive to master the craft and technique our great plays require.

We believe we must do something about this now – before it is too late.

Successful productions of the classic repertoire require first and foremost a pool of highly skilled performers confident enough to take risks with the material in the quest to discover new ways in which it is relevant to a modern audience. The will and the passion to sustain this living tradition are there in abundance but they need a framework of structured activity and access to high calibre continuous professional development to support them.

We will seek partnerships with those theatres that remain bastions of classical production, who will nominate younger members of their companies to take part in the programme and learn from established artists in a model partly inspired by the old regional rep system. Hand-picked groups of promising actors will work on the most challenging classic texts, honing their vocal and interpretive skills and exploring the performance issues raised by Jacobean or Restoration repertoire, verse-speaking and period style, the imaginative demands of a disregarded genre or of a one-off genius like Marlowe, Otway, Farquhar or Shaw.

We will begin by subsidising a series of weekend workshops run at a loss so that they are available to nominated actors at only £10 per day. Funding partners are currently being sought to underwrite the development of this work into a rolling programme that feeds our different theatre sectors (subsidised, commercial, regional and fringe) and celebrates the richness and variety of the full gamut of classical theatre.

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<sup>107</sup> Matthew Lloyd, Director London Actors Centre, December, 2009.

## 8. (3) RSC Core Values<sup>108</sup>

### RSC Values

The RSC has four core values that support Ensemble. We aspire to be:

- **Collaborative** - believing that in working together with integrity, the whole is greater than the sum of it's parts, and fostering an inclusive environment
- **Ambitious** - committing to excellence, the desire to experiment, take risks and extend creative boundaries within the company, with our collaborators and with our audiences
- **Inquiring** - being thoughtful and inquiring about our work and the world around us, finding new ways of doing things, respecting difference and learning through action
- **Engaging** – stimulating and being stimulated by audiences and putting them at the heart of our work

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<sup>108</sup> The Core Values were published in the RSC Annual Report 2005/2006, pp. 22-37.



## 8. (4) Creative Projects

The Creative Projects which began in 2008 evolved into the RSC Studio in 2009. Below are three internal documents which provide evidence of the development of the projects.

### Creative Projects: 2008<sup>109</sup>

#### **SITI: VIEWPOINTING AND SUZUKI**

*Anne Bogart: 'In a culture where daily human hopes have shrunk to the myriad opiates of self-centered satisfaction, art is more necessary and powerful than ever'.*

*Practitioners from the Saratoga International Theater Institute in the USA will lead a two week workshop looking at a rehearsal technique called Viewpointing developed by leading theatre teacher and director Anne Bogart. Viewpointing is derived from the vocabulary of postmodern dance, involves a set of improvisational exercises and games that broaden the actor's awareness of time and space. This is combined with Suzuki practises, entailing a series of demanding physical studies that are centered on the lower body and oriented toward the sending and receiving of energy. Both approaches challenge the actor to be in conscious, visceral contact with his or her surroundings at all times and to be ready to respond to those surroundings — to speak, to move, to act, to change — in an instant. This fortnight will be an exploration of the brain-body link, in which muscle becomes the medium of the mind.*

*Now taught across the world, Viewpointing is a way of structuring and integrating new forms of theatre outside of a classical linear dramaturgy.*

Stephen Boxer  
Keir Charles  
Simon Darwen  
Adrian Dacosta  
James Garnon  
Michelle Gomez  
David Hargreaves  
Patrick Moy  
Larrington Walker

[N/A = Michelle Gomez and David Hargreaves 24, 25, 26 July for *The Cordelia Dream* rehearsals]

#### **PENTHESILEA: LUK PERCEVAL PROJECT**

*Director Luk Perceval will return to the RSC following his production of Othello in the Complete Works Festival. He will be exploring von Kleist's Penthesilea through his unique approach to theatre which often focuses on the extreme, investigates bodies, physical expression, primeval situations and elemental nature.*

Actors TBC

#### **THE LITTLE ANGEL THEATRE: THE TEMPEST**

*Building on a relationship established through collaboration between puppet theatre company LAT and the RSC for a production of Venus and Adonis, these sessions will begin to develop a new production of The Tempest.*

Actors TBC

#### **COMEDY OF ERRORS**

*A project that is under discussion at present and may land in time for some of the Company to get involved in some initial R and D – Deborah Shaw and Punchdrunk working on a site-specific Comedy of Errors around Stratford, which seeks to explore the audience relationship as well as interrogate Stratford-upon-Avon's schizophrenic mix of aspirations to be a World Class Tourist Destination and Middle England confused xenophobia. TBC.*

<sup>109</sup> RSC Internal document, 2008.

8. (4) Creative Projects, *continued*.

**VIDEO PROJECT**

*This is a continuation of a highly popular annual project. It is an opportunity for members of the company and staff to write, direct and star in a short film and to use the most of in-house editing skills and facilities. Company members are invited to submit proposals for short films – from these a total of five films will be commissioned. The final films will be showcased at Stratford Picture House at a private screening. Keep an eye on Omnibus for further details.*

## 8. (5.i) David Farr: Studio<sup>110</sup>

### The RSC Studio

1. The RSC's "Creative Projects" arm is to be developed and redefined. We will be working closely with the Literary Department on a new "RSC Studio", inspired by the original Michel St Denis conception, dedicated to the research and development of work, giving ideas air to breathe and room to fail safely, exploring the potential of projects and pushing the boundaries of the form.

2. The Literary Dept (Rox and Jeanie) will continue to lead on writer-led development and will use their budget. Deborah and I will lead on the director and actor-led development and use our budget, with Jeremy producing. However, from the outside there will be no perceptible distinction. The RSC Studio covers all development of all ideas.

3. The Studio will have 3 bases. Studio London will be based in Clapham and we will have a visible identity for the RSC and Studio on the outside of the building. We will use the rehearsal spaces for development when rehearsals are not happening. We will hold meetings with writers and directors in the space and we will need a small permanent office space (telephone, computer, printer). We will gain a sense of energy and accessibility by hosting as much of our London RandD in Clapham as possible. The offer to artists is clear - space, money, easy London access, access to RSC resources, the chance to be a part of the programme in the future.

Studio Stratford is the second important physical space. We are hoping to designate a rehearsal room as primarily for use in Studio work. The offer to artists here is the sense of retreat, close access to major RSC resources and skills, possible access to the ensemble, the ability to see the RSC's work in an intense "close-up" way.

Studio Newcastle is a year-round possible development arena for artists who may find a Newcastle home more suitable than a London home, and for projects that may find value in the Newcastle location.

Crucially the location of the development process will be tailored to the needs of the project, not the convenience of the RSC's internal systems.

4. Criteria for work. We will be aiming to research and develop projects that stand a chance of becoming in some way part of the RSC repertoire. This may be in a major way (e.g. main stage production) or in a smaller way (e.g. festival work, education or community work). The spirits of ensemble and internationalism should permeate the Studio's programme. With this criterion in mind we can see that certain areas of RandD stand out.

Innovative Shakespeare.

Innovative approach to classic text.

New Writing.

New work that is not writer-based but suits the RSC's stages and philosophy.

Adaptation

Work for young and/or family audiences

We may at times wish to actively encourage the development of other specific types of work: site-specific work, non-linear event-based work, process-driven work.

And we may occasionally break the rules.

5. The External Artists. We will be looking for artists (writers, directors, actors, designers) and/or companies who are interested in developing and exploring work in the areas described above. The age and experience of artists will vary hugely and a mix of styles and identities would be ideal. We will be offering anything from a day's reading of a new play to a full workshop process with many actors lasting several weeks. The spirit of adventure and play is key, but with the sense that the pathway to becoming a possible production is always open.

6. Internal Artists.

We can separate this into three areas.

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<sup>110</sup> David Farr, RSC internal Document, 20 May, 2009.

#### 8. (5.) David Farr: Studio, *continued*.

The actors in the ensemble are a special case whose own ideas require nurturing even if they may not necessarily result in work that suits the criteria. We will encourage the actors to create and explore projects, offering them artistic and producer support, space, and in a limited way, money. They should feel that it is easy and unbureaucratic to get these projects off the ground. There is no application process, there are no criteria, nothing required but the will to get on with it. These projects may or may not reach a small audience either alone or as part of a Fringe-style festival. One sole producer will be the Primary Contact for this work. This work will include video projects that will be treated in the same way.

The assistant directors will be given (probably but not necessarily in Stratford) time with some of the actors to develop and then show some work. This work can either be a more "polished" performance or a rough RandD style showing. We give the ADs freedom to decide but we encourage them to think along the lines of the RSC's philosophy and to treat this opportunity as valuable RandD time, not as making a perfect show.

If an actor or assistant director then wishes to develop the idea in a larger and more ambitious way with us, then he/she will be in the same boat as everyone else and will become subject to the same decision-making process. It should be possible for a project that starts as small internal project to then move into the mainstream of our Studio development programme.

#### 7. Decision-making process

We will simplify the decision making process.

For small actor-led projects (see above) up to £300 budget there is no application process.

You just get on with it. The total budget allocated for this budget is £6000.

For Studio RandD projects up to £5000 tbc, David, Deborah and Jeremy will decide.

For Studio RandD projects above £5000 tbc, David, Deborah and Jeremy will ask Michael for final green-light

For every project there will be consultation with both the Associates Group, and with what is currently the Creative Projects group (now to be called The Studio Group). The aim of these consultations are to test the validity of each project, discuss the nature and needs of each project, check for opportunities to use the project in diverse ways throughout the organisation (e.g. education, community, training), and to spread knowledge of the projects' existence within the RSC. I would suggest that in future, Education and Production should both have someone on the Studio group if that is not currently the case.

#### 8. Anomalies

We need to address some current anomalies within the budget.

Cic Berry's director's course should come under Artistic Development or training.

The Music projects and similar one-offs need to go in a different budget.

Ideally we would lose these without losing the money as I feel that 100K is not a huge amount of money to spend on RandD given our ambitions as a company.

Please do remind me if I have forgotten anything

David Farr

20.05.09

## 8. (5.ii)

### LEAP (LONG ENSEMBLE ACTORS' PROJECTS) AT WATERSIDE SPACE: NEXT WEEK!<sup>111</sup>

Over the past few weeks, members of the current acting company have been busily workshopping, writing, devising, rehearsing and preparing their own Actor Studio Projects for performance at Waterside next week. This is an opportunity for the actors within the company to try out new work and to gather feedback from an invited audience.

We would like to invite you to the performances which will take place on the evenings of Tuesday 7<sup>th</sup>, Wednesday 8<sup>th</sup> and Thursday 9<sup>th</sup> September at 7.30pm. The shows each evening are listed below.

#### Tuesday 7<sup>th</sup> September

Split Second	(project led by David Rubin)
Tango	(project led by Sophie Russell)
Urban Myths	(project led by James Traherne)

#### Wednesday 8<sup>th</sup> September

Invisible Man	(project led by Kathryn Hunter)
Baggage	(project led by Adam Burton)
Sing for Me	(project led by Brian Doherty)

#### Thursday 9<sup>th</sup> September

Big Bad Wolf	(project led by Joseph Arkley)
Pink	(project led by James Gale)

Tickets are free and available from box office on presentation of your RSC staff card. Tickets are limited to a maximum of two per person and will be allocated on a first come first served basis. If you would like any more information about the individual projects and / or running times please contact Gareth Collins on ext.2637 or Rachael Barber on ext.2216.

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<sup>111</sup> RSC *Omnibus*, Announcement of 'Long Ensemble Actors' Projects,' 1.September, 2010.

## 8. (6) Guild of Little Theatres of Great Britain: Weekend Workshop

### Plan and Photographs.

30 and 31 may 2009

TIME	SESSION	TITLE	VENUE
<b>Saturday 30 May</b>			
9.30 am	Registration		Arden Street
10.00 – 11.00 am Session 1		Movement – Lucy Cullingford	Arden St RR3
11.00 – 11.30 am	Session 2	Voice – Paul Goodwin	Arden St RR3
11.30 – 11.45 am	Break – Tea/Coffee		Arden St Green Rm
11.45 – 1.00 pm		Rhetoric – Lyn Darnley	Arden St RR3
1.00 – 2.00 pm	Break – Buffet Lunch		Arden St Green Rm
2.00 – 3.15 pm	Session 4	Text – Alison Sutcliffe	Arden St RR3
3.15 – 3.30 pm	Break – Tea/Coffee		Arden St Green Rm
3.30 – 5.00 pm	Session 5	Voice & Text – Paul Goodwin	Arden St RR3
7.30 pm	Performance	The Winter's Tale	Courtyard Theatre
<b>Sunday 31 May</b>			
10.00 – 11.30 am	Session 6	Text (Hamlet) – Stephen Kemble	Courtyard Theatre – On stage
11.30 – 12 noon	Break – Tea/Coffee		Arden St Green Rm
12.00 – 1.30 pm	Session 7	Text (Macbeth) – Jacquie Crago	Arden St RR3
1.30 - 2.15 pm	Break – Lunch		Arden St Green Rm
2.15 – 4.00 pm	Session 8	Scene Study – Assistant Directors	Arden St RR3
4.00 – 4.15 pm	Break – Tea/Coffee		Arden St Green Rm
4.15 – 5.00 pm	Session 9	Plenary	Arden St
5.00 pm	FINISH		



8. (6) Guild of Little Theatres of Great Britain: Weekend Workshop, *continued*.

Photographs: Lyn Darnley



Members of the Guild of Little Theatres of Great Britain at a weekend workshop of classical theatre skills.



Members of the Guild of Little Theatres of Great Britain work on the Courtyard stage with Voice Coach Stephen Kemble.

8. (7)

Working with local amateur groups: Letter from The Bear Pit<sup>112</sup>



<sup>112</sup> Letter to Lyn Darnley from Pamela Hickson, Chairman of The Bear Pit, association of amateur artists in Stratford-upon-Avon, in appreciation of workshops conducted by Michael Corbidge, 9 August, 2010.

## 8. (8)

### **Nicholas Hytner Report**

#### **A CONTRIBUTION TO THE GOVERNMENT'S HE DEBATE<sup>113</sup>** **Nicholas Hytner, National Theatre**

##### ***Introduction***

The performing and plastic arts look to Higher Education institutions not just for the next generation of practitioners and producers. We are concerned also about the sustainability and development of our audiences, and the maintenance and development of access to all aspects of the creative arts.

This paper will therefore make a series of observations about the roles of vocational training, the universities and teacher training.

It is necessarily brief. I write without current experience of Higher Education, from within the theatre. I know nothing of value about vocational training in creative fields that are not my own, so can write only about drama schools; and about drama schools, I write as one dependent on their graduates.

##### ***Vocational Theatre Schools***

It is the role of drama schools to train and develop our future creators, performers and producers. The majority of those who enter drama schools train to be actors. Training for stage technicians and stage managers is generally excellent. Training is also available for designers and directors, much of it post-graduate.

##### **Training of Actors**

The most important element of an actors training is vocational craft training: voice, movement and acting technique. This process is slow and repetitious and has therefore occupied the greater part of the traditional syllabus in drama schools.

Under current arrangements for the funding of students in higher education, it has been necessary for drama schools to adopt degree status. They since seem to have been under pressure to reduce this practical training in order to accommodate a larger element of academic training.

In principle, a fully rounded education, particularly in literature and the related arts, is of crucial benefit to a young actor, but there is no doubt that acting requires a practical training as detailed and rigorous as a training in design and the plastic arts. I am not convinced that time spent on education in theatre theory is time well spent in a drama school, and it would be of benefit to the theatre if the DIUS recognised the particular demands of the actor's craft. Young actors are not as well equipped as they were twenty years ago to rise to the challenges of the stage, particularly of the classical stage.

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<sup>113</sup> Nicholas Hytner, 'A Contribution To The Government's HE Debate', [www.bis.gov.uk/wp-content/uploads/2009/10/HE-Nicholas-Hytner.doc](http://www.bis.gov.uk/wp-content/uploads/2009/10/HE-Nicholas-Hytner.doc) (visited 9 June, 2010).

8. (8) Nicholas Hytner Report, *continued*.

## **Language**

Actors need a deep familiarity with a wide range of literary texts, which they can speak with ease and understanding. They need to know the basics of how language works, a familiarity with grammar and rhetoric.

Drama schools could once depend on students arriving with this basic familiarity. Now, primary and secondary teaching in literacy, language and literature often leaves a gap that must be filled during a young actor's training. Classical acting, in particular, is undermined by a lack of familiarity with the context from which classical theatre springs, and with the mechanics of the language in which it is written.

At the same time, the demands of the curriculum in secondary education leave less time for extra-curricular cultural activity. There are fewer visits to the National Theatre by state schools than there were ten years ago, although ticket prices for school groups have not increased in real terms. The result is that young acting students arrive at drama school often with little or no experience of live theatre. (And there must be concern too about the narrowing of the potential audience of the future.)

## **Funding**

I am drawn to a contradictory conclusion. On the one hand, there is a need to recognise that practical training in the actor's craft should not be undermined by the academic requirements of a degree course. On the other hand, young actors who arrive at drama school straight from secondary education in the state sector are often ill equipped to understand fully the context from which drama emerges.

It is noticeable that young actors who have undergone a university education before they embark on drama school training are very often better equipped to deal with complex texts than those who have not. These actors are usually those who have parents who can support them through post-graduate training. Those who do not have access to parental support either try to enter the acting profession without training, which puts them at a severe disadvantage (unless endowed with prodigious natural talent); or they try to raise money to support themselves. The latter entails working in vacations, in the evenings and at weekends – and drama schools discourage work during term as the training is physically demanding in itself. In addition, prospective post-graduate trainees are obliged to make financial applications to charitable foundations and, more often, to individuals. It will become increasingly difficult over the next few years to raise private funding for a post-graduate drama school training, leading to a situation where the best trained actors will be those whose background is wealthy enough to support them.

I should stress that many young actors thrive without university education, and that for many it would be a distraction. But for those who would benefit from both a degree course and vocational training, the current obligation to choose between the two is intolerable.

8. (8) Nicholas Hytner Report, *continued*.

I cannot, in the current economic climate, make an unequivocal case for full central or local government support for post-graduate vocational training, but the situation in summary is that –

- Practical training in the actor's craft should be the focus of drama schools.
- Drama school students who have no previous experience of higher education are generally under-educated in the literary and social context from which dramatic texts emerge; and are often ill-equipped to understand the way complex texts work. Those with some form of higher education fare better.
- University graduates without private means cannot afford vocational training. There may be a case for a funded higher education (on the current model) that starts in a university and continues with vocational training. Is there a pattern in the way that some undergraduates can, after two years, opt to change subject for a further two years?

