

**BRISTOL  
OLD VIC**

Bristol Old Vic  
Theatre School

# HENRY VI: DAYS OF REBELLION

By William Shakespeare,  
Directed by Gemma Fairlie

23-25 June 2022  
Bristol Old Vic



Photo credit:  
Rachel Holman

# DIRECTOR'S NOTE

## What would you do for power?

Shakespeare's *Henry VI* trilogy is the epitome of epic. Spanning decades, and multiple protagonists, it encapsulates England at a time of huge turbulence. The complete trilogy would take about 10 hours to perform, and whilst I have no doubt that this cast are up to the challenge, we simply don't have enough time.

Rather than focusing on one play, I opted to create an overview of how the political landscape shifts during the beginning of the War of the Roses.

It enables us to follow characters' journeys right to the bloody end, and gives the actors a chance to really get to grips with a story arc. Our *Henry VI* is set within the English Rose Corporation - a hugely powerful, multinational company which has its fingers in many pies.

This is a world of ego and privilege. Everyone but Henry wants to rule, and believes that they not only have the right, but the personality to do it. There are narcissists and fantasists, Machiavellians and the morally corrupt. Many of these characters are not likeable but they are understandable, and very human. As the company becomes corrupt, the society which it controls also collapses, until we are faced with war. Inspired by the documentary, *The Social Dilemma*, and dramas such as the *House of Cards* and *Succession*; this is a modern tale of greed, politics and big business.



Working with the MFA Professional

Acting ensemble on Shakespeare provides us the perfect opportunity to match personalities with challenging roles. We have a mix of genders and nationalities which combine to give the piece an incredible international and contemporary feel. They are a wonderful, enquiring and talented group who have relished the opportunity to research and explore this piece and make it their own.

**Gemma Fairlie**  
Director



# THE CAST



## Carola Colombo Somerset/Cade

**BOVTS:** Lady Macbeth in *Macbeth*, Nina in *The Seagull*, W in *Lungs*. **Pre-BOVTS:** Fury in *Pejured City*, Maniac in *Accidental Death of an Anarchist*, Harper in *Far Away*.

**Training:** BA in European Theatre Arts at Rose Bruford, Accademia D'Arte Drammatica Silvia D'Amico.



## Jay Faisca Buckingham

**BOVTS:** Macbeth in *Macbeth*, M in *Lungs*, Sorin in *The Seagull*. **Pre-BOVTS:** Estragon in *Waiting for Godot* (Ophelia's Jump), Kerry Max Cook in *The Exonerated* (Long Beach Shakespeare Company),

Stanley Kowalski in *A Streetcar Named Desire* (The Lincoln Theatre), Usnavi in *In The Heights* (Sexson Theatre), Jud Fry in *Oklahoma!* (Downey Civic Light Opera). **Training:** Bachelors of Music and Theatre (The Catholic University of America), Improv (Upright Citizens Brigade)



## Analiese Guettinger Warwick

**BOVTS:** W in *Lungs*, Polina in *The Seagull*, Viola in *Twelfth Night*. **Pre-BOVTS:** Witch/Duncan in *Macbeth* (Seattle Repertory Theatre), Mabel in *Big Happy Days*,

Samantha/Maeve in *The American Girl Doll Play* (Williamstown Theatre Festival), Sasha in *Brooklyn Bridge* (Seattle Children's Theatre), Jaqueline Bouvier in *Grey Gardens* (The 5<sup>th</sup> Avenue Theatre/ACT). **Training:** BA in American Studies, Indigenous Studies, and Theatre Studies (Wesleyan University), Acting Apprentice (Williamstown Theatre Festival), Shakespeare Intensive (Oregon Shakespeare Festival).



## Madeleine Herd Clifford/Basset

**BOVTS:** Lady Macbeth in *Macbeth*, Arkadina in *The Seagull*, W in *Lungs*. **Pre-BOVTS:** Daisy in *The Great*

*Gatsby* (Space Theatre- Adelaide Festival Centre), Ophelia in *Hamlet*, Billie Dawn in *Born Yesterday*, Queen Elizabeth in *Don Carlos* (Independent Theatre Company) and Honey in *Who's Afraid of Virginia Woolf?* (Holden Street Theatre). **Training:** First Class Honours Degree Bachelor of Psychology (University of Adelaide), Shakespeare with Patsy Rodenburg (16<sup>th</sup> Street Actors Studio), Acting Technique (Urban Myth Theatre Company)



## Jennifer Kim Edward (of York)/Rebel 1

**BOVTS:** W in *Lungs*, Nina in *The Seagull*, Isabella in *Measure for Measure*. **Pre-BOVTS:** Michelle in *Coleman '72* (South Coast Repertory), Kyong-Mi in *Allegiance*

(RuthJack Productions), Leonor in *What We Owe Our Lies* (Antaeus Theatre Company), Arden in *Fair* (OC Centric). **Training:** BA in Theatre at University of California San Diego.



