

The English Reunion of Saturday, 19 November, 2016

Programme for the Day

10:30 Refreshments (McGrath Centre)

11:00 Academic Shakespeare Panel

(Chair: Brian Gibbons; McGrath Centre)

Ronnie Mulryne: "William Shakespeare thanks the Tourists"

Reavley Gair: "Shakespeare in the Little Ice Age"

Caroline Gonda: "The fictional afterlife of Shakespearean cross-dressing"

12:10 Lecture "Shakespeare, in time" by Hester Lees-Jeffries

12:30-14:30 Library Exhibition "Shakespeare at 400" (Ramsden Room)

13:00 Lunch (for those who have booked in advance)

14:00 Playing Shakespeare (Directors' Workshops) (McGrath Centre)

Robin Telfer (A Midsummer Night's Dream)

Simon Godwin (Two Gentlemen of Verona)

Jay Miller (Coriolanus)

16:10 Great Cath's Shakespeareans: Peter Hall and Ian McKellen

(Paul Hartle)

Future Shakespeareans: Cath's and the Shakespeare Schools

Festival (Ruth Brock)

16:40 Break (refreshments available in McGrath Centre)

18:00 Playing Shakespeare: Words and Music (McGrath Centre)

19:00 Drinks reception (McGrath Centre)

19:30 Dinner (speaker: Jonathan Bate; Hall)

Biographies

Helen Duff trained at LAMDA and L'Ecole Philippe Gaulier after reading English at St Cats. Her first solo show, *Vanity Bites Back*, won a Fringe First nomination at the 2014 Edinburgh Fringe and was subsequently selected for the Melbourne International Comedy Festival and Adelaide Fringe Festival in Australia. It won a Pick of the Festival Award at VAULT Festival, London before touring to regional theatres across the UK in 2015. Helen's follow up first comedy hour, *Come With Me*, sold out its critically acclaimed run at the Edinburgh Fringe this year, touring to Berlin, Perth Fringe World in Australia, Kuala Lumpur and across the UK. She's now working on a third comedy show to be performed in 2017, is under commission from the comedy department of Tiger Aspect Television and conducts workshops in clowning with a drama therapy focus at Universities and community groups.

Simon Godwin is an Associate Director of The National Theatre. His work at the NT includes *The Beaux' Stratagem*, *Man and Superman*, with Ralph Fiennes, and *Strange Interlude* with Anne Marie Duff. In 2017 he will direct *Twelfth Night* with Tamsin Greig. For the RSC, Simon has directed *The Two Gentlemen of Verona* and *Hamlet*, and at Shakespeare's Globe, *Richard II*. As Associate Director of the Royal Court, he directed seven world premieres.

Scott Handy: After narrowly escaping being sent down from Cambridge by Paul for spending too little time in the library, and too much in the ADC, Scott went on to spend the next 25 years as a classical actor, playing with Cheek by Jowl on tour, with the RSC in Stratford, with Peter Brook in Paris, and on film with woody allen and most recently Tim Burton. Last year, to Paul's horror, he joined him in the education sector and is currently director of drama at Eton college.

Nigel Hess read music at Catz and was Music Director of Footlights in his final year. He has since worked extensively as a composer in television, theatre, film and the concert hall. He has composed for many Royal Shakespeare Company and Shakespeare's Globe productions and received the New York Drama Desk Award for *Much Ado About Nothing* and *Cyrano de Bergerac* on Broadway. His production of *Nell Gwynn* has recently completed a sell-out run in the West End. Nigel has also composed much concert music, including commissions from the Prince of Wales, the Royal Air Force, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic. He has composed numerous scores for both American and British television productions, and has received the Ivor Novello award twice for Best TV Theme. He is well known to Classic FM listeners for his film soundtrack to *Ladies in Lavender*, and earlier this year was honoured to be asked to arrange and direct the music for Her Majesty the Queen's after-dinner entertainment on her 90th birthday at Windsor Castle.

Jay Miller is Founder and Artistic Director of The Yard Theatre, which he founded in 2011 in collaboration with Practice Architecture and a team of volunteers. Prior to founding this, Jay had been making work in the North of England with West Yorkshire Playhouse, Arc Theatre and Live Theatre. Jay's credits for The Yard Theatre are *The Mikvah Project* written by Josh Azouz, which played a sold-out, extended run and received critical acclaim ("Miller's assured direction delivers maximum poignancy"★★★★*The Stage*), and *LINES* written by Pamela Carter ("Directed with finesse by The Yard Theatre's properly talented artistic director Jay Miller"★★★★*Time Out*). *Removal Men* (which opened on November 8) is Jay's third directorial credit for The Yard Theatre. In 2011, Jay was invited to train as part of the National Theatre's Directing Course, and in 2013 Jay was named by *The Guardian* as one of the most influential people working in culture today. He also won the British Council Creative Entrepreneur Award 2013, part of the h club 100, for which he travelled to Brazil with the British Council to expand his international network and share ideas.

Robin Telfer left Catz to take up a scholarship in Heidelberg, Germany for one year. That was in 1981. He's still there. This is due to a mixture of luck, love and hard work. Probably in that order. Once in Germany, he soon started working with amateur fringe theatre groups. Looking to step up into professional theatre, he noticed the local Repertory Theatre were doing a production of *Twelfth Night*. He rang them up, explained that he was well versed in Shakespeare and would be happy to come and help them out at their earliest convenience. He was rewarded for his chutzpah (aka naivety and stupidity) with a meeting with the director of the Shakespeare production who politely told him that that wasn't quite how it worked. However this discussion led to a real interview and he got a post as an Assistant Director at the theatre. After a couple of years assisting real directors, he started working in his own right as a freelance director and has now directed around 100 productions in Germany, Switzerland and Austria. These include a wide variety of authors and many different genres from Woody Allen to Wolfgang von Goethe, Childrens' Shows to Chekhov, Musicals to Molière, so the full range of *tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical* etc.... and of course a fair sprinkling of Shakespeare. He still returns regularly to the sceptred Isle to visit family and friends and to suffer the slings and arrows and occasional outrageous (good) fortune experienced watching Middlesbrough FC.



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