I recommend that consideration be given to a way of incorporating vocational training into a higher education that starts in university, particularly to the arts practitioners who would benefit from further academic training after secondary school before they embark on practical training.

*Training in other theatre crafts*

Much of the above would apply with equal force to those who train in other aspects of theatre craft. Those designers, for instance, who thrive are those with the broadest experience not just of the visual context of the work they are asked to do, but also of the cultural and literary context. Whether designers are working in literary theatre, dance, music or alternative media, the best are those who have the deepest and broadest education.

Universities

The creative arts look to the universities to develop and encourage practitioners. And – maybe more importantly – to equip future audiences.

I risk invoking well-worn stereotypes when I claim that a traditional education in the humanities was once closely aligned with a traditional view of the purpose of the arts. Neither were required to deliver concrete material benefits, both claimed to explore the human experience and to enlarge the human spirit without quantifiable results.

We welcome the Government's recent recognition that the arts are not fully susceptible to a target culture, that they are good in themselves. We remain committed to ensuring ever-greater access, and to delivering many instrumental benefits – particularly in education, community cohesion, inner-city regeneration, and tourism. But above all, we require an audience that can respond to work that is challenging and often presupposes a degree of familiarity with context.

I do not believe that universities are necessarily the place for vocational training in the arts, and have made a recommendation above to investigate ways of combining academic and vocational training in separate institutions. I am concerned chiefly with the broadening and enabling of future audiences.

All arts institutions now have large education departments that are focussed on enlightening potential and current audiences; but there is a perception that we may be odds with a target-driven academic world.

8. (8) Nicholas Hytner Report, *continued*.

There has been a serious lack of education in the creative and performing arts at primary and secondary level. The reality of the National Curriculum excludes Drama from the timetable in most secondary schools. An element of Drama still remains in the English syllabus, but many 11 - 16 year olds in the UK will never encounter live performance, never be given the opportunity to learn a musical instrument, never be encouraged to investigate dance. The government is making a concerted effort to address this with the introduction of the 5 hours of culture 'Find Your Talent' scheme.

Can Higher Education institutions build on this new determination to encourage creativity and appreciation of the creative arts? It has been the experience of most undergraduates that creative activity is best left to the students themselves, and that it flourishes without the interference of the academic authorities. But there may be ways of exploiting the universities' powers of patronage to further encourage creativity and participation.

### **Universities as patrons**

The arts have always depended on committed patrons. Once concerned mainly with the glorification of the monarch, the State or the Church, patronage now (whether private or public) tends to identify value in imagination, originality and investigation – traditionally values that drive universities.

Many British universities support affiliated museums; some support theatres and arts centres.

While recognising the current funding climate, it would be of great benefit if universities used their fund-raising operations to build and develop their arts provision.

In particular, there are lessons to be learned from American universities who – more than our own – fund residencies both of performing arts companies and of individual artists. The benefits of both are considerable. The temporary residence, for instance, of a great string quartet, jazz ensemble or foreign theatre company can act as a magnet both for potential practitioners and for future audiences. Such opportunities for participation come rarely outside the academic world.



8. (8) Nicholas Hytner Report, *continued*.

The patronage of individual artists is rare in our arts funding system, which favours institutions. So Universities should actively seek artists, writers and musicians who can be given time and space to create, and can be in return required to introduce undergraduates both to the process of creation and to the experience of appreciation.

### **Breadth of Higher Education**

I do not feel equipped to debate the benefits or otherwise of the narrowness of most degree courses.

It is, however, of great concern to all practitioners, producers and custodians of art from the past that the common frame of reference diminishes generation by generation. We can no longer assume, for instance, that an audience will be well versed in the classics, in the Bible, or even in English History. There are considerable compensations: younger audiences are likely to be much more aware of contemporary global cultures than their parents were.

Nor can it be claimed that the performance or display of art from the past cannot survive a diminution of common knowledge. Widespread acquaintance of the Greek and Roman classics vanished several generations ago; nevertheless Renaissance painting still connects with a wide public, even if it is blind to its iconography. But there is no doubt that with greater knowledge of context comes a more profound appreciation.

I do not feel qualified to suggest alterations to degree course curricula, but I suggest that it would be of benefit if there was provision of extra-curricular courses in the basic context of western culture, and in an introduction to non-western cultures.

### ***Teacher training***

The creative arts world depends on teacher training to deliver passionate, talented and committed teachers who inspire people young and old, to extend their own creativity, knowledge and skills and develop future art, artists and audiences.

Higher Education plays several critical roles in the delivery of arts learning to the young, the most important of which is training and offering ongoing professional development to classroom teachers and arts specialists who work in the primary and secondary education systems.

I am grateful to my colleagues in the National Theatre Education Department for the following:

We need to ensure that teacher training courses in universities, colleges, conservatoires, and other higher education institutions can better prepare those who teach the arts to young people. It would be of benefit to restore teaching time for the arts and strive to provide university teachers and students with the opportunity to work alongside professional artists and arts specialists. There are some practical issues that need to be addressed:

- More opportunities to train in teaching theatre need to be created. There are currently only very few HE institutions offering dedicated PGCE Drama (CSSD, Goldsmiths College and Middlesex, Reading, Warwick and Plymouth Universities). This is a numerically and geographically restrictive arrangement and it would be good to see more courses and more places made available.

8. (8) Nicholas Hytner Report, *continued*.

- The reasons for the small number of places are presumably that drama is not taught as a discrete subject at KS3 and also that many schools do not offer the subject at GCSE or above. There are many more places for PGCE English with Drama, reflecting the current Curriculum balance. One difficulty with the current arrangement is that many teachers teaching GCSE and A level drama will end up not having had a subject-specific PGCE. The current situation does nothing to raise the standing of drama in the curriculum and potentially puts many students at a disadvantage.
- Breadth of practice included in PGCE Drama / English with Drama needs to expand. Knowledge of current practice, especially in regard to technical disciplines, is essential if teachers are to convey the true complexities of the creative and cultural industries (and careers within them) to their students.
- Industry experience should be a standard expectation for those studying PGCE Drama. Ideally this would be professional experience, but also through work-based learning during teacher training. Trainee Teacher placements are currently (in line with other PGCEs) in schools only and rarely (if ever) within theatre, film, radio or TV institutions.

### **Funding**

Compared, for instance, to the profile and financial support that science, technology, engineering and mathematics receive, financial provision for theatre training and development, like much of the Performing Arts sector, suffers from inadequate and inequitable support for both research and practice.

In the DIUS Departmental strategic objectives, PSAs and headline indicators, arts and culture are not even referred to specifically and would appear to fit (uncomfortably) into DS03 at a stretch.

***I greatly welcome the opportunity to participate, even from a narrow perspective, in the Government's Higher Education debate.***

## 8. (9) The MacMaster Report

### Continuing Professional Development<sup>114</sup>

It is essential to acknowledge the role of the individual in stimulating innovation and encouraging risk-taking. Whether it is a single person, passionately committed to the art form, an artist/producer relationship or a team committed to constantly challenging an audience, innovation and risk-taking are most often driven by individuals.

As individuals develop their careers they are dependent on others to encourage and support them. I have identified four elements that best support talented practitioners:

- Personalised support from mentors;
- Networking and exposure to the work of others at home and abroad;
- Time, space and resources to experiment and develop practice, equivalent to research and development in other sectors;
- The funding system actively seeking out and supporting individual artists and producers.

It is important for all new appointments to artistic director and other senior creative positions in funded organisations to be mentored. We can place too much of a burden on our best talent too early, expecting too much of them without giving them the necessary support. With the right support structures, practitioners can flourish.

I recommend that the cost of mentoring for senior appointments should be a standard feature of any recruitment budget.

It is of the utmost importance that practitioners experience each others' work both at home and abroad. Understanding the variety and depth of an individual's chosen cultural field is crucial to fulfilling their potential. In addition, exploring diasporic links can be of fundamental importance to some artists, producers and curators. It is impossible to know what you are creating without knowing the context within which it will be produced and experienced.

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<sup>114</sup> McMaster, Sir Brian, Department of Culture, Media and Sport, 'Supporting Excellence in the Arts', DCMS, 2008, p. 14.

The full document can be found on: The National Archives website:

[http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/reference\\_library/publications/3577.aspx](http://webarchive.nationalarchives.gov.uk/+http://www.culture.gov.uk/reference_library/publications/3577.aspx) (visited 5 June, 2009).

8. (9) From: The MacMaster Report, *continued*.

I recommend that, since cultural organisations have a vested interest in and responsibility for supporting and developing talent, they should be providing free or discounted tickets to aspiring practitioners.

It would be valuable if this principle was shared internationally, co-operating with schemes offered by networks of arts organisations in other countries.

I recommend that funding bodies explore the potential for international co-operation that allows young practitioners to see more work abroad.

Many arts organisations devote resource to nurturing practitioners, particularly at the early stages of their career. A few provide the time and space for experimentation. Responses to the consultation have highlighted this vital activity, although I have some concerns about the consistent availability of this support across the country and across art forms.

Whilst investment into pre-professional and young talent is crucial, I believe it is important that both artists and practitioners continue to develop their practice throughout their careers. Sabbaticals, for example, offer opportunities for more intensive career development, further study and foreign travel. It is hugely important that everyone working in the arts recognises the value to practitioners, throughout their careers, of continuing professional development.

I recommend that funding bodies, organisations and practitioners prioritise opportunities for continuing professional development throughout careers.

I am aware that a number of recommendations in this report put demands on individual practitioners, such as mentoring or participating on boards or the proposed Knowledge Bank. However, I believe that practitioners should actively engage in supporting the health of the cultural ecology. My conversations with practitioners suggest they agree and are prepared to contribute further.

I recommend that practitioners take responsibility for the cultural ecology and actively engage with the development of their peers and the next generation.

## Additional Material Relating to Chapter 8 Work with the Industry

### 8. (a.i) Text and Voice Placements:

Professional Development Placements began in 2004 and are ongoing.



Alison Bomber (Voice Placement 2004 – 2005) was the first Professional Voice Placement and stayed on with the Company as a Voice Coach. She is currently Senior Voice Coach.



Charmian Gradwell was a Placement in 2005/6 and became an RSC Voice Coach in 2006/7. During her placement she worked on a tour to Washington. She also toured to Canada and Spain with different productions. In 2008 she took up a position as Voice Coach at the Sydney Theatre Company working with Cait Blanchett.

8. (a.i) Text and Voice Placements, *continued*.



George Richmond-Scott took a sabbatical from his post at Birmingham School of Acting in order to take up the Voice Placement position in 2007/08. During his placement he worked on the Davidson College placement .He returned to BSA and has since worked for the RSC as a freelance Voice Coach.



Gigi Buffington spent time as a Voice Placement as part of her studies for the MA in Voice Training at the Guildhall School of Music and Drama. During her internship she assisted Lyn Darnley on the Blue Company Stratford season.



Paul Goodwin assisted Alison Bomber on the 2009 season during his 6 month Placement.



8. (a.i) Text and Voice Placements, *continued*.



Charlie Hughe- D'Aerth Six month Placement September 2009 – April 2010. She returned in September 2006 to work on Matthew Warchus' production of *Matilda*



Michael Corbidge (from Singapore Rep Theatre) undertook a six month Placement from April-October 2010. As an experienced Voice Coach his intention was to work re-connect with UK systems of working and take new skills back to Singapore.

8. (a.i) Text and Voice Placements, *continued*.



Charmian Gradwell (left) 2006 Voice Placement, Alison Bomber (centre) 2004/2005 Voice Placement and Anna Morrissey, (right) Movement Trainee 2006).



Anna Morrissey (left) was the first Movement Placement 2006. Pictured here in a mentoring session with Movement Director and author Lorna Marshall. During her placement she travelled to Ann Arbor, Michigan with the 2006 Orange company residency. Anna Morrissey went on to become a Movement Practitioner at the RSC and now works as a Movement Director. Her first RSC contract as a Movement was the Russian season *Revolutions* in 2009. She was also Movement Director on *Antony and Cleopatra* (Michael Boyd, 2010).



Lucy Cullingford, the second Movement Placement, during her time as a trainee she worked on the residency at Davidson College, USA. She returned to the Company as a Movement Practitioner. She was Movement Director *A Tender Thing* and on worked with Anna Morrissey on the *Revolutions* season in 2009.

8. (a.i) Text and Voice Placements, *continued*.



Richard Ryder (right) a teacher from East 15 School of Acting was the Text and Voice Placement from October 2010 until April, 2011. Left is Rebecca Cuthbertson who is a member of the freelance Text and Voice team.

## 8. (a.ii) Developing the Professional Community



Second year students from Birmingham School of Acting work on Shakespeare texts in the Courtyard Theatre at the beginning of their Shakespeare project.



Second year students from BSA explore heightened text in an epic space. Voice Practice MA students observe.



## 8. (a.iii) Alumni and Professional Workshops

### *Creative Listening Workshop 2009.*



Actor Jenny McAvoy (centre) discusses a workshop in Creative Listening with workshop leader Caroline Hall.

### *Acting the Classics in collaboration with the Actors' Centre, 8 April, 2010.*



(Above and below) Young Professionals Workshop 'in Acting The Classics', the RSC in collaboration with The Actors Centre, April 2010. Below right, professionals working with Cicely Berry.



## 8. (a.iv) Artist Development Outreach Programmes

### Identity Workshops (Racial Equality Action Plan initiative) Outline of first Workshop<sup>115</sup>

#### IDENTITY Workshops

Groups: young Profs A  
18 – 21 B  
Professionals C

Carousel Workshops, Drill Hall, May/June (one day covering all three groups) = 60 actors

Group arrives by 9.45 for intro and registration (assignment to groups and rooms)

10.00 – 11.30	Top Room	A Text
	Middle Room	B Voice and text
	Bottom Room	C technique class
Tea		
11.45– 12.1.15	Top Room	B Voice and text
	Middle Room	C technique class
	Bottom Room	A Text
LUNCH (participants provide their own lunch)		
2.00 – 3.30	Top Room	C technique class
	Middle Room	A Text
	Bottom Room	B Voice and text
Finish		

#### Each Group Gets:

Top Room	A Text class	Alison Sutcliffe
Middle Room	A voice and text class	Lyn Darnley
Bottom Room	Technique class - Voice and Movement and song (35mins per session)	Gigi Buffinton/Lucy Cullingford

#### Notes:

5 hour teaching day – provide staff with lunch  
Needs SM or facilitator (IDENTITY to provide)

<sup>115</sup> RSC internal staff information first draft schedule, compiled by Lyn Darnley, March, 2008.



8. (a.iv) Artist Development Outreach Programmes, continued.

**Racial Equality Action Plan Project - Poetry Project: Emilyne Mondo:  
*I THINK I'M HERE DARLING, WHERE ARE YOU?***

**Mission Statement**

*I think I'm Here Darling, Where Are you?* Is a company of young actors and poets that source spaces to perform and share poetry & music. The company was formed over a year ago after I was moved and inspired by an intensive course with the Royal Shakespeare Company. My friend and I decided to create a platform that offers young actors the opportunity to get their words off the page and share new writing. They have a chance to demonstrate commitment and professionalism; this keeps them active as they pursue their careers. It's entertaining, educational and offers performers a chance to play and take risks. The company aims to support young actors of all races throughout London to develop their careers and skills. The company's values are to ensure the confidence, competence, success, respect and understanding of the different skills.

**AIMS AND OBJECTIVES:**

1. Provide a platform for actors and writers to share their work.
2. Create a safe place to experiment and explore new writing and music
3. Connect young actor's writers and directors.
4. Make poetry accessible to young people from all different backgrounds.
5. Encourage young people to write and share poetry.
6. Initiate development and education to the committed acts.

**Our Vision**

I Think I'm here Darling hopes to continue producing evenings of poetry and music. We aim to have a residence at a London venue that will enable us to continue to create a safe platform for actors and writers to share their work. Our nights are recognised in London as creative evenings that are eclectic and easily accessible.

By creating a safe environment for actors we hope to inspire them to try something new and be brave enough to share their words. They also have a chance to hear a wide variety of work. We encourage classical work just as much as we encourage new writing. We believe these evenings and experiences educate and enhance actors and audiences.

Although it is mainly actors that perform we encourage and support everyone to be part of the audience. We believe poetry should be enjoyed by everyone not just those working in theatre.

**Custom and Practice: Rae Mcken**

**Custom/Practice Mission Statement**

Custom/Practice is a minority ethnic led theatre company creating physically arresting, beautiful and coherent productions of texts from within the classical European theatrical tradition. Our work seeks to ally the rigour of traditional approaches with an aim to widen the participation of diverse practitioners and audiences within the mainstream British theatrical community through collaboration, experimentation....and the element of surprise.

**Aims of the Classical Acting Workshop**

We will work with young Black and Asian actors to provide them with the opportunity to improve their skills in European classical text performance. Over two weeks invited practitioners will lead a series of masterclasses alongside scene study workshops led by directors Rae Mcken and Suba Das. This will culminate in a sharing of the scenes alongside a discussion about the place of Black and Asian artists in British theatre today.

## 8. (b.i) Work with Directors

### Directors Programmes<sup>116</sup>

#### DIRECTORS WORKSHOP MAY 2008

DATE	TUESDAY 6 MAY	WEDNESDAY 7 MAY	THURSDAY 8 MAY	FRIDAY 9 MAY	SATURDAY 10 MAY
10.00 am – 1.00 pm	Meet and Greet Directors only (Arden Street)	Directors & actors (Arden Street)	Directors & actors (Arden Street)	Working on individual scenes (various locations)	Working on individual scenes (various locations)
1.00 – 2.00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
2.00 pm – 5.30 pm	Actors to join (Arden Street)	Directors & actors (Arden Street)	Directors & actors (Arden Street)	Working on individual scenes (various locations)	
7.00 pm – 9.00 pm			Directors & actors ? (Arden Street)		

DATE	MONDAY 12 MAY	TUESDAY 13 MAY	WEDNESDAY 14 MAY	THURSDAY 15 MAY	FRIDAY 16 MAY
10.00 am – 1.00 pm	Working on individual scenes (various locations)	Working on individual scenes (various locations)	Working on individual scenes (various locations)	Working on individual scenes (various locations)	Working on individual scenes (various locations)
1.00 – 2.00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
2.00 pm – 5.30 pm	Working on individual scenes (various locations)	Working on individual scenes (various locations)	Working on individual scenes (various locations)	Working on individual scenes (various locations)	Share work (Arden Street) with invited RSC staff
7.00 pm – 9.00 pm	Working on individual scenes (various locations) ?	Working on individual scenes (various locations) ?	A Midsummer Night's Dream (7.15 pm) Courtyard	Supper The Dirty Duck	

<sup>116</sup> Draft schedule for Cicely Berry Directors' Workshop, May 2008, compiled by Cicely Berry and Jane Hazell.