## Joanne Leung Vernon/ Police Officer/York Soldier

**BOVTS:** W in *Lungs*, Helena in *All's Well the Ends Well*, Masha in *The Seagull*. **Pre-BOVTS:** Lady Macbeth in *Macbeth* (LAMDA), Feste

in *Twelfth Night* (The Chinese Universities Shakespeare Festival), Cecily in *The Importance of Being Earnest* (Hong Kong Fringe Theatre), Postmaster in *The Government Inspector* (The Hong Kong Fringe Theatre), Eve in *Love in Isolation* (Creative Theory Group). **Training:** BA Honours in English and Drama (The Chinese University of Hong Kong), Shakespeare Intensive (LAMDA), Scene Study Intensive (The Barrow Group, NYC).



## Justine Marler Henry VI

**BOVTS:** Isabella in *Measure for Measure*, W in *Lungs*, Arkadina in *The Seagull*. **Pre-BOVTS:** Princess of France in *Love's Labour's Lost* (Prague Shakespeare Co.), Penelope in *The Odyssey* (North Carolina

School of the Arts), Lysander in *A Midsummer Night's Dream* (North Carolina School of the Arts), Maria in *Twelfth Night* (Shakespeare by

the Water), and Cornwall in *King Lear* (Prague Shakespeare Co.). **Training:** BFA Acting (North Carolina School of the Arts), Shakespeare Intensive (Kristin Linklater Voice Centre), Physical Theatre (Dell'Arte International School of Physical Theatre).



### N'Dea Miles Queen Margaret

**BOVTS:** W in *Lungs*, Masha in *The Seagull*. **Pre BOVTS:** Ensemble in *The Women of Lockerbie* (LVA Theatre), Ensemble in *Big River* (LVA Theatre). **Training:**

Conservatoire Training (Las Vegas Academy of the Arts), Meisner Technique (Elizabeth Mestnik Acting Studio), Method Technique (Tony Greco Studio).



### Karack Osborn Gloucester

**BOVTS:** Angelo in *Measure for Measure*. **Pre-BOVTS:** Tony Lumpkin in *She Stoops to Conquer* (Stratford Festival of Canada), Scarrus in *Anthony and Cleopatra* (Stratford

Festival of Canada/Film), Autolycus in *The Winters Tale* (Stratford Festival of Canada, Sam Phillips in *Million Dollar Quartet* (Weston/Arkansas Rep). **Training:** The Birmingham Conservatory for Classical Theatre.



### Rui Maria Pêgo Duke of Suffolk

**BOVTS:** M in *Lungs*, Dr. Yevgeny Dorn in *The Seagull*, Macbeth in *Macbeth*. **Pre-BOVTS:** Pequeno Saúl in *AVENUE Q* (Portual, Teatro Trindade, Teatro Maria

Matos), Tybalt in *Romeo and Juliet* (Portugal, O Filho de Meio). **Training:** BA in History (Nova University Lisbon), Musical Theatre intensive summer (New York Film Academy), Voice/Acting workshops with Patsy Rodenburg (PT), Jo Kelly (RESET), Diana Castle (Imagined Life LA), Tiago Félix (Lucid Body NYC), Jorge Parente (La Voix, Lisbon).



### Aude Ponthieux Cardinal of Winchester

**BOVTS:** W in *Lungs*, Irina Arkadina in *The Seagull*, The Countess of Roussillon in *All's Well that Ends Well*. **Pre BOVTS:** Phaedra in *Phaedra*

(Leuze Festival in France, Yelena in *Uncle Vanya* (Le Tarmac, Paris), Queen Margaret in *Henry VI* (Theatre de la Cité International), Zlata in *Necessary Target* (UNCG Theatre), Lucile in *When I Reside* (Film by Charlotte Neri, La Femis). **Training:** Professional acting certificate from Ecole de Jeu, Paris. BA in Theatre from University of Rennes II. LAMDA intensive short course.



