



King Lear

by William Shakespeare

Programme

Cast

King Lear	Michael Mayne
Kent	Nigel Williams
Cornwall	Emma Russell
Albany	Paul Hoskins
Gloucester	Simon Hill
Cordelia	Catalina Blackman
Goneril	Sarah Grove
Regan	Shamini Bundell
Edgar	Sam Hope Evans
Edmund	Mark Johnson
Oswald	Alastair Callcutt
Curan	Judith Barbeler
Queen of France/Doctor	Stephanie Crome
Burgundy/English Soldier	Sharan Hunjan
Messenger/French Soldier	Maeve Scarry
Lady-in-waiting to Regan	Sheila Murphy
Junior Minister/English soldier	Andreina Sambucetti and Raluca Laic
Junior Minister/French Soldier	Basil Clarke

Crew

Director.....	Bernie C. Byrnes
Producer.....	Charlotte Mackintosh
Assistant Director.....	Lucy Mulcahy
Assistant Director.....	Frances Bruce
Casting Director.....	Kirsty Eyre
Set Design / Stage Manager.....	David Harvey
Deputy Stage Manager.....	Gemma Scott
Designer.....	Lucie Ozanna
Design Assistant.....	Eva Goellner
Wardrobe.....	Clare Upton
Music Supervisor.....	Jim Fowler
Lighting Design.....	Dan Young
Lighting and Video Design.....	Emma Byrne
Video/Sound.....	Mike Wyer
Set Construction.....	Paul Lunnon
Poster Design.....	Louise Fletcher
Movement Director.....	Guillaume Pige

There will be one interval of twenty minutes

Biographies

Michael Mayne—*King Lear*

Michael is very excited to be playing King Lear - it is a part he has longed to play. Credits include Julius (*Julius Caesar*), Sidney (*Smells of Wee*) Shylock (*The Merchant of Venice*), Fred (*Fred & Madge*) and Jake (*Jakes women*) Michael is a classically trained Actor, Hons Graduate of London Academy of Music and Drama Art (LAMDA). He worked in the professional theatre for 20 years before family commitments moved him into the commercial world, now those commitment are fulfilled he is working his way back into the Business. He has a dark secret, “think white confectionary”

Nigel Williams—*Kent*

Nigel works principally with the Network Theatre Company as both an actor and director: Faustus (*Doctor Faustus*) Stefano (*The Tempest* RSC Open Stages), Bernard (*Arcadia*), Mr. Boyd (*The National Health*), Lord Capulet (*Romeo and Juliet*), Prof. Higgins (*Pygmalion*), Geoffrey Fisher (*Billy Liar*), Zangler (*On the Razzle*), Frank (*Amy's View*), Dr. Petrie (*Fred and Madge*). As director: *The Deep Blue Sea*, *Two Planks and a Passion*, *Female Transport*, *A Family Affair*, *Revenge of the Amazons* and *iff* (premiere). Other work includes Stag (*A Karaoke Wedding*), Lockit (*The Beggar's Opera*) and Lionel in the film *Kid Gloves* (Uncanny Films)

Emma Russell—*Cornwall*

Emma first dipped her toes into acting at a young age when she started at Bristol School of Dance and Drama, where she was cast in her greatest role to date; a Dioclam advert. Having found a taste for the limelight, she spent the family fortune on drama training at the University of Bristol and Sylvia Young Theatre School. She now puts that training to good use behind a desk at the BBC. Emma is returning to Network Theatre for a third time having first terrorised patrons as a lycra-clad Ariel (*Shakespeare's Tempest*) in 2012 and later as Helga Ten Dorp (*Deathtrap*)

Paul Hoskins—*Albany*

Paul recently completed his actor training at East 15 where roles included Charles I (*The World Turned Upside Down*), Capulet (*Romeo & Juliet*), Pablo (*Suicide in B Flat*) and Lopakhin (*The Cherry Orchard*). He is very excited to be working with director Bernie Byrnes again having appeared as Trinculo in her 2012 RSC Open Stages production of *The Tempest*. He is also relishing being reunited with cast members from other past productions at Network, including *The Cherry Orchard*, in which he played Pishchik, and Kirsty Eyre's hilarious *Dating for Dummies*.

Simon Hill—Gloucester

A mystery to his employer whom he rarely visits, this is Simon's debut south of the river with Network, having appeared to the north in recent years for KDC *War of the Wales's*, as part of the RSC Open Stages project and the Edinburgh Fringe, and in *Tiger at the Gates* and with SEDOS.

Outside London, he's a regular member of the Pendley Shakespeare Festival company, and playing among many others Macbeth, Edmund (*Lear*), Polonius, Baptista (*Shrew*), Vincentio (*Measure for Measure*), both name parts in *Rosencrantz and Guildenstern Are Dead*, and Jeff in *Jeffrey Bernard Is Unwell*.