### 8. (bii) Cicely Berry Directors' Workshop 2009

Mon	9	November	11:00am 12:00pm 1:00pm 2:00pm 3.45pm? 4:30pm 6:00pm	Directors Meet and Greet at Courtyard - go to Arden Street via B&Bs Intro with Directors at Arden Street Lunch Actors to join at Arden Street Alamanac Day Actors to leave Remaining Actors Finish END	
Tues	10	November	10:00am 1:00pm 2:00pm 4:30pm 6:00pm	Directors only at Arden Street Lunch Directors only at Arden Street Directors Casting? END	
Weds	11	November	10:00am 1:00pm 2:00pm 6:00pm 7.00pm	Directors only at Arden Street Lunch Directors only at Arden Street END Meal for Directors at the One Elm	Daniel Bye n/a  Directors, Cis, Gareth
Thurs	12	November	10:00am 1:00pm 2:00pm 6:00pm 7:15pm	Directors only at Arden Street Lunch Directors only at Arden Street END See <i>Twelfth Night</i> at Courtyard	Directors, Cis, Gareth

8. (b.ii) Cicely Berry Directors' Workshop 2009, *continued*.

Fri	13	November	10:00am	Directors and Actors at Arden Street: Working on individual scenes	
			1:00pm	Lunch	
			2:00pm	Directors and Actors at Arden Street: Working on individual scenes	
			4:30pm	Actors Finish	
			6:00pm	END	
Sat	14	November		NO WORK	
Sun	15	November		NO WORK	
Mon	16	November	10:00am	Directors and Actors at Arden Street	
			1:00pm	Lunch	
			2:00pm	Directors and Actors at Arden Street: Showing of individual scenes	
			4:30pm	Actors Finish	
			6:00pm	END	
Tues	17	November	10:00am	Directors and Actors at Arden Street	Cis n/a Daniel Bye n/a
			1:00pm	Lunch	
			2:00pm	Directors and Actors at Arden Street: Working on individual scenes	
			4:30pm	Actors Finish	
			6:00pm	END	
Weds	18	November	10:00am	Directors only working on modern texts	
			1:00pm	Lunch	
			2:00pm	Directors only working on modern texts	
			4:30pm	Actors Finish	
			6:00pm	END	

8. (b.ii) Cicely Berry Directors' Workshop 2009, *continued*.

Thurs	19	November	10:00am	Directors and Actors at Arden Street	
			1:00pm	Lunch	
			2:00pm	Directors and Actors at Arden Street: Working on individual scenes	
			4:30pm	Actors Finish	
			6:00pm	END	
			7:00pm	Meal for Directors and non 12N actors at the Duck	
Fri	20	November	10:00am	Directors and Actors at Arden Street	
			1:00pm	Lunch	
			2:00pm	Directors and Actors at Arden Street: Showing of individual scenes	
			4:30pm	Actors Finish	
			6:00pm	END	

8. (b.ii) Cicely Berry Directors' Workshop 2009, *continued*.

**Alumni actors work alongside directors in Cicely Berry's two week text workshop.**

**Photographs by Ellie Kurttz.**



Cicely Berry conducting a directors' text workshop.



RSC Alumni actors (above and below) working with directors on a Cicely Berry text workshop



Actors create situations of physical resistance in order to release language.



8. (b.ii) Cicely Berry Directors' Workshop 2009, *continued*.



Actor Marc Elliot participating in Berry's workshop. Elliot worked for the RSC as a child in several productions including playing Mamillius in *A Winters Tale* (Adrian Noble 1992) and Ralf in *Lord of the Flies* (Elijah Moshinsky. 1995).



Director and actor Patrick O'Kane using physical exercise to explore text.

## **8. (b.iii) Cicely Berry Course – Feedback from May 2008 Workshop**

### **1. THE COURSE<sup>117</sup>**

Being given the chance to work with Cis was an absolute privilege. You end up doing a fair amount of short courses as a young director, but in my experience it's quite rare to come out of one feeling that the way you'll work in future will genuinely – and profoundly – have changed.

The learning experience was greatly aided by the way in which the course was organized. Two weeks was the perfect amount of time for us to get to grips with the principles that Cicely was explaining to us, and for us to feel comfortable enough with the actors and - with each other! - to take the risks that we needed to in order to make the experience worthwhile. The fact that there were relatively few of us on the course was also a great asset; we were all constantly being thrown in the deep end, which made for both a very steep learning curve and a quick route into forming very good individual working relationships with the other directors. The balance between group and scene work was perfect; leaving us on our own to unlock single scenes using the new techniques made all the difference to the learning process, as we had to really get under the skin of what Cicely had explained to us; at the same time it was incredibly useful to that process to be able to keep checking in with the group as a whole.

The strategies themselves were absolutely fantastic. Cicely made it easy for us to see the immediate practical implications of everything that she said; the techniques were explained in a very straightforward, simple way, whilst at the same time retaining an exciting sense of open-endedness: they were clearly presented as the building blocks of a process which we could choose to develop and elaborate upon if we wished. It goes without saying that it was great for us to have to do all the exercises ourselves – it gave us a much more rooted understanding of what precisely it was that we would be asking actors to do, and having to turn the cogs ourselves really made it clear just why the strategies were so helpful to someone having to speak this stuff on their feet.

### **2. BEING IN STRATFORD**

The pastoral care on the course seriously couldn't have been better! The B and B were staying in was lovely, and it was great that we were all staying in the same place together. I think that we all felt very much that we'd been welcomed into the RSC family; it was particularly useful to work with a bunch of actors who'd been working together so recently, as it made for an immediately easy, productive atmosphere in the rehearsal room. The company dinners were also a key part of being made to feel at home, which in turn made the work a great deal easier to throw ourselves into; having one in the first week for just the directors and one in the second for the whole lot of us seemed - from our end! – to be the perfect balance.

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<sup>117</sup> Assistant Producer, Gareth Collins, worked with Janer Hazell on the organization of the Cicely Berry Directors workshops.

8. (b.iii) Cicely Berry Course – Feedback from a 2008 Workshop, *continued*.

I wouldn't really change anything about the set up - think the numbers were good - being in Stratford, working with actors from the company etc. all worked really well. Though this kind of work is def up my street - also I think on a course like this each director has to set their own agenda quite clearly as to what they want to get out of the time. I do this anyway, and would always rather have it this way round rather than being forced to follow someone else's agenda. I felt it was a pity Jeremy or Michael weren't able to attend the sharing tho [sic] I know others were relieved and said it would have changed how they had worked and it may well have affected the atmosphere adversely so its prob [sic] better that the sharing is kept unofficial. Tho [sic] perhaps if the course were on when more was up and running at Stratford there would be a chance to tie it in more with learning about and meeting the rsc [sic] as an institution as opposed to the course feeling very satellite-like.

It was really brilliant to meet Cis and work in those workshop conditions. The course is a Good Thing and a rare one too, and it's great that the RSC can give us directors this opportunity.

This workshop was the most fantastic opportunity for a director to learn practically and directly from Cis. Although perhaps daunting to begin with, even doing things very badly yourself shows how the exercises work and how to use them.

Directing scenes during the two weeks and working with actors who are used to the verse and Shakespeare was an excellent way to test the strategies on particular characters, speeches and scenes.

Having the sheer luxury of the whole two weeks and especially doing it in Stratford, meant an intensive period without distractions, immersing ourselves in the work completely, and also bonding within the group which made it easier to experiment.

All the work we did on Shakespeare, modern text and poetry, as well as the warm ups and vocal work are all-encompassing techniques which are very useful for further work – I've gone away with concrete things I'll now use in my own rehearsal room.

Cis has a unique technique which I feel should be at the centre of every company's work dealing with text and live performance, and this is something I intend to fight for in future wherever possible.

It is exceptionally inspiring to see how much work is covered and unlocked and how fast Cis (using her technique) can work on voice, meaning and our subconscious – so much time in rehearsal can be saved in this way!

Everything we did was practical, on our feet and not talking about doing it – which other directing courses concentrate on. We got stuck in and tried things ourselves, and for ourselves in directing our scenes, and this really unlocked it all for me.

Directing scenes over two weeks meant working with different actors, their rhythms, their problems of interpretation, vocal or emotional issues, being daunted by Shakespeare... and how to solve these with exercises which free up the voice.

I feel very liberated, as I've unlocked something which I understood on an intellectual level and have now *felt* and experienced and this is, I think, of everlasting value.

8. (b.iii) Cicely Berry Course – Feedback from a 2008 Workshop, *continued*.

It was an honour to work with Cis and I feel she was very open and generous with all her discoveries and work, her time, her spirit and her approach to us getting things wrong, enabling us to move on and use the work to get what we need out of actors and the text.

On a practical note, we were excellently looked after from start to finish, and I felt totally at home, provided for and very much part of the company, and we also had a lot of time to work on our own scenes, to work as a group on specific areas of text, and to ask questions, suggest problems or areas we'd like to look at, and this was due to excellent organisation of time and resources and also the right number of actors and directors in the group.

Email from Gareth Collins: 8April 2009:

The feedback was overwhelmingly positive - the main summary points are below:

- the strategies explored were very illuminating and will be useful for the directors in future work (practical, straightforward, productive, efficient, pragmatic)
- the directors' participation in the exercises led to a deeper understanding of them and gave added empathy with their actors
- Cis' approach was warm, inclusive and generous
- the format of the workshops (mix of whole group and individual scene work) worked well
- working with actors from the company was productive, led to a faster concentration on the work
- the length of the course (2 wks) feels right
- 5 directors and 13 actors felt like a good group size
- holding the course in Stratford allows for a 'residency'-type feel and helps to concentrate the work
- felt a little satellite-like, would like opportunity to meet more of the company
- sharing the work is useful although some directors (whilst appreciating the logistical and philosophical reasons why it's not always possible) would have liked more RSC people to be there at the sharings

To confirm that tomorrow's debrief meeting will take place from 2.30 - 3.30pm at Arden Street - room dependent on calls so I'll be at the door to escort!

Gareth Collins  
*Assistant Producer*

## 8. (b.iv) Feedback from Luke Ellenbogen<sup>118</sup>

Dear Lyn,

RE: TEXT AND LANGUAGE DIRECTORS COURSE FEEDBACK

First of all a very big THANK YOU for including me in this workshop, as a South African director, the time and expense of bringing me must have been substantial. I am deeply grateful.

The Course was an eye-opener and a deeply insightful time as an exploration of text, language, voice and creative process. To be completely honest I arrived thinking I was out of my depth - as a South African director and actor who has had sparse and vastly contradictory encounters with Shakespeare, I thought the UK directors would be far more knowledgeable, like-minded and familiar with Shakespeare. I expected to be in a situation that would make me embarrassed to ask all the rudimentary questions... however I was happy to find that this was not the case. Whether it was Cis's un-condescending manner or 'there are no stupid questions' approach that I found myself in a group who were all able to ask and explore the things that we often take for granted or are too embarrassed to ask when staging a Shakespeare.

**Meter, structure, image, prose, verse and the sound/vibration of the language** – I discovered through *The Tempest* and in the workshop - are so important- Obviously - yet in South Africa are often taken for granted and directors fearing it tell actors: 'just speak and make sense. Verse is for the gentry, prose for the common class that's the only distinction... As long as I can hear you.'

However, when I worked on *The Tempest* with a voice and text specialist from the RSC it was the first time that a lot of misunderstandings were broken through a technical approach to the text. What seemed so simple was to me so beneficial - Understanding the construct of the language unlocks the rhythm, images and meaning, both for the speaker and for the listener.

In the Workshop Cis's opening question still sticks with me – What do we want from Shakespeare today? - Clarity and truth? Enlightenment and catharsis? Poetic structure or anarchic absurdity? I liked the fact that this was left open to the individual director to process and that the workshop would not be prescriptive but a journey of exploration and experimentation.

I found the **displacement strategies** very interesting as they created an in-road into the text and the world of the play that was not purely cerebral and analytical as often a company's reading round a table can be. Getting actors to encounter the text through action and embodiment both unlocks the 'sensory' nature of the language and allows them to experience the 'cost' of the language. When images are epic they must cost – a wonderful discovery for me as the actor then embodies the language instead of proclaiming it and presenting 'lists.' Once the technical fundamentals are in place with the actors I enjoyed the displacement strategies highlighting structure of language as the way that the character thinks. I found it difficult to intellectually process and creatively explore the layers of the voice – the cadence and vibration of an actor's voice being either attractive or repelling. Knowing it to be true that there are some actors who have a vibration in their voice which is very attractive to listen to and another might have a vibration that is very annoying to listen to – but as a director how to you create or alter that?

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<sup>118</sup> Luke Ellenbogen is a South African director who was the assistant director on Janice Honeyman's successful 2009 South African production of *The Tempest*. He and two actors from *The Tempest* were invited to participate in Cicely Berry's Directors workshop. The actor's were Nicholas Pauling and Tinarie Van Wyk Loots. The email was undated but received on 21 December, 2009]

8. (b.iv) Feedback from Luke Ellenbogen, *continued*.

I must say I found working with the other 5 directors and the actors a true pleasure as everyone was passionate about the work and about Shakespeare, whereas in South Africa actors working on Shakespeare can be very Impassioned and actors do not throw themselves into a technical journey of discovery- it's just another job. I also was very frustrated to talk to the other directors and actors as this course, and others like it, is to creatively share, build capacity and develop directors; in South Africa we are not blessed with these opportunities. So I was envious of them and grateful to be included at the same time.

The Course was very new for me as a positive and very beneficial strategy of engaging with a play on a level that is often seen as time consuming and unimportant but turns out to unlock the text very quickly and create a deep phenomenological connection between the actors and the play. I learnt a great deal and have employed some of these strategies in my latest work and have been inspired to tackle a full Shakespeare myself. It has given me courage and insight. I would be honoured to do it again and learn more.

Many thanks and much love,

Luke Ellenbogen  
Director  
Theatre For Africa  
3 River Street  
Rosebank  
Capetown



## 8. (b.v) Supporting Student Directors



Student directors from Birkbeck MFA in Directing attend *Twelfth Night* Public Understudy Run.



MFA Directing students from Birkbeck College attending an understudy run of *A Winter's Tale* pictured with Lucy Cullingford (Movement practitioner) Alison Bomber (Senior Voice Coach) and Helen Leblique (Assistant Director).



Directing students from Birkbeck College MFA attending an understudy run of *Julius Caesar* directed by former Birkbeck student Justin Audibert (extreme left).

## 8. (c.i) Work with Amateur Groups<sup>119</sup>

### Select Committee on Culture, Media and Sport Minutes of Evidence

#### Memorandum submitted by the Central Council for Amateur Theatre

##### 1. INTRODUCTION

1.1 The Central Council for Amateur Theatre (CCAT) was formed in 1975 as the forum for the various umbrella bodies concerned with Amateur Theatre throughout the UK to meet and discuss issues of concern and interest to the voluntary theatre sector serving the needs of local communities. The Central Council monitors legislation and issues advice in order to ensure that local theatre companies operate safely and are able to enjoy their chosen leisure time activity. CCAT has liaison arrangements with Arts Council England and meets regularly with the Drama Director.

##### 1.2 Current membership of CCAT includes:

- The All England Theatre Festival (AETF)
- The Drama Association of Wales (DAW)
- The Guild of Drama Adjudicators (GODA)
- The International Theatre Exchange (ITE) the UK Centre of the International Amateur Theatre Association (IATA)
- The Little Theatre Guild of Great Britain (LTG)
- The National Drama Festivals Association (NDFA)
- The National Operatic and Dramatic Association (NODA)
- The Religious Drama Society of Great Britain (RADIUS)
- The Society for Teachers of Speech and Drama (STSD)

##### 2. THE INQUIRY

2.1 CCAT meets on a quarterly basis and regards a consultation period of 25 days, including the Christmas and New Year periods, as totally inadequate to obtain definitive views on the wide-ranging questions raised. The serious intent of the Committee to hold a meaningful inquiry must be called into question. The comments contained in this response have been prepared for consideration at a meeting of CCAT on 20 January and further views may be submitted after that date. There will in any event be no opportunity to consult within the member organisations in the time-scale required.

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<sup>119</sup> *Select Committee on Culture, Media and Sport*, Minutes of Evidence 'Memorandum submitted by the Central Council for Amateur Theatre,' January 2005.  
<http://www.publications.parliament.uk/pa/cm200405/cmselect/cmcomeds/254/5012509.htm> (visited 28 May, 2007).

8. (c.i) Work with Amateur Groups, *continued*.

2.2 The Committee will be aware that virtually every community in the UK is served by an amateur theatre company. There is evidence that only about 20% of those companies belongs to an umbrella organisation. A recent (2003) survey of companies belonging to two umbrella bodies (NODA and LTG) showed that 3,000 companies present more than 30,000 performances each year to audiences totalling approximately 8 million and with an annual turnover of some £39 million per annum. Although it would not be appropriate to extrapolate these figures to 100% of companies as the larger ones are likely to belong to umbrella bodies, there are indications that the voluntary theatre sector contributes significantly both to the cultural well-being and the economy of their localities.

### 3. PATTERN OF PUBLIC SUBSIDY

3.1 Apart from funding given to the National Association of Youth Theatres, the voluntary theatre sector in England has never received any core funding from Arts Council England. The situation in Wales and Scotland has been different: DAW received £123,000 from Arts Council Wales in 2003-04 and until this financial year the Scottish Community Drama Association (SCDA) also received funding of nearly £50,000 per annum from the Scottish Arts Council. The withdrawal of that funding without notice was the subject of representations which were, in part successful. However, we believe that such withdrawal of funding is a retrograde step. In England, a feasibility study is being undertaken to examine whether there is a need for a Drama Association on the same lines as DAW and SCDA. Clearly the funding issue will be at the centre of the study and, given the emphasis on support for the work of the voluntary sector in Government pronouncements, one might expect some modest funding could be made available.