### Patrick Shearer Richard, Rebel 2, Murderer

**BOVTS:** M in *Lungs*, Konstantin in *The Seagull*, Cassius in *Julius Ceaser*. **Pre-BOVTS:** George in *of Mice and Men* (Ad Astra),

DJ Dewer Phillips in *Elvis* (Bazmark Films), Puck in *A Midsummer Night's Dream* (Brisbane Shakespeare Festival), Oswald in *Ghosts* (The Curators), Max Zoric in *Harrow* (ABC Studios International). **Training:** Advanced Diploma in Acting for Screen and Stage (Australian Performing Arts Conservatory).

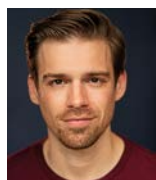


### Jake Solari Exeter/Prince Edward

**BOVTS:** Claudio in *Measure for Measure*, Triogorin in *The Seagull*, M in *Lungs*.

**Pre-BOVTS:** Len in *Ring Tone* (Town Players of New Canaan), Mike in *Quirky Tales*

(The Actors Project NYC). **Training:** One Month *IntensivAe* (Giles Foreman Centre for Acting).



### Nathan Stark York

**BOVTS:** M in *Lungs*, Medvedenko in *The Seagull*, Brutus in *Julius Ceaser*.

**Pre-BOVTS:** Fleance in *Macbeth* (Lincoln Centre Theatre), Dakin in *The History*

*Boys* (Palm Beach Dramaworks), Fourteen productions across seven seasons at the Illinois Shakespeare Festival, some notable roles have included: Caesar in *Julius Caesar*, Claudio in *Measure for Measure*, La Beau in *As You Like It*. **Training:** BFA in Acting from Ball State University, Studio member at The Freeman Studio in New York City.

# CREATIVES, PRODUCTION AND TECHNICAL TEAM

Director	<b>Gemma Fairlie*</b>
Assistant Director and DOP (Film Shoot)	<b>Aaron Finnegan</b>
Assistant Director and DOP (Film Shoot)	<b>Tobias Millard</b>
Production Designer	<b>Robbie McDonnell</b>
Lighting Designer	<b>Chris Collier*</b>
Sound Designer	<b>Jessica Edkins*</b>
Voice and Dialect Coaches	<b>Joe Leat†, Penelope Wildgoose</b>
Additional Combat	<b>Jonathan Howell†</b>
Production Manager	<b>Steve O'Brien†</b>
Assistant Production Manager	<b>Joe Culpin†</b>
Production Supervisor	<b>Bryony Rutter†</b>
Stage Manager	<b>Eleanor Condon</b>
DSM and 1st AD (Film Shoot)	<b>Hannah Lipton</b>
Assistant Stage Manager	<b>Jack Bain, Katrina-Summer Richards</b>
Technical Supervisor	<b>Joe Price*</b>
LX Operator	<b>Ebony Hayes</b>
Sound Operator	<b>Alice Truman Boal</b>
Construction Manager	<b>Andy Scrivens†</b>
Carpenter	<b>Rhys Gillard*</b>
Construction Assistant	<b>Jocelyn Chen, Iona Hicks, Muir McFadden</b>
Construction Assistant	<b>Sally Strong†</b>
Prop Maker	<b>Ziva Bucer</b>
Costume Supervisor	<b>Evie Akerman</b>
Costume Assistants	<b>Bethany Boldero, Shanice Dacres, Elle Duncan, Gracie Green, Jo Kenney, Charly Riddett, Kim White, Arthur Wyatt</b>
Costume Dressers	<b>Arthur Wyatt, Shanice Dacres, Rhianne Good</b>
Costume Support	<b>Charlie Elmont*, Sam Pine*</b>
Hair and Make Up	<b>Chrissie Bricknell*</b>

Special thanks to Kerrie Hunt and Thrings Solicitors

\* Visiting industry professional; † BOVTS staff; all other roles are fulfilled by students on the Theatre School's production and technical courses. To find out more about training at BOVTS, please visit [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder).

The video and/or audio recording of this performance by any means whatsoever is prohibited.