Catalina Blackman—Cordelia

Catalina made her stage debut at the age of seven in the West End revival of Annie at the Victoria Palace Theatre. She later appeared as Joe in A Day in *the Death of Joe Egg* at the Ambassadors Theatre and has performed with *You Me Bum Bum Train*, taken a show to the Edinburgh Fringe Festival and is a member of the National Youth Theatre. She is a recent graduate of Trinity College Dublin, where she performed in many productions and wrote two plays. In her spare time she practices fencing and medieval jousting

Sarah Grove - Goneril

Sarah trained at East 15 Acting School, graduating in 2010. Recent roles include: Eurydice, *Antigone*, Dunyasha (*The Cherry Orchard*), Sebastienne (*The Tempest*), Scooner (*On The Bench*) (**** Three Weeks), Merry (*Dances for Wolves*) (**** Hairline). Sarah has also worked with Charles Vance's Weekly Rep Company with credits including: Amy (*Charley's Aunt*), Annie (*Table Manners*). Other credits include: David Ives' *Sure Thing* (Drum Theate, Plymouth), *Multiplex* and *Sk8* (directed by Steve Marmion, Drum Theatre Plymouth)

Shamini Bundell — Regan

This is Shamini's first appearance on stage at Network, having joined the society as writer and director of the short play '*Honestly*' which featured in '*Love and Deceit*' last year. She moves to Network after many years of involvement with student drama at Imperial where she recently premiered an original musical and has directed and acted in almost twenty different productions. Shamini has also appeared on stage at the Edinburgh Fringe, the ADC Theatre Cambridge and in Budleigh Salterton.

Sam Hope-Evans—Edgar

King Lear is Sam's stage debut and induction to Network Theatre. Still training part time at the Richmond Drama School and RADA, Sam is thrilled to be performing in a Shakespeare classic with such a great cast and crew!

Biographies (continued)

Mark Johnson—Edmund

This is Mark's 5th production as an actor at Network having appeared in *Harvey*, *The Cherry Orchard*, *Dr. Faustus* and *Antigone*. He has also had the pleasure of seeing two short plays that he had written performed as part of *Love and Deceit*, and the displeasure of seeing his father naked as part of *The Calendar Girls*. Mark is glad to be reunited with the director and many of the *Dr Faustus* team, along with working with a few new faces on the play he now describes as "No, not *that* King Lear"

Alistair Callcutt—Oswald

Alastair's previous roles have included Moon (*The Real Inspector Hound*), Dr Gortler (*I Have Been Here Before*) and Pickering (*Pygmalion*) and he has directed productions of *Hay Fever*, *Blithe Spirit* and *The Importance of Being Earnest*. For the Network Theatre Company, he has appeared in *Fred & Madge*, *Pack of Lies*, *The Cherry Orchard*, *Dr Faustus*, *Love & Deceit* and *Antigone*

Judith Barbeler—Curan

Judith has both acted and directed in the past. Shows include *The Importance of Being Earnest*, *The Lark*, *The Talented Mr Ripley*, *Rope*, '84 *Charing Cross Road*, *Ring Round the Moon* and *The Tempest*. In London she has performed in *The Last Days of Judas Iscariot* for Sedos and *Richard III* for KDC

Stephanie Crome—Queen of France and Doctor

Steph has always had a keen interest in theatre, and her roles particularly over the last few years have been as varied as they are challenging. These include Whore (*Best Little Whorehouse in Texas*), Slutty Bridesmaid (*Stags and Hens*), Prostitute (*One Flew over the Cuckoo's Nest*), Nymphomaniac Granny and Scantily-Clad German Sausage Girl (*The Producers*). Her family are very proud of her. In her Network Theatre debut she will be bringing this wealth of experience to the role of the Queen of France. Back in the real world, Steph works in a hospital laboratory playing the part of a respectable member of society.

Sheila Murphy—Lady-in-Waiting to Regan

Sheila has been involved with Network Theatre Company for a number of years and enjoyed every one of them. Recent performances have been in *Happy as a Sandbag*, *Calendar Girls* and helping with costumes for *Antigone*. She is now happy to shadow evil daughter Regan as a humble lady-in-waiting, hoping to gain favour in her eyes! Not much hope there!