3.2 In the wider context, many amateur companies received assistance with capital projects in the early days of the National Lottery. The near cessation of the Capital programme and the use of the National Lottery as a replacement of what should be core funding is to be deplored and many projects which will enhance theatre provision, particularly by ensuring compliance with legislation, including the Disability Discrimination Act, are left in abeyance. The recently announced stand still in ACE funding for theatre represents a real terms cut and will have consequences both for the professional and amateur sectors. However if there is a choice to be made, it is inevitable that the voluntary sector will be the first to suffer. "From they that have not, it shall be taken away, even that that they have"

3.3 The situation in Wales causes even more concern. If, as has been suggested, the Assembly disbands the Welsh Arts Council and takes the powers to itself, it will represent a reversal of the arms length principle that has served the arts so well since the formation of CEMA during the second world war. All funding will become a matter of party politics and patronage will depend on toeing the right line. CCAT and the amateur theatre sector in general are absolutely opposed to this development, which places at risk the whole of the cultural agenda in the Principality. It is disquieting that similar moves may follow in Scotland under devolution and that political patronage may be seen to be more important than artistic independence.

8. (c.i) Work with Amateur Groups, *continued*.

4.2 We have also referred to the National Lottery and the failure of ACE to continue and develop the Capital Programme which proved to be so useful to amateur theatre in the early days of the lottery. The recent announcement of a standstill in theatre funding will undoubtedly put at risk the exciting developments in professional theatre that resulted from the increased funding made available as a result of the earlier review. It would be more than disappointing if the cutting edge of theatre were to be blunted.

5. MAINTENANCE AND DEVELOPMENT OF BUILDINGS, NEW WRITING AND NEW PERFORMING TALENT

5.1 Reference has already been made to theatre buildings. There are more than 100 theatre venues owned or controlled by amateur companies, the majority of which are members of the LTG. Many are listed buildings and all need regular maintenance schedules. New legislation affects these schedules and much work has been undertaken in recent years to ensure physical compliance with the Disability Discrimination Act. Now the new Licensing regime will place further pressures on those responsible for the buildings and additional Health and Safety requirements add to the burden. The voluntary sector has probably been as ready as any to meet all of these requirements, but, as has been indicated earlier, the virtual cessation of all Capital Programmes of any significance has borne heavily on the progress that can be made.

5.2 The voluntary sector has always been a supporter of new writing for the theatre. Many of the CCAT member bodies arrange regular play writing competitions and, in 2004, Arts Council England published a Guide to New Writing for the Amateur Theatre, in collaboration with CCAT and the Writers' Guild. Opportunities to perform new work are however limited. Rights holders will not permit amateur performance of new work while there is a prospect of West End Production, or until the Regional professional sector has had an opportunity to perform the work. Work can therefore be up to five years old before it can be performed by amateurs, and permission to perform can be withdrawn overnight if a West End revival is contemplated. This applies equally to musical theatre.

5.3 Amateur Theatre is the traditional breeding ground for new talent. Many amateur companies support their own Youth groups who either perform in their own productions or take part in the normal run of company shows. The training which is given results in a life-long love of theatre, and, when talent and determination combine, a desire to join the professional ranks. Virtually every professional actor will talk of beginning as an amateur either at school, at University or in a local community company. In striving for excellence, CCAT and its member bodies encourage high standards of training. Unfortunately current lack of resources means that we are unable effectively to coordinate training opportunities and this is one matter which would be addressed by a Drama Association for England if it were to be established with adequate, yet modest, financing.

## 6. THE SIGNIFICANCE OF THEATRE AS A GENRE

6.1 Others will give numerous examples of the significance of theatre to the cultural life of the UK, both nationally and in the regions. So far as the voluntary sector is concerned, the opportunity that is given for adults and young people from all walks of life is invaluable to the life of communities. Theatre erects no barriers of class, colour, religion or age. All are who wish to become involved are equal and can find an outlet for talents, whether they be in performing, construction, technical matters or administration.

6.2 Theatre in London is a major contributor to the economy, attracting tourists from overseas. It is also an established fact that the existence of a theatre in a community is a positive incentive to firms wishing to relocate. The town with a thriving theatrical scene will always win over the cultural desert if there is a choice.

6.3 Amateur Theatre contributes significantly to the economy because of its purchasing power. Playwrights, publishers, costumiers, stage lighting and sound equipment suppliers and all other trades connected with theatre depend significantly on the amateur theatre for income. Nearly 20% of turnover is spent on purchase of scripts and royalties: Musical Companies employ directors, choreographers and musical directors as well as orchestral performers: Commercial theatres rely on amateur companies to provide "safe" weeks when their income is secured by hiring out the venue rather than having to take the risk of buying in a professional show. In this way the amateur sector actually subsidises the professional theatre. And finally, amateur enthusiasts are the most devoted audiences to all forms of theatre.

6.4 We therefore believe that the voluntary sector is an essential part of the cultural fabric of the UK.

## 7. EFFECTIVENESS OF PUBLIC SUBSIDY

7.1 The effectiveness of public subsidy for the Arts is not something that can be measured empirically. The effect of public subsidy is to allow the artist freedom to experiment and to challenge. It also gives opportunities to improve forms of governance to ensure that effective administration supports artistic effort and the creative artist does not have to spend time fighting to support the work being developed by personally arranging venues, negotiation contracts etc.

7.2 The amateur and voluntary sector has traditionally not been given public subsidy and depends on the goodwill of volunteers from all walks of life. At national level, matters would improve considerably if some modest subsidy were given to support the whole sector. Locally, individual companies have different levels of contact with their local authorities but gain little recognition from either the Regional Centres of ACE or from the Regional Cultural Consortiums, which appear to be a complete waste of public money with no influence and little function. A great step forward would be achieved if they were immediately disbanded and the finance they swallow up were to be diverted to making things happen.




8. (c.i) Work with Amateur Groups, *continued*.

8. CONCLUSION



The Central Council for Amateur Theatre have welcomed the opportunity to make a submission to the Culture Media and Sport Committee. These comments should be regarded as preliminary comments subject to further discussion in the Council on 20 January. We look forward to hearing further from the Committee and are willing to expand as necessary on any of the points made.

*January 2005*

**An opportunity for amateur actors and directors to hear leading practitioners talk about working on text.**



# Working on Text and Verse



**A Discussion with Peter Hall and John Barton**

**Sunday 27 June**  
**3pm**  
The Courtyard Theatre  
Stratford-Upon-Avon

Supported by  
**ARTS COUNCIL ENGLAND**

After 50 years' work on Shakespeare, Peter Hall and John Barton discuss their experience of working on the text since the RSC began in 1960. They will look back on their work on Shakespeare's text and verse, focusing on how the text itself can help the actor and ways in which they have shared, learnt and changed the way they now work.

Trevor Nunn and Gregory Doran, two directors with whom John has worked during his long association with the RSC, have also been invited to share their insight. We hope that they will be able to join us for the event but please check [www.rsc.org.uk](http://www.rsc.org.uk) for full and final details of participants.

**Sunday 27 June**  
**3pm**  
Tickets £10  
£8 RSC Members  
16-25 £5 tickets available

**RSC TICKET HOTLINE**  
**0844 800 1100**  
(NO BOOKING FEE)

**£5** TICKETS FOR 16-25 YEAR OLDS



## 8. (c.ii) The Dell outdoor space



A student group from OUDS (Oxford University) perform *Romeo and Juliet* in the Dell, June, 2009.



### DELL DATES 2009<sup>120</sup>

Saturday 27 June	11.00 am warm up	Uni. Warwick & Shakespeare Soc.	Alison Bomber
Saturday 4 July	1.00 m warm up 3.45 pm warm up	The Brit School The Brit School	Lyn Darnley Lyn Darnley
Saturday 11 July	11.00 am warm up	Belt Up Theatre	Paul Goodwin
Saturday 25 July	10.30 am warm up	Full Tilt	Alison Bomber
Saturday 8 August Scott	10.00 am warm up	GYP	George Richmond-
Saturday 15 August	11.00 am warm up	BMH	Alison Bomber
Saturday 22 August	11.00 am warm up	Exeter Uni Staging Shakespeare Group	Lyn Darnley
Saturday 29 August	11.00 am warm up	Shooting Stars	Alison Bomber

<sup>120</sup> Artist support was offered to visiting groups on these dates.

## 8. (c.iii) Voluntary Arts Network

### RSC/VAN Creative Planning Weekend<sup>121</sup> Schedule [2009]

#### Saturday 31<sup>st</sup> October Arden Street Rehearsal Rooms

#### **9.30 am: Room 1**

Registration

#### **10.00 am: Room 1**

Speeches: Keynote and welcome – Michael Boyd  
Political/social context - Robin Simpson from VAN  
WSF Context and first ideas about the project – Deborah Shaw

#### **11.00 am: Room 1**

Coffee break

#### **11.15 am: Room 2 and 3 – Group to be split into small groups on the day**

Small group discussions in response to key questions.

#### **12.00 pm. Room 2**

Plenary session chaired by Michael Boyd

#### **1.45 pm: Room 1**

Lunch

#### **2.30 pm: Room 2**

Session 1: Shakespeare Inspirations

Lusine Manukyan and Leila D’Aronville from Mongrel UK, a company for 13 to 20 year olds based at the Sage, Gateshead, in a Q and A session about their company and their current production (which they opened last night at the Sage) *Searching for Lear*.

NB The discussion will open up to the floor to share experiences of collaboration and Shakespeare. So come prepared!

#### **3.15 -4.15 pm**

Session 2: Carousel of workshops part 1

- Movement – **Room 3**
- Approaches to Shakespeare’s text – **Room 1**
- Marketing and Press – **Room 2**

#### **4.15 – 4.30pm Room 1**

Coffee Break

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<sup>121</sup> Schedule for RSC/VAN Creative Planning Weekend, compiled by Geraldine Collinge, October, 2009.

8. (c.iii) Voluntary Arts Network, *continued*.

**4.30pm - 5.30pm**

Session 3: Carousel of workshops part 2

- Approaches to Text – Room 1
- Stage Management – Room 3
- Editing Shakespeare's Text – Room 2

**5.30 pm Finish**

**19.15pm: *Twelfth Night* Performance at the Courtyard Theatre.**

**Sunday 1<sup>st</sup> November Courtyard Theatre**

**10.30 am:**

*Twelfth Night – a rehearsal approach*

Justin Audibert (Assistant Director on *Twelfth Night*) and Struan Leslie plus members of the *Twelfth Night* acting company take you through their approaches to the play.

**12.30 pm**

Small group discussions – Shaping the project

**1.30 pm**

Lunch

**2.30 p.m.**

Plenary and next steps.

**4.00 p.m: Finish**

**8. (c.iv) Representatives from the following organisations attended the RSC/VAN Weekend<sup>122</sup>**

- All England Theatre Festival
- Campaign for Learning (DNS)
- Central Council for Amateur Theatre
- CoMA
- Early Dance Circle
- International Theatre Exchange
- Little Theatre Guild (Archway Theatre, Horley)
- Little Theatre Guild (Bolton Little Theatre)
- Little Theatre Guild (Crescent Theatre)
- Little Theatre Guild (Southport Little Theatre)
- Mongrel Theatre
- National Association of Youth Theatres
- National Drama Festivals Association
- NODA
- Poetry Society
- Questors Theatre
- Radius
- Scottish Community Drama Association
- Shooting Roots / Folk Arts
- The Morris Federation
- Voluntary Arts Link
- Voluntary Arts Network

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<sup>122</sup> From information compiled by the RSC Events and Exhibitions Department.

## 8. (d) Education Groups and University Partnerships

### 8. (d.i) Supporting the Education Department: Teacher Workshops.



The RSC Education Department runs workshops for primary and secondary schools in all aspects of teaching Shakespeare including practical language. Artist Development practitioners are frequently involved in this work. Lyn Darnley working on text with teachers, photographer unknown.



Teachers Workshops in the Shakespeare Institute (above).



8. (d.i) Supporting the Education Department: Teacher Workshops, *continued*.



Exploring text with teachers' groups in The Other Place.



Teachers' workshops in the Swan Theatre.



## 8. (d.ii) RSC Partnerships and Residencies

### RSC partnerships

Partnership is critical to the work of the RSC. From the Arts Council England to our links with US universities, collaboration is key. Whether they be institutions, performing venues, funders or artists – our partners are a crucial ingredient in what happens on stage.



In recent years the RSC has collaborated with organisations at home and abroad, both on co-productions and in strategic partnerships. Such initiatives generate creative cross-fertilisation, use subsidy most effectively and promote the sharing of financial risk.

The RSC has developed a number of new and pioneering partnerships in the United States. The RSC realises that much of the renewed artistic vision cannot be achieved alone and that there are a wide range of benefits from working in partnership with others.

The Company has always depended on working with others to create its work on stage. Joint productions and partnerships with theatres, producers and artists from around the world have been a hallmark of the RSC's way of working for many years. However, recently the Company has been exploring the potential of new partnerships which demonstrated the synergy between the RSC and business, learning and media organisations.

#### *Case study: The University of Michigan*

The RSC's groundbreaking partnership with the University of Michigan and University Musical Society in Ann Arbor is a good example of how the RSC is extending the value and the benefit of partnership working.

A unique and entrepreneurial five year relationship between the RSC, the University Musical Society and the University of Michigan in Ann Arbor has added an important extra element to the RSC's presence in the United States. This new model of working highlighted how a partnership between an arts organisation and a leading university creates a range of benefits neither could achieve alone.

RSC web page, 'RSC Partnerships'

[http://www.rsc.org.uk/rscimages/tempest\\_187108.jpg&imgrefurl=http://www.rsc.org.uk/content/4368.aspx&usg=\\_\\_MiUY49dm\\_K3TY9exxd8unNizbJQ=&h=108&w=187&sz=8&hl=en&start=4&itbs=1&tbnid=ZFzgThLOi4AcXM:&tbnh=59&tbnw=102&prev=/images%3Fq%3DMichigan%2Buniversity%2BRSC%2Bantony%2Band%2Bcleopatra%26gbv%3D2%26hl%3Den](http://www.rsc.org.uk/rscimages/tempest_187108.jpg&imgrefurl=http://www.rsc.org.uk/content/4368.aspx&usg=__MiUY49dm_K3TY9exxd8unNizbJQ=&h=108&w=187&sz=8&hl=en&start=4&itbs=1&tbnid=ZFzgThLOi4AcXM:&tbnh=59&tbnw=102&prev=/images%3Fq%3DMichigan%2Buniversity%2BRSC%2Bantony%2Band%2Bcleopatra%26gbv%3D2%26hl%3Den)  
(visited 17 January, 2009).

## 8. (d.iii) RSC at University of Michigan<sup>123</sup>



*The war, the fall, the chaos...*

**Ralph Williams**  
**Professor of English**  
**University of Michigan, Ann Arbor**

*It is the audacity of the project which first astonishes. That the young Shakespeare should conceive—at whatever point he did so—of making a sustained dramatic series of the shuttling violence which loomed the fabric of fourteenth and fifteenth-century English history was unprecedented, fresh. For structures of meaning he could draw on chronicle, on the codes of Romance and chivalry, on Roman histories and epic, and on the Biblical accounts of primal human history, Israel's experience, and the life of Jesus.*

*These, variously deployed by the characters in the plays and by the dramatist, serve to suffuse the murky confusions of everyday life with the clarity of the abstract and the principled and to allow glimpses behind all apparent chaos—of the providential will of a just God.*

*So oriented, the plays at times take on the characteristics (and deploy the resources) of the miracle and morality plays, with their stark, unsupple rhetoric and their sharp oppositions—heaven and hell; God and the demonic; sin, prophecy and grace.*

*But in these plays, among his earliest, Shakespeare is already Shakespeare. For, though our gaze is sometimes directed upward to heaven, we sense in them as well the huge gravitational pull of history conceived as an immanent struggle for power, where desire for possession and dominance, sexual and political, is the source of all values and of whatever patterns human lives display. In such a situation, both the malevolent and the benevolent are essentially isolated, individual: Richard, as Duke of Gloucester, hits the keynote:*

*I had no father, I am like no father;  
I have no brother, I am like no brother... I am myself alone.*

<sup>123</sup> University of Michigan web page, 'The war, the fall, the chaos', [http://images.google.co.uk/imgres?imgurl=http://www.si.umich.edu/chico/rsc/images/Intro.jpg&imgrefurl=http://www.si.umich.edu/chico/rsc/rsc-um/about\\_rsc.shtml&usq=](http://images.google.co.uk/imgres?imgurl=http://www.si.umich.edu/chico/rsc/images/Intro.jpg&imgrefurl=http://www.si.umich.edu/chico/rsc/rsc-um/about_rsc.shtml&usq=) (visited 2 June, 2010).

8. (d.iii) RSC at University of Michigan, *continued*.

What we are given in these dramas, then, are pulsing images of history conceived either as a structure of grace, or, alternatively, as a tableau mourant, in which humans batten and die, often feeding on one another like monsters of the deep. The dramas, then, become the site of a necessary choice of meanings by which we may try to live and succeed, and for which we must take responsibility. The equipoise, if one considers these plays deeply, is almost perfect, the doubleness irresolvable through inference from facts given. Faced with one and then the other understanding, a viewer is likely to say of each, in the words of Lear's Gloucester, "And that's true too."

Shakespeare presents his characters, never more clearly than here, confronting their choice (as we do ours) bearing history within them as well as seeing it before them. Henry VI inherits the role of Caesar, and would rather be Christ. He is, as we are, haunted by the enduring presence of the apparently past and seemingly departed. He is haunted by his deceased father, already a legend of greatness with which the young Henry could not compete, even had he wished just that style of greatness. He is haunted, too, by the figure of his grandfather, whose usurpation of the throne destabilizes Henry's every attempt at secure authority. More: the highly motivated Margaret of Anjou supposes (*1 Henry VI*) that she is to marry a double of the sexually charged cavalier man she sees in Suffolk. She is wed instead to a devout Henry VI, who wishes to kiss, indeed, but only if it is to be done high-mindedly and holily. The wife of a King, but the mistress of her lover, she loses first the lover (*2 Henry VI*), whose severed head she cradles, though she loses forever the body she would embrace, then—to a violent death—her son (*3 Henry VI*), and finally her husband (*3 Henry VI*). It is the bearer of these memories that we must see and hear in the shrill, sybilline Margaret whom we meet in *Richard III*. Only when we see these plays as a series can we hear with understanding the haunting in that voice.