## Gemma Fairlie

### Director

Gemma has directed throughout the UK and abroad, working on Shakespeare, new writing, physical theatre, circus and musical theatre. During her

career, as both director and associate director, she has worked for companies including: Royal Shakespeare Company, Royal Court Theatre, Theatre 503, New Vic Theatre, Pitlochry Festival Theatre, Stephen Joseph Theatre and The Orange Tree Theatre. In addition to her directing, she is also a choreographer, movement director and dramaturg. She is the Artistic Director of Light the Fuse and a regular Educational Practitioner for the Royal Shakespeare Company, The Shakespeare Birthplace Trust, LIPA as well as BOVTS.



## Tobias Millard

### Assistant Director and Director of Photography (Film Shoot)

Tobias is an early career director, producer and stage manager. Prior to

the MA Drama Directing course at BOVTS, he trained in stage management at Royal Central School of Speech and Drama. His creative projects are often site-responsive, multi-disciplinary, and visually led.

His directing and assistant directing credits include *How My Light is Spent* (Wardrobe Theatre and Riverside Studios), *The Last Days of Judas Iscariot* (The Station) and *CSB Studio Festival* (Theatre 503).



## Aaron Finnegan

### Assistant Director and Director of Photography (Film Shoot)

Aaron Finnegan is a director and writer from Drogheda, Ireland. His previous

credits include *Dublin Carol* (Samuel Beckett Theatre, 2020), and *It's More Like Train Tracks Than A Sandbox* (Smock Alley, 2020). He previously studied at Trinity College Dublin.

He aims to create work that is visually striking, relevant and emotionally engaging, and deals with themes of family, masculinity, violence, and redemption set against urban backdrops. He is hugely interested in new writing, but also in re-examining classic texts in a fresh light.



## Robbie McDonnell

### Production Designer

Robbie is a set, costume and video designer based in Bristol. His BOVTS design credits include *Henry VI: Days of*

*Rebellion* (Bristol Old Vic), *Jumpers for Goalposts* (Wardrobe Theatre) and *The Last Days of Judas Iscariot* (The Station). Previous design credits include set design for *This Changes Everything* (BSU Theatre), video design for *Animal Farm* (Mission Theatre) and production design for the short film, *Two Containers*.



## Chris Collier

### Lighting Designer

Chris is a lighting designer, stage manager, director, deviser and improviser. After graduating from Dartington College

of Arts in 2007, Chris has gone on to work with many Bristol-based companies as well as being the Technical & Operations Director at The Wardrobe Theatre.

Recent lighting design credits include *No Expectations* (Closer Each Day), *Big Boys Don't Cry* (Opposable Thumb Theatre), *Little Women in Black* (The Wardrobe Theatre), *The Great Gatsby* (The Wardrobe Theatre/Ensamble), *Drac and Jill* (The Wardrobe Theatre).



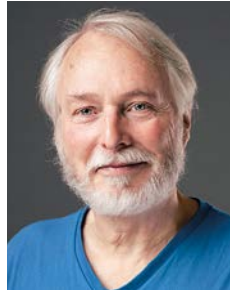
## Penelope Wildgoose

### Voice and Dialect Coach

Penelope has worked on many productions, both for stage and screen, as actress, writer and facilitator. Trained at Dartington

College of Arts and more recently at the Bristol Old Vic Theatre School, she combines a love of voice and a passion for dramatic imagination and performance in whatever context she is working, and her commitment to her subject is catching.

Penelope loves to engage others in the dramatic process and to facilitate empowerment and creativity through voicework and text. She has directed and facilitated performance with a diverse community of young people, and in contexts as varied, and finds her inspiration and excitement in the inspiration of others.



## Jonathan Howell

### Additional Combat

Jonathan is the Head of Movement and Combat at BOVTS and has been working for the School since 1988. His favourite work to date includes acting in

*Cyrano de Bergerac*; being the sword wielding left-hand of pirate goat Clueless Morgan in the film *The Muppets Treasure Island* and choreographing a multitude of school children for the epic battle between Mice and Soldiers for the Norwegian National Ballet's production of *The Nutcracker*.



## Joe Culpin

### Production Manager

Joe is specialising in production management in his final year at BOVTS. He has grown up in the performance industry and he was

curious about how productions are created. He has a strong understanding and skill set of all disciplines which have helped him progress towards his goal of working in a production management team.