Raluca Laic – *Junior Minister/English Soldier*

Raluca dabbled in acting at the tender age of 3 when she played the part of the Pink Fairy in a pre-school production. This was followed up by every other school production (seriously, every other) until she took a gap to pursue her studies. Raluca made her official debut in London last fall with Network Theatre. Playing Amy, she was a ditzzy young girl looking for her buttons and a boyfriend in the short play *For a button part of Love and Deceit*

Sharan Hunjan—*Junior Minister/English Soldier*

Sharan enjoys acting and has many years experience in amateur dramatics having performed in numerous productions with both the Network Theatre and the civil service drama group - The Carlton Players . She has also appeared in a couple of community productions with the Old Vic theatre, including a stint in the Old Vic tunnels. This is Sharan's second Shakespearian outing, the first being a fairy in *A Midsummer Night's Dream*, and she is thrilled to be in this production, in a physically challenging role which she's sure her knees and elbows will thank her for later!

Andreina Sambucetti—*Junior Minister/English Soldier*

Andreina studied theatre for 2 years in Uruguay at the Theater Stella D' Italia - La Gaviota School, she also studied theatre for 1 year in Edmonton Canada at the Citadel Theater. She was part of the show *Then and Now* for Streatham Theatre Company, directed by Bernie C Byrnes

Maeve Scarry—*Junior Minister/French Soldier*

Maeve is very excited for her first performance at Network Theatre. She was a member of Finchley Youth Theatre from 2007-2010 performing in three plays (*Alice in Wonderland*, *Road and Burn*) and two short film projects. In 2007 she spent nine days touring Poland, including Auschwitz, performing in *Remember* a play about the Holocaust. Her last role was in 2011 in a Durham Student Theatre production of *Our Country's Good*. Maeve has thoroughly enjoyed participating and getting to know all those involved in the King Lear production.

Basil Clarke—*Junior Minister/French Soldier*

Basil took up acting in his late forties, training at the City Lit. He played the Governor of Harfleur in the Network production (*Henry V*), surrendering his town to the English, and has subsequently appeared several times behind the Network bar, playing a barman for real.

Biographies (continued)

Bernie C Byrnes—Director

Bernie is Associate Artist in Residence at the New Theatre Royal, Portsmouth. She has been working as a professional theatre writer and director since 1996. Previous professional commissions include *Another Midas*, *Kipper Tie Theatre*, *AC Random Productions*, *Stone Crabs*, *Arena North*, *Stage Focus*, the *Ashby Youth Group*, the *RSC*, *Scamp*, *Solent Peoples Theatre*, *Ugly Sister Productions*, *Live Theatre*, *The Customs House* and *Pilgrim Films*.

She is currently also directing *Pole Factor* at The Vaults, *Celtic Christmas* for the D Project, Darlington, *Real Live Girls* at Newcastle Theatre Royal and *Ivy Paige Kiss and Sell* at the Leicester Square Theatre.

Charlotte Mackintosh—Producer

Charlotte studied Stage Management at the Bristol Old Vic Theatre School and has shown a predilection for Elizabethan dramatists: ASM: *A Midsummer Night's Dream* (Bristol University), SM: *Two Gentlemen of Verona* (Richmond Shakespeare Society), Production Assistant: *Romeo and Juliet*, Assistant Director: *Henry V*, *Doctor Faustus* all with Network Theatre. Other theatre credits include, Stage Manager: *The Rake's Progress*, *Dido and Aeneas*, *Cabaret* (all at Bristol University) and ASM: *Cider with Rosie* (Bristol Old Vic Theatre School) and *Blithe Spirit* (Network Theatre)

David Harvey— Set Design / Stage Management

David contributes to smooth-running behind the scenes in many capacities, for productions staged in venues of varying size and type. He has a breadth and depth of experience in a wide range of off-stage skills in both production and technical areas. Recent shows include director for *On the Air* (Streatham Theatre), set for *Calendar Girls* and *Life and Beth*, and stage management for *Love and Deceit* (all Network Theatre), technician for *The Ugly Duckling* (Pleasance London), and technical consultant for *School for Scandal* (Park Theatre and Bury St Edmunds) and *Othello* (Riverside Studios). See more at www.dnharvey.com

Gemma Scott—Deputy Stage Manager

This is Gemma's fourth production at Network, with another two lined up in the near future. She is an Edinburgh Fringe lifer, theatre geek, and in real life teaches Autistic children.

President's Message

Good evening, ladies and gentlemen, and a warm welcome to Network Theatre.

To open our 2014 season, we are proud to present Bernie C. Byrne's production of *King Lear*. With her innovative and visionary talents, we can look forward with much pleasure to tonight's version of Shakespeare's play. Following her previous pattern, Bernie has brought together a strong cast of Network regulars and actors new to Network, and an experienced production team, which will, without doubt, culminate in another stimulating and exciting show.

We are privileged to be able to continue into our 75th year of amateur theatre in London. We would not be here if it were not for your support, and on behalf of Network Theatre Company I thank you. 2014 is another landmark in our history, and we plan to celebrate it with a variety of productions and events - please check out our website for more information.