At the conclusion of *Richard III*, the last play in this tetralogy, a peace is declared, but it is not yet lived. The mood and mode are less assertive than optative; "That [peace] may long live here, God say, Amen." God may indeed, say "Amen." Shakespeare, however, leaves open the question as to whether the Elizabethan English, and we, his audience in any generation, born to our places and times and haunted by our own personal and social histories, will likewise say—and live—that final "Amen."

8. (d.iii) RSC at University of Michigan, *continued*.



The Royal Shakespeare Company Takes Ann Arbor: A Behind-the-Scenes Look at the Making of the RSC Residency. Ken Fisher, University Musical Society President (right) and Claire Rice from the UMS (2nd from left) participated on the panel along with members of the Royal Shakespeare Company.



**Professor Ralph Williams**<sup>124</sup>

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<sup>124</sup> University of Michigan web page, <http://images.google.co.uk/imgres?imgurl=http://www-personal.umich.edu/~fiesole/images/WilliamsHome.jpg&imgrefurl> (visited 17 June, 2009).

8. (d.iii) RSC at University of Michigan, *continued*.

**Michigan University's web page describes Ralph Williams:**

Ralph Williams is a Professor in the Department of English, Language and Literature at

the University of Michigan. He has studied 15 languages including Greek, Hebrew and Aramaic, and uses Italian, French, and Latin, especially frequently.

He specializes in Medieval and Renaissance literature, Shakespeare, literary theory, comparative literature and Biblical studies. He has taught such wide-ranging courses as The Bible in English, plus the literature of Chaucer to Frederick Douglass, to the works of Primo Levi and the Memory of Auschwitz.

Professor Williams was Associate Chair of the Department of English (for the second time) from 1999 to 2002. He also served from 1996 to 1999 as Director of the Program on Studies in Religion. While Associate Chair of the English Department, he was instrumental in creating and developing the Royal Shakespeare Company Residency program at the University of Michigan.

In addition, he continues to work closely with the University Musical Society to further the activities of the RSC Residency.

## 8. (d.iv) RSC/UMS *Midnight's Children*, Salman Rushdie

### RSC, UMS to stage Rushdie adaptation<sup>125</sup>

BY: LYDIA K. LEUNG  
FOR THE DAILY  
PUBLISHED SEPTEMBER 19TH, 2002

A unique collaboration between the University Musical Society, Columbia University, the Royal Shakespeare Company and the Apollo Theater in Harlem is bringing Salman Rushdie's prize-winning novel of modern India, "Midnight's Children," to the stage for the first time.

"It is the honor of Michigan to have these plays," UMS President Kenneth Fischer said. Besides the U.S. debut performance of "Midnight's Children," the RSC will be performing two other plays, Shakespeare's "Coriolanus" and "The Merry Wives of Windsor," in the University's Power Center from March 12 to 16, 2003.

"There is a total of 16 performances this year," Fischer said, noting the increase from the 12 performances during the last visit of the RSC in 2001. "There are more tickets available and bigger discounts for students," he added. Despite the increase in the number of performances, English Prof. Ralph Williams, who teaches English 367, a Shakespeare course, said, "tickets are already on sale and they are likely to be going fast."

In addition, the University is holding seminars and lectures that discuss related topics when the RSC is on campus in March. "In short, it is not a performance alone, it's also a major education initiative," Williams said. Williams said the revisit of the RSC, which he describes as "the premier classical theatre in the English-speaking world," is important to the University because it brings one of the finest presentations in the world to the campus and the community. "Many students still speak with me about those productions," said Williams, who encourages all of his students to see the plays. Rackham student Robert Gressis, who paid \$168 to see the four plays by the RSC in 2001 said, "The money was worth it. . The plays and the selection were really good." He added he is going to buy the ticket to see the RSC again in March.

"I have heard of them. . They are the best among those doing Shakespeare's plays," LSA freshman Danielle Ibrahim said, who was not on campus during the first visit of the RSC. Fischer, who helped to make the RSC's return possible, said "with the great support of the University, the UMS was able to get a five-year partnership with the RSC."

According to the partnership, the RSC will perform on campus three times within five years and after this upcoming visit, will return to Ann Arbor again in 2005.

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<sup>125</sup> Lydia K. Leung, Michigan Daily, web page, <http://www.michigandaily.com/content/rsc-ums-stage-rushdie-adaptation> (visited 12 December, 2004).



## **8. (d.v) Artist Development contribution to the Michigan Residency 2006**

- Lyn Darnley:
  - 2 undergraduate workshops with Wayne State
  - 1 MFA workshop with Wayne State
  - 1 undergraduate workshop with Michigan University
  - 1 workshop with Mosaic Youth Theatre
  - 1 workshop with Neutral Zone
  - 1 workshop with local Michigan teachers
  - 2 workshops with local Michigan professionals
  
- Anna Morrissey:
  - 2 undergraduate workshops with Wayne State
  - 1 MFA workshop with Wayne State
  - 1 workshop with Mosaic Youth Theatre
  - 1 workshop with Neutral Zone
  - 2 workshops with local Michigan professionals

8. (d.vi) Michigan Residency March 2010.<sup>126</sup>



## Schedule of Public RSC Events

All events are free and require no tickets.

"INSIGHT" refers to a partial reading of a script (in development) and discussion of the play among the writer, director, and actors, followed by a discussion with the audience.

**Wednesday, March 24, 6-8 p.m.**  
INSIGHT for the Sor Juana play (written by Helen Edmundson)  
Location: Blau Auditorium (Ross School of Business, 701 Tappan Street)

**Friday, March 26, 2-4 p.m.**  
INSIGHT for the Cardenio project. Is this Shakespeare's lost play? Based on Lewis Theobald's *Double Falsehood* and a story in Cervantes' *Don Quixote*.  
Location: Keene Theatre (East Quad, 701 East University Avenue)

**Saturday, March 27, 4-6 p.m.**  
Discussion of the Bible as literature with RSC chief associate director Gregory Doran, playwright David Edgar, and Ralph Williams  
Location: The Library Gallery, 100 Hatcher Graduate Library (just off the Diag)  
Note: Bible-related materials ranging from a second-century C.E. papyrus fragment of a letter of St. Paul to an original copy of the 1611 King James Version of the Bible will be on display in the University Library's Audubon Room adjoining the gallery. These materials are from the University of Michigan Library's Special Collections.

**Monday, March 29, 7:30 p.m.**  
Talk: Shakespeare: From Stage to Film by Gregory Doran and Sir Anthony Sher  
Blau Auditorium (Ross School of Business, 701 Tappan Street)

**Tuesday, March 30, 6:30-8:30 p.m.**  
INSIGHT for "Written on the Heart" (a new play about the translation of the King James Bible, by David Edgar)  
Blau Auditorium (Ross School of Business, 701 Tappan Street)

**RELATED INTEREST**

**Friday, March 26, 4:30 p.m.**  
"Cervantes and Shakespeare: Metatextualities in Don Quixote and the Late Plays," a lecture by Valerie Wayne  
3222 Angell Hall (435 South State Street)

**Saturday, April 10, 10 a.m.-5 p.m.**  
Texts Sacred and Canonical: Their Circulation in Public Culture  
(A symposium to honor Ralph Williams on his retirement)  
Rackham Graduate School (915 East Washington Street)

# Royal Shakespeare Company

## Creative Project

### University of Michigan

### March 20-31, 2010

INSIGHT:

SOR JUANA INÉZ DE LA CRUZ

written by

Helen Edmundson

Wednesday, March 24, 6 p.m.

Blau Auditorium  
Ross School of Business  
701 Tappan Street

The Creative Project is funded by the Office of the President, with support from the University Musical Society and the Ross School of Business.

<sup>126</sup> The programmes in this section are from the RSC Michigan University residency in March, 2010. The three 'Insight' sessions took the form of rehearsed readings of the new plays. The 'Stage to Screen' session took the form of a discussion with film extracts of screen adaptations of stage productions, specifically Gregory Doran's productions of *Hamlet* and *Macbeth*.

8. (d.vi) Michigan Residency March 2010, *continued.*

**Schedule of Public RSC Events**  
All events are free and require no tickets.

**Wednesday, March 24, 6-8 p.m.**  
INSIGHT for the first meeting written by Helen Edmundson  
Location: Blau Auditorium (Blau School of Business, 701 Tappan Street)

**Friday, March 26, 2-4 p.m.**  
INSIGHT for the Cambridge project: Is this Shakespeare's last play? Based on Lewis Theobald's *Douglas Fairbank and a story in Cassander*, Don Quixote  
Location: Keene Theatre (East Quad, 701 East University Avenue)


**Saturday, March 27, 4-6 p.m.**  
Discussion of the Bible as literature with RSC chief associate director Gregory Doran, playwright David Edgar, and Ralph Williams  
Location: The Library Gallery, 100 Michigan Graduate Library (out off the Diag)  
Note: Bible-related materials ranging from a second century C.E. papyrus fragment of a scroll of St. Paul to an engraving of the 1611 King James Version of the Bible will be on display in the University Library's Auditorium Room adjoining the gallery. These materials are from the University of Michigan Library's Special Collections.

**Monday, March 29, 7:30 p.m.**  
Title: *Shakespeare: From Stage to Film* by Gregory Doran and Sir Antony Sher  
Blau Auditorium (Blau School of Business, 701 Tappan Street)

**Tuesday, March 30, 6:30-8:30 p.m.**  
INSIGHT for "Written on the Heart" (a new play about the translation of the King James Bible, by David Edgar)  
Blau Auditorium (Blau School of Business, 701 Tappan Street)

**RELATED INTEREST**  
**Friday, March 26, 4:30 p.m.**  
"Coronets and Shakespeare: Metamaterials in Don Quixote and the Last Plays," a lecture by Valerie Sawyer  
3222 Angell Hall (415 South State Street)

**Saturday, April 30, 10 a.m.-6 p.m.**  
"The Sacred and Secular": From Creation to Public Culture  
(A symposium to honor Ralph Williams on his retirement)  
Kashner Graduate School (315 East Washington Street)




**Royal Shakespeare Company  
Creative Project  
University of Michigan  
March 20-31, 2010**

**INSIGHT:  
*Written on the Heart*  
written by  
David Edgar**

**Tuesday, March 30, 6:30 p.m.  
Blau Auditorium  
Ross School of Business  
701 Tappan Street**

The Creative Project is funded by the Office of the President, with support from the University Musical Society and the Ross School of Business.



**Royal Shakespeare Company  
Creative Project  
University of Michigan  
March 20-31, 2010**

***Shakespeare: From Stage to Screen*  
with RSC Chief Associate Director  
Gregory Doran  
and RSC Associate Artist  
Sir Antony Sher**

**Monday, March 29, 7:30 p.m.  
Blau Auditorium  
Ross School of Business  
701 Tappan Street**

The Creative Project is funded by the Office of the President, with support from the University Musical Society and the Ross School of Business.

**Schedule of Public RSC Events**  
All events are free and require no tickets.

**Wednesday, March 24, 6-8 p.m.**  
INSIGHT for the first meeting written by Helen Edmundson  
Location: Blau Auditorium (Blau School of Business, 701 Tappan Street)

**Friday, March 26, 2-4 p.m.**  
INSIGHT for the Cambridge project: Is this Shakespeare's last play? Based on Lewis Theobald's *Douglas Fairbank and a story in Cassander*, Don Quixote  
Location: Keene Theatre (East Quad, 701 East University Avenue)

**Saturday, March 27, 4-6 p.m.**  
Discussion of the Bible as literature with RSC chief associate director Gregory Doran, playwright David Edgar, and Ralph Williams  
Location: The Library Gallery, 100 Michigan Graduate Library (out off the Diag)  
Note: Bible-related materials ranging from a second century C.E. papyrus fragment of a scroll of St. Paul to an engraving of the 1611 King James Version of the Bible will be on display in the University Library's Auditorium Room adjoining the gallery. These materials are from the University of Michigan Library's Special Collections.

**Monday, March 29, 7:30 p.m.**  
Title: *Shakespeare: From Stage to Film* by Gregory Doran and Sir Antony Sher  
Blau Auditorium (Blau School of Business, 701 Tappan Street)

**Tuesday, March 30, 6:30-8:30 p.m.**  
INSIGHT for "Written on the Heart" (a new play about the translation of the King James Bible, by David Edgar)  
Blau Auditorium (Blau School of Business, 701 Tappan Street)

**RELATED INTEREST**  
**Friday, March 26, 4:30 p.m.**  
"Coronets and Shakespeare: Metamaterials in Don Quixote and the Last Plays," a lecture by Valerie Sawyer  
3222 Angell Hall (415 South State Street)

**Saturday, April 30, 10 a.m.-6 p.m.**  
"The Sacred and Secular": From Creation to Public Culture  
(A symposium to honor Ralph Williams on his retirement)  
Kashner Graduate School (315 East Washington Street)



**Royal Shakespeare Company  
Creative Project  
University of Michigan  
March 20-31, 2010**

**INSIGHT:  
*Cardenio Project***

**Friday, March 26, 2 p.m.  
Keene Theatre  
East Quad  
701 East University Avenue**

The Creative Project is funded by the Office of the President, with support from the University Musical Society and the Ross School of Business.

8. (d.vii) RSC Michigan Residency March 2010, Programme

2010 MICHIGAN RESIDENCY		REHEARSAL ROOM 1	REHEARSAL ROOM 2	FACULTY/STUDENTS	INSIGHTS/EVENTS	
Sat 20-Mar	am pm eve		am pm eve		am pm eve	am pm eve
Sun 21-Mar	am pm eve		am pm eve		am pm eve	am pm eve
Mon 22-Mar	am pm eve	Company meet with Greg/Helen/Lyn/Straun Sor Juana workshop	Greg workshops? Greg workshops?	2.30 - 4.30 Greg with Phillip Kerr 5.00 - 7.00 Greg with Sarah Jane Guillim?	am pm eve	am pm eve
Tue 23-Mar	am pm eve	Sor Juana workshop Sor Juana workshop	Greg workshops? Greg workshops?	10.00 - 11.30 Greg with Steve Millane 12.00 Lunch with Honors - Jeanie & Jeremy 1.10-2.40 Straun with MFA Dance 1.30-3.30 Justin with Malcolm Tulip 4.00-5.00 Lyn with Oyamo	am pm eve	am pm eve
Wed 24-Mar	am pm eve	Sor Juana workshop Sor Juana workshop	Greg workshops? Greg workshops?	9.10-10.40 Straun&Lyn movement 272 Jerry Schweibert 1.00-2.30 Lyn with Doug Trevor 2.30-4.00 Straun with Petra Koppers/perf studies 4.00 - 7.00 Greg with Barbara Hodgdon	am pm eve	am pm eve
Thu 25-Mar	am pm eve	Workshops Workshops	Cardenio workshop Cardenio workshop	10.30 - 12.30 Lyn with Janet Maylie 11.10-12.40 Straun with BFA Dance 1.10-2.40 Straun with MFA Dance 4.00-6.00 Lyn with Leigh Woods	am pm eve	am pm eve
Fri 26-Mar	am pm eve	Workshops Workshops	Cardenio workshop Cardenio workshop	9.10-10.40 Straun with Malcolm Tulip	am pm eve	am pm eve
Sat 27-Mar	am pm eve		Written on the Heart workshop Written on the Heart workshop	Workshop with Straun on Song of Songs	am pm eve	am pm eve
Sun 28-Mar	am pm eve	DAY OFF	DAY OFF		am pm eve	am pm eve
Mon 29-Mar	am pm eve		Written on the Heart workshop Written on the Heart workshop	10.00-12.00 Lyn with Tim McKay 10.30-12.00 Straun movement 272 Jerry Schiebart	am pm eve	am pm eve
Tue 30-Mar	am pm eve		Written on the Heart workshop Written on the Heart workshop	4.00-6.00 Straun Theatre 102 with Leigh Woods	am pm eve	am pm eve
Wed 31-Mar	am pm eve			David Edgar with Eileen Pollock time tbc David edgar with Leigh Woods time tbc	am pm eve	am pm eve



## 8. (d.viii) Davidson College Residencies

### Playwright Munro Will Teach in Spring as RSC Prepares Her Play for Stratford Premiere<sup>127</sup>

**December 09, 2008**

**Contact:** Meg Kimmel

A play developed last January during the Royal Shakespeare Company Residency at Davidson will be performed as part of the Royal Shakespeare Company's season in 2011.

For four weeks last winter, playwright Rona Munro worked on the Davidson campus with Royal Shakespeare Company Associate Director Roxana Silbert and a cast of British and American professional actors, honing Munro's draft of a new play into a working script. This "new play project" comprised the 2008 Royal Shakespeare Company Residency at Davidson and culminated in a staged reading of *Little Eagles* in the Duke Family Performance Hall.

Now, the RSC has announced that Munro's play will open in the 2011 Stratford-upon-Avon season, again to be directed by Silbert.



**Playwright Rona Munro**

The RSC says that *Little Eagles*, "developed in association with Davidson College in the U.S.," has evolved into a trilogy "covering the years from Sputnik to the Apollo Moon landings and beyond.... Epic in scale and rich with historical detail, *Little Eagles* is a bold exploration of a time when one man's dream became a reality and the world changed forever." Munro describes the Space Race trilogy as "undoubtedly the biggest piece of work I've ever undertaken."

Rona Munro returns to Davidson College in January as the 2008–09 McGee Professor of Creative Writing, teaching both introductory and advanced playwriting. She says, "I've no doubt the stimulating and supportive atmosphere of Davidson was a big part of the *Little Eagles* development, and I'm really excited to be returning as a visiting professor."

<sup>127</sup> Bill Giduz, Davidson College web page, 'Playwright Munro Will Teach in Spring as RSC Prepares Her Play for Stratford Premiere', 9 December, 2008, <http://www3.davidson.edu/cms/x34346.xml> (visited August 2010).

8. (d.viii) Davidson College Residencies, *continued*.

Born in Aberdeen, Scotland, Munro has written for the stage, film, radio and television. She attended the Mackie Academy in Stonehaven and obtained an honors degree in history from Edinburgh University. Munro is a 1994 Golden Globe nominee for best foreign film, *Ladybird Ladybird*, a poignant drama of a single mother's struggles with a troubled past and Britain's social service system.