Credits include Assistant Production Manager on *Macbeth* (Bristol Old Vic), *Romeo and Juliet* (Redgrave Theatre), *Sammy and the Sea Morgans* (Theatre in Education Tour), *Pride and Prejudice* (The Mount Without) and *The Last Days of Judas Iscariot* (The Station).



## Bryony Rutter

### Assistant Production Manager

Bryony trained at Theatr Clwyd and has had a diverse career in Stage Management that has taken her to theatres and performance spaces around the UK and the world. She has toured with companies such as Propeller Theatre and Northern Broadsides, as well as working 'in house' for the RSC (*A Tender Thing*, *The Hypocrite*), the National Theatre (*Jane Eyre*) and extensively for Bristol Old Vic and Tobacco Factory Theatres. Bryony joined the staff of Bristol Old Vic Theatre School in February.



## Eleanor Condon

### Stage Manager

Eleanor is specialising in Prop Making and Stage Management in her final year and is interested in a career as an ASM or within the props department. She

has enjoyed her time learning new skills at Theatre School and is excited to get out into the industry.

Previous credits include Deputy Stage Manager on *Pride and Prejudice* (The Mount Without), Props Supervisor on *Romeo and Juliet* (Redgrave Theatre) and *While Shepherds Watched* (TIE) and Assistant Stage Manager on *Absolute Scenes* (Marble Factory).



## Evie Akerman

### Costume Supervisor

During her training at BOVTS, Evie has enjoyed exploring every element of costume for stage and screen, including construction,

breakdown and design. She has recently gained professional experience as a buyer, stylist and standby on Netflix production *Half Bad* and BBC productions *The Girl Before* and *Flatshare*.

Her BOVTS credits include Costume Supervisor and Maker on *Absolute Scenes* (*The Marble Factory*), Costume Assistant and Dresser on *The Snow Queen* (Redgrave Theatre), *Earthquakes in London* and *The Laramie Project* (both at Bristol Old Vic). She was also Costume Standby for the BOVTS' short film, *The Disappointed*.



## Andy Scrivens

### Construction Supervisor

Andy has over 28 years of experience in the UK, Europe and North America working as an electrician, flyperson, carpenter and set

builder in the theatre, film and television industries. He is very passionate about passing on the knowledge he has learned from his own experiences to the next generation of theatre technicians.

# BEHIND THE SCENES



Robbie McDonnell (Production Designer) is graduating in 2022 from the Theatre School's MA in Performance Design. Here he provides an insight into the inspirations behind the design of *Henry VI: Days of Rebellion*. You can catch more of Robbie's work at GENERATE, a free exhibition showcasing the BOVTS creatives at Bristol's Paintworks between 5 - 7 July.



**This adaptation of Henry VI is set in the corporate world, where did you look for inspiration?**

I took a lot of inspiration from modern office design, focussing in on LA and California, looking through magazines, television shows and websites. It was also by looking at abandoned spaces, modern artwork and sculpture that we were able to capture the mood of play within the office - cold, soulless and unforgiving.

**Have there been any challenges?**

We knew we had a strong concept with our corporate world, but it was finding a way for this to break down visually into something else that was the biggest challenge. It was only by a combined design effort of set, costume and video that I feel we were able to transport the audience to a familiar but fractured world during the second act.

**What have you personally achieved from this production?**

This was a great opportunity for me to balance set, costume and video design all at once on a scale that I've not worked at before. It was super exciting but also daunting! It's been a tricky balance but I've definitely enjoyed the creative control and feel very happy with the outcome.

**What learning have you valued most at BOVTS?**

Sharing a studio alongside six other incredible designers has been such an amazing experience, we all learn so much from each other. Every day is exciting because there are so many creative ideas flying around the room! It's been a joyful learning environment and I'll miss it greatly.



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# WRITERS' BLOC

SAT 2 JULY, 2:15

WESTON STUDIO, BRISTOL OLD VIC

Join the graduating students of the Drama Writing MA for a vibrant afternoon, showcasing exciting 20-minute extracts from seven full-length plays.

Tickets £5 | Book now at [bristololdvic.org.uk](http://bristololdvic.org.uk)

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# GENERATE

TUE 5 JUL – THU 7 JUL

A free exhibition showcasing the work of graduating creatives from Bristol Old Vic Theatre School's design, costume and production departments.

Paintworks, Bristol, BS4 3EH | 10 am – 5.30 pm Tue & Wed, 10 am – 3 pm Thu