So back to tonight: enjoy the play, and don't forget that there is a welcome opportunity to meet with the company and friends in the Green Room bar, which will be open before and after the performance, as well as during the interval. We look forward to seeing you here again.

Kay Murray February 2014

Director's Notes

In this tragedy Lear descends into madness after disposing of his estate between two of his three daughters based on their flattery, bringing tragic consequences for all. The play is based on the legend of Leir of Britain, a mythological pre-Roman Celtic king. The play was written between 1603 and 1606 and later revised. Shakespeare's earlier version, *The True Chronicle of the History of the Life and Death of King Lear and His Three Daughters*, was published in quarto in 1608. The *Tragedy of King Lear*, a more theatrical version, was included in the 1623 First Folio.

After the Restoration, the play was often revised with a happy ending for audiences who disliked its dark and depressing tone, but since the 19th century Shakespeare's original version has been regarded as one of his supreme achievements. The tragedy is particularly noted for its probing observations on the nature of human suffering and kinship. George Bernard Shaw wrote, "No man will ever write a better tragedy than Lear". The play has been produced many times and is currently also being staged down the road at The National Theatre. The longevity of this piece lies partly in its enduring truth and partly in its yielding so readily to being contemporised.

My treatment of Lear came about, initially, as a response to the current Coalition government. I remember the hopefulness of Lib Dem voters during the last election, the belief that something positive would come from spreading power between parties, that more voices would be heard. When adapting *King Lear*, I wanted to look at that theme of power sharing, and how political ambition can overcome positive intentions.

In Britain we're seeing benefits being cut, arts funding slashed and further education costs rocketing, while the rich and powerful continue to be rich and powerful. The change in governmental structure has not made a positive change to most people's lives. The interesting difference is that in the play it is Lear, and not the 'common' people, who loses out - his followers are barred from his daughters' houses, leaving him to either accept their commands or face the storm.

I have wanted to direct this play for some time and Network Theatre was the obvious choice for this production. *King Lear* will be my third play here, after *Faustus* last year and *The Tempest* in 2012. The commitment, enthusiasm and talent to be found in Network members continually stuns me. It is always an absolute joy to create something together with them.

Bernie C. Byrnes January 2014

The Arch 200 Club

Over 70 years ago Southern Railways founded a theatre group at Waterloo.

The spirit of amateur theatre has survived through changes of name and nationalisation but is finding it tough to cope with the costs that followed the privatisation of the railways.

Please help us to continue to entertain you by becoming a member of the Arch 200 Club.

The aim of the Club is to ensure the continued existence of the Network Theatre as a building in the face of ever increasing overheads. Membership subscriptions fund projects that are for the general good of the theatre, not productions themselves.

Each membership costs just £5.00 a month. Every month three numbers are drawn and half that month's subscriptions paid out in prizes.

To date the Arch 200 Club has funded either in part or entirely

- The new staging and seating

- The rewiring of the lighting grid

- A sound control desk

- A lighting control board

- A smoke machine

- The false wall on stage

- The constant demand for those little things that help keep a theatre functioning such as gaffer tape, nuts, bolts and screws.

- A scaffold tube cutter

- A draught excluder in the back arch

- Waterproof black paint to cover over the constant water ingress

- Costume storage

Looking ahead, there is an urgent need to replace the scenery flats. Some of the current stock dates from the 1950s and are showing their age more than a little. There is so much that an audience does not see that is in desperate need of refurbishment and modernisation.

The fabric of these arches needs your support. Who knows, if the membership is large enough it might even be possible to shorten the wait for the gentlemen's toilet.

More details are available from Nigel Williams at
arch200@networktheatre.org

Coming up...

The Art of Coarse Acting

The Art of Coarse Acting is a series of delightful tongue in cheek comedy short plays by Michael Green, which find great humour in amateur dramatics.

Green describes a coarse actor as one who can remember his lines, but not the order in which they come. An amateur. One who performs in Church Halls. Often the scenery will fall down. Sometimes the Church Hall may fall down. Invariably his tights will fall down. He will usually be playing three parts – Messenger, 2nd Clown, an Attendant Lord. His aim is to... upstage the rest of the cast. His hope is to be dead by Act II so that he can spend the rest of his time in the bar. His problems? Everyone else connected with the production.

For this production, we have selected the most contemporary, relevant and humorous plays from Green's works. Come along!

Written by Michael Green

Reading 24th February 2014

Auditions: 4th and 7th March 2014

Performances: 30th April - 3rd May 2014

For more information about Network Theatre Company, upcoming readings, auditions and performances visit www.networktheatre.org