**Munro (r) and Ananta Bangdiwala '10 enjoy a light moment in a session that Munro presented during the RSC's residency at Davidson last winter.**

Established by John McGee, Davidson Class of 1955, and his wife, Ruth, the McGee Professorship allows Davidson to host an outstanding poet, fiction writer, playwright, screenwriter or essayist for one semester of each academic year. Many McGee Professors are accomplished in several of these areas at once. In addition to their teaching duties, McGee Professors help direct senior honor theses and contribute to the life of the college through readings and other appearances. McGee Professors include, among others, Diana Hume George, Stephen Sandy, Maxine Kumin, Robert Morgan, Davidson alumna Sheri Reynolds, Josephine Humphreys, Susan Allport and Douglas Glover.

Davidson is a highly selective independent liberal arts college for 1,700 students located 20 minutes north of Charlotte in Davidson, N.C. Since its establishment in 1837 by Presbyterians, the college has graduated 23 Rhodes Scholars and is consistently regarded as one of the top liberal arts colleges in the country. Through The Davidson Trust, the college became the first liberal arts institution in the nation to replace loans with grants in all financial aid packages, giving all students the opportunity to graduate debt-free. Davidson competes in NCAA athletics at the Division I level, and a longstanding Honor Code is central to student life at the college.

**Posted By:** Bill Giduz



## 8. (d.ix) RSC Davidson Residency 2006<sup>128</sup> Promises "Infinite Variety" of Student Opportunities

9/22/2005

Contact: Bill Giduz 704/894-2244 or  
bigiduz@davidson.edu

When the Royal Shakespeare Company comes to Davidson College this academic year, it'll be students taking the stage. The centerpiece of the RSC at Davidson 2006 Residency, from January 23 through February 5, will be a student production under the direction of the RSC actors, educators, and directors who will visit campus. "For Every Passion Something: Scenes, Songs, and Sonnets of Shakespeare" will run for two nights, February 3 and 4, in the Duke Family Performance Hall.

"This year's residency, titled 'Infinite Variety: Love and Family in Shakespeare,' is the first time the RSC has worked exclusively on teaching at any institution," said Bethany Prestigiacommo, director of artist residency programs.

During the two previous RSC Davidson residencies, company members taught in classrooms, gave presentations, workshops, and participated on panels, while also mounting full Shakespearean productions in Duke Family Performance Hall. This year, Prestigiacommo noted, "The RSC will be dedicated exclusively to student learning. It's a wonderful opportunity for Davidson students to work one-on-one with actors and directors of one of world's great theatre companies."

Davidson students will audition in early November for sixteen spots in a spring semester class, "Shakespeare Practicum—Love and Family," that will produce an original work comprising scenes from five Shakespearean plays. During the residency, they will rehearse intensely under the direction of the RSC, working toward their performance of "For Every Passion Something: Scenes, Songs, and Sonnets of Shakespeare" on February 3 and 4. In addition, vocal music students will perform Elizabethan songs, and music composition students will work with RSC composer Keith

Clouston on creating original music for the production. Some Davidson College faculty may even be persuaded to tread the boards with a cameo appearance.

Davidson students will offer workshops based on the production in area schools during the spring, and take the full production to the Edinburgh Theatre Festival in Scotland next August.

A wide range of other events is scheduled for "Infinite Variety." Prestigiacommo explained, "Everything in the residency will reflect the 'love and family' theme which permeates Shakespeare's work. Guest scholars from the U.S. and U.K. will speak on family and love in Shakespeare's day and in our contemporary world, with topics that range from the concept of family over the centuries, to the love of God then and now."



**Steven Gaultney '07 got feedback on his original Shakespeare-inspired play during last year's residency from RSC actress Rachel Pickup.**



**RSC actor Laurence Mitchell facilitated an acting workshop with Davidson students during the last residency.**

<sup>128</sup> Bill Giduz, Davidson College, web page, 'Promises "Infinite Variety" of Student Opportunities', <http://www2.davidson.edu/jbtest/news00.aspx?newsid=5715> (visited 8 March, 2007).

8. (d.ix) RSC Residency Promises "Infinite Variety" of Student Opportunities *continued.*

A residency highlight will be the appearance of "Ensemble Chaconne," a professional Elizabethan music group. The ensemble will present an afternoon master class about Elizabethan instruments on January 28, and a concert, "Measure for Measure: Music from Shakespeare's Plays," that evening. The 2:00 p.m. master class is free and open to the public. Ensemble Chaconne performance tickets are available through the Davidson College ticket office and are \$18.00 for general public, and \$15.00 for staff and faculty, and free to Davidson College students. Tickets can be purchased beginning January 9, 2006.

The residency will reach a wider public through a January 28 workshop for thirty high school teachers. Ten of those teachers will return to their classrooms with a Shakespearean scene for their students to rehearse during the following week. On February 4 those students will come to Davidson for the first annual RSC at Davidson High School Shakespeare Festival: "Shakespeare in a Day." The students will participate in workshops with RSC personnel, and present their work in a public performance in the Duke Family Performance Hall. The students and their teachers will then assemble for a dinner event sponsored by the college admission office, after which they will attend the evening performance of Shakespeare scenes and songs.

The college also plans to provide its own students close access to the RSC cohort through "coffee chats" every afternoon during the second week of the residency. Prestigiacomo said, "Feedback we've had from students about previous residencies indicates that some were shy about meeting these professionals, and that company members were eager for more contact with students. We want to do everything we can to ease this kind of informal interaction and mentorship."

Looking ahead, RSC at Davidson in 2007 will include a full RSC production as well as educational and community outreach, with details to be announced this spring.

Information on performances and public events will be available and updated regularly at [www.davidson.edu/Shakespeare](http://www.davidson.edu/Shakespeare).



**RSC actor Andrew Melville working with Christina Hotsko '05 during a workshop last year.**



**RSC choreographers led students in a dance workshop as part of last year's residency.**

## 8. (d.x) Columbia University New York

### Columbia Teams with Royal Shakespeare Company to Produce Salman Rushdie's 'Midnight's Children' at the Apollo<sup>129</sup>

An unprecedented collaboration among Columbia University, the University of Michigan/University Musical Society and the Royal Shakespeare Company (RSC), and the Apollo Theater in Harlem, will bring Salman Rushdie's award-winning allegory of modern India, "Midnight's Children," to the stage -- and to the United States -- for the first time. It will be performed this March in New York City and Ann Arbor, Michigan after a run in London this winter.

"Midnight's Children" is a complex and important work combining three main tales: the turbulent history of 20th-century India, Pakistan and Bangladesh; the saga of a Muslim family; and the story of one man, Saleem Sinai, whose telepathic powers allow him to communicate with other children born at the stroke of midnight on August 15, 1947.



**Royal Shakespeare Company's As You Like It**  
(*Photograph by Jonathan Docker-Drysdale, courtesy RSC*)

The Ann Arbor production will run on the campus of the University of Michigan from March 12 to 16 at the Power Center for the Performing Arts in a co-presentation with the University Musical Society, an independent performing arts presenting organization affiliated with the University of Michigan.

The New York City production, presented by Columbia University, will run March 21 through March 30 at the Apollo Theater in Harlem.

In London, "Midnight's Children" will have a five-week run at London's Barbican Theatre from January 18 through February 23 .

Commenting on the stage adaptation of his book, Salman Rushdie said: "I'm delighted that "Midnight's Children" is to be staged with such commitment by the RSC, and to be working again with director Tim Supple, who made such a brilliant version of "Haroun and the Sea of Stories" at the National Theatre in London a couple of years ago. It's also an honour to have the participation of two great American universities, and a real thrill to be able to bring the show to the Apollo, which is not just a theatre but an icon of New York life."

President Lee C. Bollinger, who was instrumental in forging the partnership with the RSC two years ago while President of the University of Michigan, said: "Universities and cultural institutions are natural allies in seeking to understand the human condition. When they work together, the best of both worlds are integrated and intellectual growth is fostered through panel discussions, academic courses, and lectures which complement the artistic endeavor. Both art and the entire academic community -- including students, faculty, and our neighbors -- benefit dramatically. I am extremely pleased to be partnering with two world-class cultural institutions such as the RSC and the Apollo Theater. I believe part of the role of the University is to nurture a vital and thriving modern culture and it is my hope that Columbia will continue to find ways to connect with the arts and our neighboring community."

University of Michigan President Mary Sue Coleman added: "The University of Michigan extends a warm welcome back to the Royal Shakespeare Company and is thrilled to collaborate on such an important theater project as "Midnight's Children." Michigan's support of the arts -- from creation to performance -- is one of our University's great hallmarks and among our highest aspirations. As a public university we can open the doors wide to cultural jewels like this, with our expert faculty as guides to the full richness of the experience."

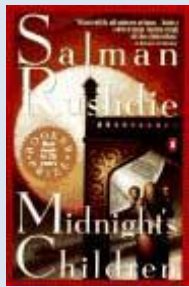
<sup>129</sup> Columbia University web page, 'Columbia Teams with Royal Shakespeare Company to Produce Salman Rushdie's 'Midnight's Children' at the Apollo', <http://www.columbia.edu/cu/news/02/09/rsc.html> (visited 9 December, 2009).

8. (d.x) Columbia University New York, *continued.*

**The Production**

The cast includes 20 British actors, many of whom are South Asian. The leading role of Saleem is played by Zubin Varla. His previous roles for the RSC include Romeo in "Romeo and Juliet" (1999), the title role in "Roberto Zucco" (1999) and most recently Caliban in "The Tempest"(2000). Other members of the creative team include Melly Still (designer and movement), Tina McHugh (lighting) and John Leonard (sound and video).

Director Tim Supple is thrilled that the novel has been adapted for the stage: "Past attempts to film and stage 'Midnight's Children' have sadly failed. Now the novel's fantastic language and remarkable story can be enjoyed as a theatrical spectacle. Rushdie's creation will be brought to life in a production that we hope will be as inventive, contemporary, sweeping and engrossing as the novel itself."



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

**The "Midnight's Children" Festival, New York**

Audiences will have the opportunity to enrich their experience of "Midnight's Children" by participating in an innovative education and humanities festival, which will include discussions with Salman Rushdie; round-tables and dialogues with Columbia faculty, South Asian writers, and the artists from the RSC production team. Themes to be explored will include history of the region, the era of colonialization and its aftermath, the relationship of literature and politics, and the current political climate in the region. In addition, the online materials will be created including web-casts, e-seminars, and interactive discussion groups. The RSC's creative and technical staff will be key participants in Festival events, which will also include New York's Asia Society.

New York City public high school students and teachers in surrounding communities will also benefit, having the opportunity to attend special school performances and to become deeply immersed in the play's themes of nationhood, cultural history, and religious, racial and ethnic diversity. The RSC Education Department is collaborating with Columbia's Double Discovery Center (an academic enrichment program for public school children) to provide in-class workshops to prepare the students for the performance.

During the two-week run in New York, "Midnight's Children" will play at the renowned Apollo Theater in neighboring Harlem. Partners hope the production will be the first of many artistic opportunities for Columbia and Harlem communities to work together, thus bringing more productions and University events to the surrounding neighborhoods and to the wider New York City public.

David Rodriguez, Executive Director of the Apollo Theater, Harlem commented: "Embarking on this unique theatre project with the world-renowned Royal Shakespeare Company and our neighbor, Columbia University, is an exciting opportunity for the Apollo Theater.

"For more than 80 years the Apollo has provided a forum where the cultural and social issues of the day could be freely and creatively expressed to the benefit of our surrounding communities and society at large. This global-local partnership offers us a new opportunity to continue our acclaimed tradition of challenging minds and expanding horizons through the performing arts."

8. (d.x) Columbia University New York, *continued*.

**The Michigan Residency**

The Michigan residency is the second component in a 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 the co-presentation of Shakespeare's "Henry VI, parts i, ii and iii" and Richard III, directed by the RSC's new artistic director, Michael Boyd.

Cultural events in Michigan, similar to those in New York, will occur on campus in Ann Arbor and throughout southeastern Michigan, which is home to large Muslim and Hindu communities. There will be sessions for theatre students with actors and production staff; a lecture series on the history of India, and on globalization and theater; a documentary film series; special UM courses on Salman Rushdie; a public reading of "Midnight's Children"; community receptions with the Michigan Indian, Pakistani and Muslim communities; and lectures, conferences and symposia about current events in India and Pakistan. Salman Rushdie will spend several days on the University of Michigan campus participating in community and university educational events.

University Musical Society President Ken Fischer noted: "UMS is pleased to work with the University of Michigan and the RSC once again on a bold and timely project, just as we did with the award-winning Shakespeare History Cycle two years ago. To now have Columbia University as a new partner creates the prospect that people not only in Ann Arbor and New York but throughout the world via the Internet and other technologies will have unprecedented access to the enormous intellectual resources that these two great institutions will bring to bear -- and share with each other -- enabling everyone to probe the rich cultural, historical, and human context of this fascinating work by Salman Rushdie."



## 8. (d.xi) RSC collaboration with Ohio State University.<sup>130</sup>

Monday, November 23, 2009

The Arts Initiative at Ohio State

Advancing the Arts, Impacting our



Communities. Eight educators and actors from the UK's Royal Shakespeare Company were in town last week to work with teachers in local schools and take part in a public panel discussion hosted by Karen Bell, associate vice president and head of the Arts Initiative (above). More than 80 people from the university and community attended the Thursday evening event at South Campus Gateway. The panel included Jacqui O'Hanlon, RSC; Brian Edmiston, OSU; Amy McKibben, Reynoldsburg teacher; and David Rubin, RSC. The discussion focused on the partnership between OSU and the RSC, and the 20 local school teachers who are taking part in a three-year teacher leadership program based on the RSC's Stand Up for Shakespeare program. They posed, below, under the Gateway movie theatre marquis that touted their visit.



While in town, the RSC guests spent time with the participating teachers in a Reynoldsburg elementary school, at Linden McKinley High School and at Metro High School. The British guests also spent an afternoon with the OSU Department of Theatre's new class of MFA actors (below), who are gearing up to be involved in the partnership by working with the teachers and schools.

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<sup>130</sup> Ohio State University, web page, 'The Arts Initiative at Ohio State', [http://images.google.co.uk/imgres?imgurl=http://2.bp.blogspot.com/\\_Q9ezuFkyAyw/SwrWOJ9ZcCI/AAAAAAAAAxM/466Z3T0Byxc/s1600/rsc\\_mfaclass.jpg&imgrefurl=http://osuartsinitiative.blogspot.com/2009\\_11\\_01\\_archive.html&usg=](http://images.google.co.uk/imgres?imgurl=http://2.bp.blogspot.com/_Q9ezuFkyAyw/SwrWOJ9ZcCI/AAAAAAAAAxM/466Z3T0Byxc/s1600/rsc_mfaclass.jpg&imgrefurl=http://osuartsinitiative.blogspot.com/2009_11_01_archive.html&usg=) (visited 7 August, 2010).



8. (d.xi) RSC collaboration with Ohio State University, *continued*.



**Notable News**



WOSU's *ArtZine*, produced by **Cindy Gaillard**, shot a video introduction for a feature about the OSU/RSC partnership (above), with host **Charlene Brown** (left) interviewing **Jacqui O'Hanlon**, director of education at the RSC, and **Karen Bell**, the Arts Initiative at Ohio State. The feature included the video about the unique international partnership that's airing on OSU's main web page.

WOSU theatre critic **Joy Reilly** interviewed Bell and O'Hanlon for a feature that aired last Thursday. You can listen to the interview [here](#).



## 8. (d.xii) Involvement in Kent University and Rose Bruford College Projects

Movement Symposium at the Royal Shakespeare Company, Stratford, The University of Kent and the Moscow Art Theatre School, letter from Paul Allain and Struan Leslie.

August 2010

Dear friends

We welcome you to Stratford and to this collaboration between the University of Kent, the RSC and the Moscow Art Theatre School. This symposium is the culmination of a two-year Leverhulme-funded project involving Kent and MKHAT staff. This enabled them to travel and work in each others' institutions, observing movement and acting classes, seeing performances and speaking to staff and students about their work. It was a rare opportunity to exchange understandings and experiences, both discursive and embodied, and reflect on very different approaches to bodywork in very different political, social and cultural circumstances. Whilst there is much that unites us across these time zones, not least in that we breathe and move more or less like each other, there is also much that separates our approach to the body, how we view the body's culture and how we coax the body to life – in life but specifically on stage. This is something about which we want to know more.

The Kent project shares much with the RSC's own investigation into Russian theatre and culture, the Revolutions project, and we are delighted that these two strands could be united here. But now we aim to get behind the words, get up on our feet and see/feel movement, which of course rarely needs translating. This end of summer meeting is a chance to work together, observe each other and speak about what we do and would like to do. For us it is an experiment, a trial run for further meetings that we want to hold. Please participate and discuss, run with us. It is your meeting as much as it is ours.

Paul Allain

Struan Leslie

8. (d.xii) Involvement in Kent University and Rose Bruford College Projects, *continued*.

**Schedule for Kent University/RSC Movement Conference, September 2010.**

**SCHEDULE**

<b>IN THE BODY : MOVEMENT FOR ACTORS BRITAIN/RUSSIA</b>		
<b>A Symposium</b>		
<b>Royal Shakespeare Company and University of Kent</b>		
<b>Stratford upon Avon</b>		
<b>3, 4 + 5 SEPTEMBER 2010</b>		
<b>FRIDAY 3RD SEPT</b>	<b>Time</b>	<b>Activity</b>
PM	15-30	Tour of Courtyard Theatre Optional
	1645 - 1700	Walk to Arden Street
	1700 - 1730	Registration + late afternoon tea
	1730	Welcome and Introductions Struan Leslie, Paul Allain, Michael Boyd
	1800 - 1930	Andrei Droznin Masterclass (Open to all)
	1930 - 2100	In the Body - a Panel: what does it mean to be in the Body? Interventions and Discussion
	2130-2330	Social at the Falcon Legacy Hotel (Pay bar)
<b>SATURDAY 4TH SEPT</b>		
	0900 - 0945	Optional Morning Practice with various teachers
AM	1000 - 1130	First Practical session Russian Bodies: Natasha Fedorova OR Slava Rybakov
	1130 - 1200	Tea and Coffee
	1200 - 1330	Second Practical session British Bodies: Struan Leslie OR Niamh Dowling
	1330 - 1430	Lunch
PM	1430 - 1600	Open workshop with Droznin, supported by Fedorova and Rybakov
	1600 - 1730	Feedback/Discussion led by University of Kent observers
	1730 - 1900	Free time
	1915 - 2230	<i>As You Like It</i>
<b>SUNDAY 5TH SEPTEMBER</b>		
	0930 - 1015	Optional Morning Practice with various teachers
AM	1015 - 1200	Practice into Production: the dilemma of the body on stage Exploratory session with break out groups
	1200 - 1300	Closing Discussion Chaired by SL and PA with all Contributors With Tea and Coffee and pastries

8. (d.xii) Involvement in Kent University and Rose Bruford College Projects, *continued*.

**Rose Bruford College of Theatre and Performance<sup>131</sup>**  
**The Rose Bruford International Research Centre for Voice and Speech**  
***Voicing Shakespeare***

**A 3 year research project, 2009/2012, resulting in a designated website, articles and in house publications, with associated events scheduled during the research process. Project Directors: Professor Nesta Jones, RBC Director of Research; Tess Dignan MA, RBC Head of Voice; and Professor Simon Trussler, RBC Senior Research Fellow**

Other RBC Staff and Associate Researchers will be involved during the research period.

**Research question: Why and how should Shakespeare's language be kept alive? The perspective will be culturally specific in relation to the playwright's roots and development, with an examination of its routes into intercultural and multicultural manifestations. Thus consideration will be given to the 'many voices' that find value in speaking Shakespeare.** Shakespeare is one of the ten themes of the Cultural Olympiad. **The research will focus on three areas:**

- Selected local and regional Primary & Secondary Schools and FE Colleges.
- CDS and other institutions and organisations involved in or supporting training.
- Actors, directors, voice coaches, designers, companies, and venues.

**The research will be structured in three phases broadly following three academic years with a fourth to complete intended outcomes:**

1. Mapping and creating the agenda internally and externally; defining and breaking 'the rules'; building a bibliography of published material in a variety of forms; sourcing and applying for external funding; establishing a twenty-first century Shakespeare laboratory at RBC at the annual symposium (April 2010); and initial website design.
2. Firming partnerships nationally and internationally; recording and transcribing interviews; establishing an online laboratory; holding research seminars and masterclasses; disseminating material at the RBC annual symposium (April 2011); finalising website design; and preparing publications.
3. Website live; publications in progress; and dissemination at RBC's annual symposium including an international conference (April 2012).

Professor Nesta Jones  
Director of Research, October 2009

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<sup>131</sup> The RSC has been asked to contribute to the research into 'Voicing Shakespeare', carried out by Rose Bruford College, between 2009 and 2012.

## 8. (e) Working with Audiences

### RSC Open Day 31 August, 2009.<sup>132</sup>

Come and discover more about the creative processes behind a production...

#### **Advice for Actors**

Chapel Lane, Room 5, 10 - 10.45am

The RSC Casting Team lead an informative session for those at the beginning of their acting careers (post university/drama school) advising on auditions, contacting agents and casting directors and career progression.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

#### **Blood, Guts and Gore**

The Courtyard Theatre, Backstage, 10am - 12pm and 2.30 - 4.30pm

Our wigs and make-up experts are on hand to create black-eyes, bloody noses and split lips... a gruesome souvenir of the day.

FREE.

#### **Costume & Armoury Display**

Chapel Lane, Foyer, 10am - 4.30pm

A display showing examples of armoury and costume skilfully created by the RSC Costume Department, who will be providing information about the skills and materials involved in each.

FREE.

#### **Dressing up Box**

Chapel Lane, Room 4, 10am - 5pm

Have a photo taken of yourself as one of Shakespeare's characters with the help of the costumes and props from RSC Wardrobe.

FREE.

#### **Producer's Talk**

Waterside Space, Room 3, 11.45am - 12.30pm

The RSC Producers offer an insight into their role, explaining the skills needed to coordinate a successful production at the RSC.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

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<sup>132</sup> Open Day is an annual event that allows audiences, students and the general public behind the scenes at the RSC. Tours, classes, discussions and demonstrations provide insight into productions and the operation of the Company. *RSC web page, www.rsc.org.uk* (visited 4 September, 2009).

## 8. (e) Working with Audiences, *continued*.

### **Directing** BOOK

Waterside Space, Room 3, 12.45 - 1.30pm

RSC Assistant Directors Justin Audibert and Helen Leblique talk about their careers and the experience of working as an Assistant Director at the RSC.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

### **Careers in Theatre**

Chapel Lane, Room 1, 1 - 2pm

Drop in and learn more about the wide range of technical, creative, management and administrative roles in theatre from the RSC Human Resources Team. This session will focus on many of the off stage roles available in a theatre company. If you want to find out more about a career in acting, please attend the *So You Want to be an Actor* session.

FREE.



### **Movement and character**

Methodist Church Hall, 1.15 - 2.15pm

An opportunity to work with RSC Movement Practitioner Anna Morrissey as she leads a practical session on finding physical ways to build a character (suitable for ages 14+).

FREE

### **An Actor's Perspective** BOOK

Waterside Space, Room 3, 1.45 - 2.30pm

A session on the reality of working as an actor in the British theatre industry. RSC Ensemble actor Peter Shorey talks about what he feels are the essential tools to equip an actor for a long and successful career.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

### **So you want to be an Actor**

Waterside Space, Room 1, 2.30 - 3.30pm

Find out how to apply to accredited drama schools, prepare for auditions and survive the highly competitive world of acting. Expert advice, insider top tips, plus loads of information to take away (suitable for ages 14 - 18 plus parents).

Free



## 8. (e.) Working with Audiences, *continued*.

### **Rhetoric Workshop**

Methodist Church Hall, 2.30 - 3.30pm

Rhetoric specialist Benet Brandreth explains how to get your message across persuasively with words and wit.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

### **Casting a Production**

Waterside Space, Room 3, 2.45 - 3.30pm

The RSC Casting Team leads an informative question and answer session on the challenges of putting together an RSC Acting Ensemble.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

### **Using your Voice in Performance**

Methodist Church Hall, 3.45 - 4.45pm

Join RSC Voice Coach Stephen Kemble to explore the use of voice in performance (suitable for ages 10 - 16).

Free

### **Making Theatre Music**

Waterside Space, Room 3, 4 - 5pm

Accompanying songs, providing the underscore and supplementing scene changes. The RSC Music Team explore the role of live music within a theatrical production.

Tickets cost £5. Please ring the Box Office on 0844 800 1114.

### **Text Session**

Parish Centre, 4.45 - 5.45pm

RSC Head of Voice Lyn Darnley leads a communal verse speaking session exploring textures and muscularity of language (suitable for ages 16+).

Free

### **Singing Workshop**

Methodist Church Hall, 5 - 6pm

Join RSC Senior Voice Coach Alison Bomber for a session that will have you singing your heart out. No experience necessary (suitable for ages 10+).

Free

## 8. (f) Working with the wider RSC Ensemble



Members of the Human Resources Department involved in a team building improvisation.



Members of the Development Department using drama games and voice exercises to develop trust and stimulate imagination.

## 8. (g.i) Conference of Drama Schools Award

### RSC Training Award<sup>133</sup>

The British Theatre Guide: RSC Training Award Page 1 of 1

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## The British Theatre Guide

<b>Theatre In Stratford</b> Find Theatres in your area. Get directions or print a map V V	<b>Hotel Stratford-upon-Avon</b> 20 Hotels Stratford-upon-Avon. No reservation costs. Great rates! Ads by Google
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Dateline: 30th October, 2008

### RSC Training Award

RSC Head of Text and Voice Lyn Darnley and members of her team picked up an award for "Services to Drama Training" at the 40th Anniversary dinner of the CDS (Conference of Drama Schools) held at BAFTA in London last week.



Anneika Rose in "Romeo and Juliet"

The award recognises the RSC's work with drama students through a series of RSC/CDS workshops in classic text set up last year for two students from each of the 22 drama schools involved, to spend two days working with RSC practitioners and other experts on text and poetry, as well as meeting other RSC staff including the casting department, directors and members of the current acting company. The workshops also include a chance to work on stage at The Courtyard Theatre in Stratford-upon-Avon.

**amazon.co.uk**  
**DVD Rental**  
visit amazon.co.uk for more information

There have been three sessions in 2007/8 and another three are planned for 2008/9, for December, January and April. All the workshops have been extremely popular and are free of charge to CDS drama students.

A recent success story of one participant is Anneika Rose who came to the first workshop last December, and is now performing as Juliet in Neil Bartlett's current RSC production of *Romeo and Juliet* which opens this week in Brighton. This production tours the UK, finishing its run at The Courtyard Theatre in Stratford.

Lyn Darnley said, "We are delighted and proud that our work enabling drama students to get the most out of classical texts has been recognised by the CDS and hope that we can continue this programme of workshops which can enrich the skills of our future actors."

|A|B|C|D|E|F|G|H|I|J|K|L|M|N|O|P|Q|R|S|T|U|V|W|X|Y|Z|

News Archive A-L  
News Archive M-Z  
Production News Archive

**Please note that all three Archive indices are very long and will therefore take some time to download.**

©Peter Lathan 2008

<http://www.britishtheatreguide.info/news/RSCtrainingaward.htm>03/11/2008

<sup>133</sup> Lathan, Peter. British Theatre Guide, web page, 'RSC Training Award', <http://www.britishtheatreguide.info/news/RSCtrainingaward.htm> (visited 10 November, 2008.)

## 8. (g.ii) 2008 Review<sup>134</sup>

### Artist Development Programme: Where we are now – July 2008

#### Background:

- Having started in 2004 with training for just the Core Ensemble that consisted of an initial one week full time training block followed up by once weekly sessions; we now offer a programme to each company within the ensemble.
- In 2005 the Comedies ensemble were given two weeks training in the mornings with rehearsals in the afternoon followed by once weekly training sessions. The Swan Company was given elements of artist development that were limited by the heavy demands of rehearsals.
- In 2006 the two companies that played the Swan and the RST were given separate programmes of two weeks of daily morning training, and the *Histories* ensemble had less intense training spread over a longer period. Most of the visiting companies took advantage of the training on offer. More opportunities for skills sharing from visiting companies would have been beneficial. Artist development was offered to all new writing projects and to the winter season.
- In 2007 *King Lear* training was spread over two weeks but consisted of work from the director and voice and movement practitioners only. The *Histories* ensemble continued to request training when appropriate. Training was offered to *Twelfth Night* but only voice support was called for.
- In 2008 the Green and Blue Companies had 2 weeks of morning classes with once weekly sessions. The training programmes reflect the needs of the productions and the directors. Most directors now elect to have daily pre-rehearsal warm-ups which are available for as long as they want them.

Artist Development is now offered to all productions in rehearsal. Once productions are free of understudy work and further rehearsal a voluntary programme of work is available.

Poetry Projects exist for those actors wishing to be involved and lunch time sessions in singing and poetry are currently. Alexander and Feldenkrais classes are offered throughout the year.

Since 2006 regular weekly massage sessions have been available as a preventative measure and have proved beneficial. The massage sessions are really valued by actors and seen as a generous gesture that acknowledges the hard physical work they do. We now have a number of regular practitioners who know the actors and the way the Company works. The Voice and Movement Placements both contribute to the ADP and learn from it.

The feedback speaks of the levelling and ensemble building effect of the training, the joy (and sometimes the fear) of working in an entirely unknown discipline.

#### Workshop Content:

The pre-rehearsal limbers: Daily voice and movement classes begin the work on breath, voice and movement and to build stamina and flexibility in the ensemble. The work reinforces the work done in Alexander and Feldenkrais classes and helps to prevent injury. It also prepares the body and voice for creative transformation and interpretation. This is a positive way of focusing actors for rehearsal work.

<sup>134</sup> Lyn Darnely, RSC internal document, 'Review, 2008', July, 2008.



8. (g.ii) 2008 Review, *continued*.

**Workshops and Talks:** We have drawn on practitioners who are experts in their fields. Considering the wide age range of the ensembles and allowing for preferences in ways of working, the feedback has been excellent in most instances. Directors always select the work and if they are available we provide them with their first choices.

**Text and Voice**

Members of the Text and Voice Department provide a considerable proportion of the work and enable the programme to be delivered within the budget. The role of the Placements in supporting the Education Dept is crucial. In 2008 the reduction in the number of theatres in Stratford has led to fewer full time and more freelance Text and Voice staff. Making Alison Bomber Senior Voice Coach has allowed the shape of the department to change and give additional focus to the drive for more text work. The change in the name of the Department has helped to focus the work.

Casting is able use the ADP to support auditions and develop actors they wish to use and those who have a need to develop their work with classic text.

**The Wider Ensemble**

The ADP now also feeds into the life of the ensemble in a variety of ways:

- Supporting the work of the Education department by participation in workshops, for school and teachers and in offering training for the LAPS.
- Supplying a programme for residencies and tours.
- Working with the Events Department in supporting the Dell and other events.
- Working with the Music Department on joint projects for Events and Development.
- Providing in-house training in Voice and presentation skills.
- Providing three Study groups a year.
- Offers have been made to Human Resources.

**The Industry**

The work with the industry has grown over the four years with strong links having been established with the directors' course at Birkbeck, the CDS, Identity Drama School and Birmingham School of Acting. Alumni and professional workshops will resume once Clapham re-opens.

Work with the industry is easy to schedule and execute. They fit in with our schedules and provide the space and are usually cost free.

CDS workshops have been smooth but access to stage time inevitably difficult.

**Continuing Challenges:**

While all productions are offered Artist Development some directors choose not to take up the offer or they deliver their own. (Emma Rice and Neil Bartlett) This does not necessarily offer guarantees for work on language.

There are some continuing challenges that have not been resolved. The major concern is the lack of space as this is the single most limiting factor. With the imminent arrival of the Movement Department the problem is likely to get worse before it gets better. The block-booking of space still creates difficulties.

The drive for more text and verse work continues with signs of success. More young actors are requesting classes and the only limiting factor is their time.

8. (g.ii) 2008 Review, *continued*.

Time and the distance between the sites, also limits actors attending the Choir.

Stage time: Warm-ups are well attended but time on stage for the warm-up is rare. It has been impossible to get voice calls on stage for actors new to the blue company.

**Still to do:**

- It was suggested in 2005 that by 2008 a policy for Artist Development should be arrived at. This has not yet been debated.
- At a meeting in June to discuss text and verse it was decided that all those attending should produce five fundamental elements that all actors should be aware of. A second meeting to debate these is still to be scheduled.
- We will have completed five years by the end of the year and we should probably have a review of the work in order to get objective feedback.

**What we have learned:**



- No everyone will enjoy all of the work.
- Mornings are the best times for workshops and evenings should be avoided.
- Choice is preferable (especially with physical work) but not always easy to provide.
- It is obviously easier to provide a successful programme for a single director (Blue Company) as when two directors (Green Company) work with one company the training time is divided equally and what is chosen by one director may not support the work of the other. This situation will occur again in 2009.
- Being off the Clapham site and in Islington meant that all the Blue company work had to be done in whole group sessions – this worked well with some adjustments but could not work with a larger company.
- It is essential that actors understand the commitment to training before they begin.
- A variety of group sizes should be organised so that actors get to meet everyone but also are supported by smaller more intimate groups for verse work.
- It is difficult to offer work in London as the mind-set changes and space in the theatres is virtually impossible.
- It is essential to plot Stratford work into the day by day as demands on actors time makes it very difficult to schedule.

Artist development occurs in other ways than through the Artist Development Programme. It is generated by the rehearsal room, the understudy work and by projects, fringe work, through participation in Education workshops and by simply working with other actors.



## 8. (h) Examples of Feedback from a Variety of Workshops<sup>135</sup>

Voluntary Arts Network, 31, October, 2009.



**Royal Shakespeare Company and Voluntary Arts Network**

Saturday 31<sup>st</sup> October  
Creative Planning Weekend Feedback Form

1. Please record any suggestions you'd like to make about the weekend 'brainstorm' arrangements that could help us improve future events:

A superb joint initiative. I must admit to reading Michael Boyd's interview re 2012 last year and thinking "Oh yeah - that next?!" It is truly inspiring to have this chance to exchange ideas & experiences and to feel valued by the RSC. Michael & the team have extended an all embracing welcome & a great

2. Please feedback any comments on the content of the workshop sessions you attended:

Workshop 1: MARKETING + PRESS  
It's a massive subject, difficult to treat because a "one size fits all" approach is clearly not possible. Well facilitated with the promise of follow-up materials by email. Some good advice which can be adapted for many situations. Interesting that all "levels" of the Drama sector have similar difficulties with the press!

Workshop 2: SHAKESPEARE'S TEXT  
Very useful session with easily transferable ideas for making the text live. "On your feet" session!

3. Please record any comments you didn't get the chance to make, or any new thoughts about the proposed professional/non-professional Shakespeare project:

Please continue on another page if required

Dialogue opened. Mutual respect is clear. Redefining / eliminating boundaries has to be the way forward but as an actor with a foot in both amateur & professional camps, difficulties of acceptance by Equity & other bodies concerned about the "devaluing" perception of working for love and no money; this is different from working for love OR money

<sup>135</sup> All feedback is anonymous.

8. (h) Examples of Feedback, *continued*.

Voluntary Arts Network, 31, October, 2009.



Royal Shakespeare Company and Voluntary Arts Network

Saturday 31<sup>st</sup> October  
Creative Planning Weekend Feedback Form

1. Please record any suggestions you'd like to make about the weekend 'brainstorm' arrangements that could help us improve future events:

Small group discussion was great, the second day was brilliant and felt constructive - far more than the first day. Structuring events like the second day would be better.

2. Please feedback any comments on the content of the workshop sessions you attended:

Workshop 1: Press + Marketing  
- Good ideas, though the session was lacking structure; too much time was focused on people's anecdotes - these anecdotes were shared like unfocused moaning. But the advice - about first - last - everyone has to work at it! helped.

Workshop 2: Stage Management  
- Good, the reading was presented, it was lovely - but didn't tell me anything I didn't know already - again a little too much diversion into people moaning.

3. Please record any comments you didn't get the chance to make, or any new thoughts about the proposed professional/non-professional Shakespeare project:

Please continue on another page if required

8. (h) Examples of Feedback, *continued*.

**Artist Development January 2008**

**RSC ARTIST DEVELOPMENT FEEDBACK FORM  
Shrew/Merchant Company  
January 2008**

A debrief will be held on 28<sup>th</sup> February. Please use the space below to write down comments on the workshops and place them in the box in the Green Room or hand them to stage management. You need not sign your name. We appreciate negative as well as positive comments.

Many thanks.  
Lyn and Jane

Louis Scheeder

Very good voice teacher. Enthusiastic. Does NOT expect to people however. He merely wants for them to stop speaking and ~~accept~~ then continues. Needs to be more open.

Olly Crick

Very clever but needs to slow down. We are not all pros in his field.

Cicely Berry

A national treasure with a wonderful manner, patient kind and full of good advice. Offers an insight directors do it always. We should always travel to her.

Barry Grantham

she should never have to travel!

Marcello Magni

Motivellous! Again though is not open enough to people who work in his field. Acting is sometimes about compromise.

Deborah Cameron

Jane Seymour

Liz Schafer

V. interesting. Would love to hear more from her.

Benet Brandreth

Very accomplished. Smart and savvy but in a lovable way. Pitched it just right.

8. (h) Examples of Feedback, *continued*.

**Acting the Classics Workshop 10 April 2010. In collaboration with the Actors' Centre, London.**

**FREEING THE TEXT – CICELY BERRY**

A huge variety of exercises. We covered an enormous amount but without feeling rushed.

**METRE AND RHYTHM – STEPHEN KEMBLE**

This session was wonderful. It was great to go right back to basics and build on it so everyone had a shared language. Would have liked more time.

**RHETORIC – BENET BRANDRETH**

This was beneficial although at times I would have liked it if he had reminded us what the Latin terms meant. Perhaps more time would have allowed him to do this.

**TEXT – LYN DARNLEY**

wonderful! Love "Measure for Measure"

**PLENARY**

v. useful to put the project into context. It would be wonderful if we can continue to build on these skills and relationships.

**GENERAL ORGANISATION OF THE DAY – SCHEDULING/LOCATION/CATERING etc.**

Great location. Good food. Large variety of topics covered.

8. (h) Examples of Feedback, *continued*.

**Acting the Classics Workshop 10 April 2010**

**FREEING THE TEXT – CICELY BERRY**

So brilliant to hear and learn from someone with such knowledge and experience. It was a privilege and taught me some invaluable lessons.

**METRE AND RHYTHM – STEPHEN KEMBLE**

In the whole I found this wonderful: it connected the text to my inner self and my voice. It took away any remaining barriers between us and verse. I would have liked a little more explanation of what the first closed eye exercise was for as I felt a little unsure what I was aiming for.

**RHETORIC – BENET BRANDRETH**

He was captivating, fun and very useful as a way to map through previously uncharitable speeches.

**TEXT – LYN DARNLEY**

Really good as a way to put everything we had learnt into practice.

**PLENARY**

Interesting and exciting.

**GENERAL ORGANISATION OF THE DAY – SCHEDULING/LOCATION/CATERING etc.**

good

**Long Ensemble January 2009**

**ARTIST DEVELOPMENT  
FEEDBACK FORM**

Please can you let us have your views on the Artist Development you have experienced in the last few weeks. You may remain anonymous and your comments will be treated in the strictest confidence. Please return this form to the box in the Green Room.

**Belinda Sykes (Folk Singing)**

Great! But far too short. We only just began and it was over

**James Shapiro (Academic)**

Really fascinating. I wanted to plug myself into his brain. It has made a real difference to my research towards the play. Invaluable.

**Tim Pigott Smith (Text)**

OK. I felt we were talked at more than I would have liked. Not practical enough. Don't think I will retain much information about this session.

**Greg Doran (Verse)**

A fantastic practical demonstration of some ~~wonderful~~ technical approaches. I felt that I had really learnt something but more importantly, he made me feel confident about my ~~own~~ instructions.

**John Wright (Commedia)**

Not my favourite session. I didn't like his instruction to "not be boring" - it instantly makes me feel like the most boring person in the world!

**Pascale and Krikor (LEM)**

Totally strange. At times fascinating but mainly baffling. I would have liked to have more time doing mask work with Pascale.

Some of this felt a bit pretentious and ~~pretentious~~ impossible to get a grip of in 2 days. Although some of this may prove useful but this is not a workshop <sup>where</sup> I felt had an immediate connection to my work or process.



8. (h) Examples of Feedback, *continued*.

**Long Ensemble January 2009**

-2-

**Cicely Berry (Text on stage)**

We scratched the surface but I was totally thrilled to work with such a highly experienced practitioner

**John Barton (Text)**

I love these sessions. I like the energy created by John and his passion for Shakespeare is inspiring.

**Joji Hirota (Drumming)**

I missed this

**Benet Brandreth (Rhetoric)**

Fantastic. Very useful for Julius Caesar. And really interesting generally - made me really think.

**Jonathan Bate (Academic)**

A bit of a strange session. I felt it was exclusively geared towards *Winter's Tale*. I don't know if I feel any clearer about the 2 worlds concepts.

**Barry Grantham (Clowning)**

ABSOLUTELY AMAZING! Oh my goodness me, it blew my socks off. I've never felt so charmed and delighted by a workshop before. He totally knew his stuff and made everything really accessible. The work was demanding and so much fun. Thank you!

8. (h) Examples of Feedback, *continued*.

**Long Ensemble January 2009**

**ARTIST DEVELOPMENT  
FEEDBACK FORM**

Please can you let us have your views on the Artist Development you have experienced in the last few weeks. You may remain anonymous and your comments will be treated in the strictest confidence. Please return this form to the box in the Green Room.

**Belinda Sykes (Folk Singing)**

Good ensemble building session. Straight into group singing.

**James Shapiro (Academic)**

I thought he gave a very clear insight into the world that Shakespeare was writing in + made links to our plays.

**Tim Pigott Smith (Text)**

Good short intro to text + breaking the sacredness of it, whilst finding the clues that help you. Great.

**Greg Doran (Verse)**

Great! Short, sharp + to the point.  
And funny, loved it.

**John Wright (Commedia)**

Loved the work! Great fun and didn't feel like you had to get it right.

**Pascale and Krikor (LEM)**

Interesting. Felt a bit lectured to, although the mask work + clay were both engaging.

8. (h) Examples of Feedback, *continued*.

**Long Ensemble January 2009**

-2-

**Cicely Berry (Text on stage)**

Joyful! Made me feel like the Courtyard was mine.

**John Barton (Text)**

Slightly intimidated in ~~one~~ small groups, but quickly overcame this as John seemed to make you feel that you were sitting in his lounge.

**Joji Hirota (Drumming)**

Brilliant! Visceral + stress relieving too!

**Benet Brandreth (Rhetoric)**

I was impressed by his deliverance, which I presume was to be expected. Great for Julius Caesar, but also ~~also~~ for finding the keys to orquing. Very powerful.

**Jonathan Bate (Academic)**

Good session for Winters Tale. I liked the fact that we did some practical work in this too.

**Barry Grantham (Clowning)**

A fantastic session. Funny, informative + left me with ideas on how to approach comedy without trying to be funny.

8. (h) Examples of Feedback, *continued*.

**Literary Department Workshop, 2009**

**RSC ARTIST DEVELOPMENT PROGRAMME**

**Literary Department Workshop**

**Feedback:**

**We would value your feedback in order to develop and improve our workshops. You may remain anonymous!**

**Your role in this workshop: writer/actor/director**

**What elements of the workshop were useful and why:  
(Language, rhythms, wordplay, structure, rhetoric)**

All sessions were useful. In particular, I was fascinated by the final section (looking at structure in *Leas with Lyn*) and the rhetoric section (especially when applied to structure). But I'm sure all of it will have a positive impact - the other sections perhaps in less direct/tangible ways.

**Is it useful for writers to explore language from an actor's perspective?  
(is structure useful for actors)**

Absolutely. And, in particular, being asked to speak the dialogue, feeling what made a line a pleasure to perform etc. And simply hearing actors talk about the pleasure in performing great writing in itself was inspiring.

**What do you feel would have been useful that was not included.**

Nothing comes to mind. But I could happily have done more of all of it.

**Any other comments:**

Bennet's decision to tell us what made for good rhetoric and then hear our pieces was slightly horrifying!

8. (h) Examples of Feedback, *continued*.

**RSC/CDS Directors Workshop, 28 and 29 June, 2010**

**RSC/CDS DIRECTORS WORKSHOP  
28 & 29 JUNE  
FEEDBACK FORM**

It would be helpful if you would let us know your thoughts about your two days with the RSC. Please tell us what you have enjoyed most, what you have found useful and what improvements could be made. You do not need to sign your name - information you give will be treated in confidence.

As an introduction to the work of the RSC with emerging directors I found the experience very rewarding, in particular, the amount of individuals in the organization we met. The workshops were very succinct because of the limited time we had and so I'm now craving for more. The social aspect of the 2 days was also really great for meeting and relaxing around fellow emerging directors. Meeting Justin was useful in observing what the RSC might be looking for but also whether it's what I'm looking to do. The only other thing I'd say is that with limited time available, I'm not sure whether the procurement tour was the best use of a morning here.

Thank you for taking good care of us over the 2 days!

8. (h) Examples of Feedback, continued.

RSC/CDS Directors Workshop, 28 and 29 June, 2010

\* P.S. It was wonderful to be fed + watered too. The chat in the pub with Julian was very enlightening and vital as it gave an insight to what it is like to

RSC/CDS DIRECTORS WORKSHOP  
28 & 29 JUNE  
FEEDBACK FORM

It would be helpful if you would let us know your thoughts about your two days with the RSC. Please tell us what you have enjoyed most, what you have found useful and what improvements could be made. You do not need to sign your name - information you give will be treated in confidence.

I have found the whole experience to be incredibly valuable. I was hoping to get more of an insight to how the RSC works as a company and how a training rep. works. This I felt I learnt much about and more than I expected. I was hoping to work on a Shakespeare text + approaching the lyrics and I felt I gained this experience ~~appreciated~~ wonderfully through the workshop with the voice + text coaches + Bennett on rhetoric. It is hard to say what I enjoyed most as I feel I gained a lot from everything. I think that the work we explored with text + rhetoric with Bennett was exactly what I was hoping for and the voice + body work was being useful.

Though there was already so much crammed into two days I think I would still want time on each workshop especially with the areas mentioned above.

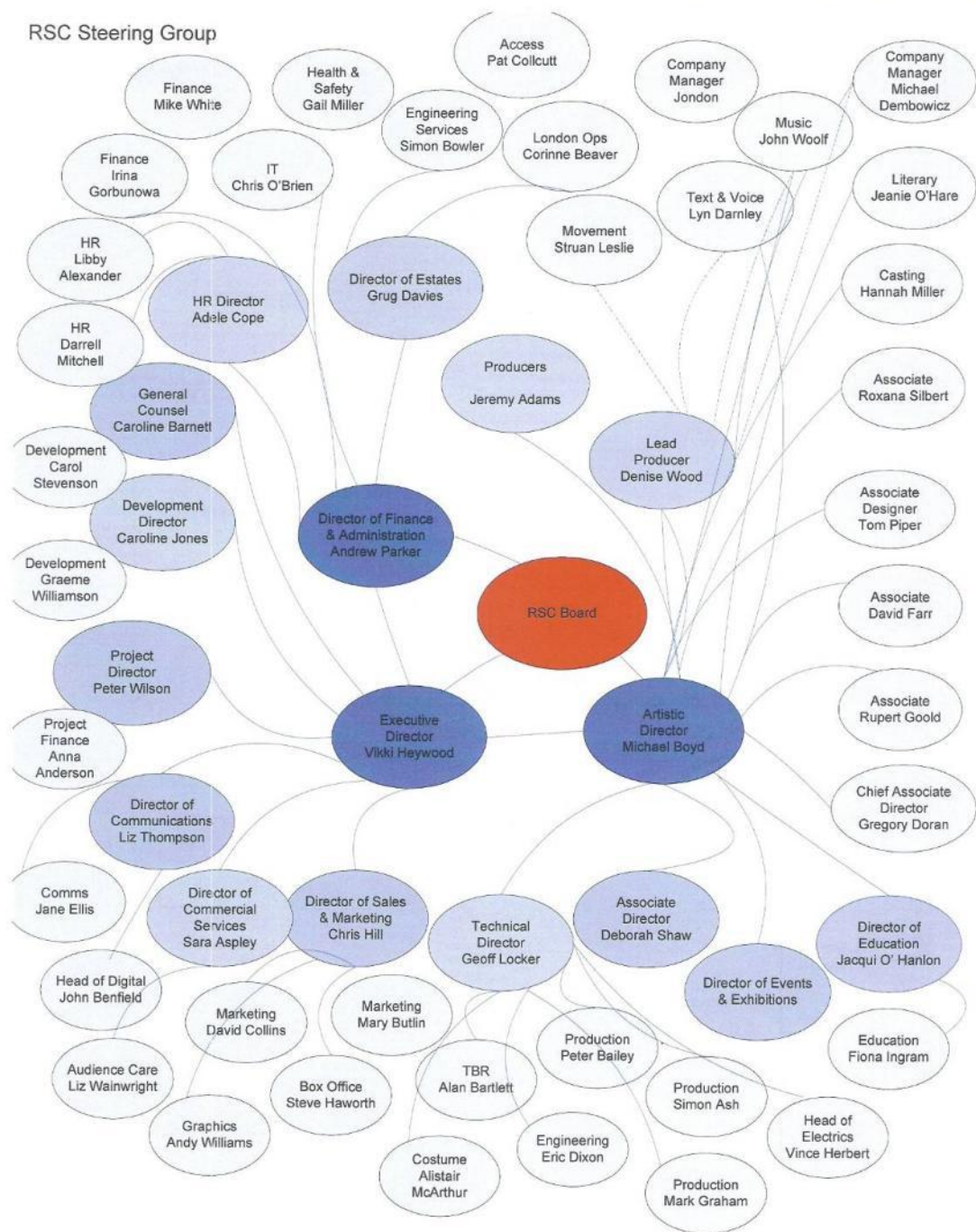
Heating from Greg + Tim was also wonderful! \*  
Thank you so much for the opportunities + more please!!

be fresh to the RSC + hearing another journey through directing



## 8. (i) RSC Steering Group

The Company structure gives insight into connections between departments.



Dark blue = Executive

Mid blue = Steering Committee

8. (j) Classical Text Conference and Workshop Flyer, September 2011

**RSC**  
ROYAL SHAKESPEARE COMPANY

**CLASSICAL TEXT WORKSHOPS**  
17 & 18 SEPTEMBER 2011

Practical Classical text and voice workshops,  
suitable for drama students and actors over 16 years

ALL WORKSHOPS REQUIRE PHYSICAL ENGAGEMENT AND SUITABLE CLOTHING SHOULD BE WORN

the actors centre

TEATR ZAR

CDS

MEGAPHONE

University of Kent  
School of Arts

Birkbeck  
UNIVERSITY OF LONDON

Arts Council England  
Supported by ARTS COUNCIL ENGLAND



## CLASSICAL TEXT WORKSHOPS

**Saturday 17 September**

**THEATRE ZAR POLAND: WORKSHOP** A rare opportunity to work with celebrated Polish Theatre Company Zar.

The session is focussed on voice and songs, the exploration of rhythm and work connecting physical rhythms to the breath.

**10-1pm and 2-5pm ARDEN STREET REHEARSAL ROOMS**

**Sunday 18 September**

**10-11am**

### RESTORATION THEATRE MASTERCLASS

Leading classical actress Selina Cadell runs an inspirational workshop with performers from the Actors Centre on the special stylistic challenges of Restoration Drama: classic prose text that stretches the acting muscles, every bit as much as verse. **ROYAL SHAKESPEARE THEATRE STAGE**

### SCENE STUDY (1)

Join an RSC director to explore a scene from *Richard III*  
**CLORE LEARNING CENTRE ROOM 1**

### TEXT AND VOICE WORKSHOP

An RSC Text and Voice coach works on releasing the dynamics of the text  
**CLORE LEARNING CENTRE ROOM 2**

### MOVEMENT INTO TEXT

An RSC Movement practitioner leads a workshop on movement into Text  
**CLORE LEARNING CENTRE ROOM 3**

**11.15am-12.15pm**

### TEXT MASTERCLASS With Cicely Berry and John Barton

**ROYAL SHAKESPEARE THEATRE STAGE**

**12.30-1.30pm**

### SCENE STUDY (2)

Join an RSC director to explore a scene from *Julius Caesar*  
**CLORE LEARNING CENTRE ROOM 1**

### MODERN VERSE DRAMA WORKSHOP

Explore verse and language structures in modern drama with an RSC Text and Voice coach  
**CLORE LEARNING CENTRE ROOM 2**

### STORYTELLING WORKSHOP

Explore the anatomy of Storytelling With Yuyu Naidu  
**CLORE LEARNING CENTRE ROOM 3**

**1-1.50pm**

### THEATRE ZAR POLAND Vocal performance demonstration

**ROYAL SHAKESPEARE THEATRE STAGE**

**2.15-3.15pm**

### NATIONAL STUDENT DRAMA

Winning Edinburgh performance. NSDF Emerging Artists' Competition. NSDF11 Selectors will transfer the most outstanding piece of student new work to the RSC SWAN THEATRE STAGE

**3.30-4.30pm**

### NEW WRITING CONVERSATION

RSC Literary department and writers discuss the challenges facing new writers writing for the epic stage and the value of classical structures **ROYAL SHAKESPEARE THEATRE STAGE**

**3.15-4.15pm**

### RESTORATION TEXT

Explore stylistic workshop challenges with actress Selina Cadell  
**CLORE LEARNING CENTRE ROOM 1**

### RENAISSANCE TEXT

Explore verse and language structures in modern drama with the Actors Centre  
**CLORE LEARNING CENTRE ROOM 2**

### AUDITION INSIGHT

Auditioning for drama schools and theatre? RSC Casting Department offers insight into this demanding process.  
**CLORE LEARNING CENTRE ROOM 3**

**4.30-5.30pm**

### RHETORIC: THE ART OF PERSUASION

The structures of rhetoric are as relevant to actors today as they were to the Greeks and Elizabethans. Benet Brandreth gives an insight into the power of persuasion  
**ROYAL SHAKESPEARE THEATRE STAGE**

**0844 800 1110**

**01789 403437**

**[www.rsc.org.uk/classical-training](http://www.rsc.org.uk/classical-training)**

The Classical Training Conference and Classical Text workshops are presented by the RSC Artist Development Programme in collaboration with the Actors Centre, National Student Drama, University of Kent, Birkbeck College and the Conference of Drama Schools.

For more information on the conference please email [jane.hazell@rsc.org.uk](mailto:jane.hazell@rsc.org.uk)

All RST events form part of the conference on classical training and will include questions and answers. These sessions and workshops are open to the public and are ticketed individually. All workshop leaders are subject to change.