

THE LATE HENRY MOSS

By Sam Shepard

Image by Sarah Hyndman (sky, doorframe Getty Images)

ARTS COUNCIL
ENGLAND

12th January – 4th March 2006

Production Sponsor



Pinsent Masons



Coutts is delighted to be the principal sponsor of such an innovative and respected theatre as the Almeida. This sponsorship forms an important part of Coutts' programme of support for the performing arts, and is now in its third season.

The relationship between Coutts and the Almeida fits well with our history of supporting the arts. Over time, Coutts has enjoyed a close relationship with many famous artists, including Chopin, Sir Henry Irving and Charles Dickens.

Indeed, from the early 18th Century, Thomas Coutts and his second wife Harriot, herself an ex actress

and later Duchess of St Albans, supported many of London's theatres through charitable donations and provided a fund "for the relief of Performers who by age or infirmities shall be oblig'd to retire from the stage".

After 300 years our sponsorship of the performing arts continues today, and we are privileged that many of its patrons, shareholders, directors and artists continue to enjoy a relationship with us.

On behalf of everyone at Coutts, I wish the Almeida Theatre every success with this production of *The Late Henry Moss*.

Sarah Deaves, Chief Executive, Coutts UK

THE LATE HENRY MOSS

By Sam Shepard

IN ORDER OF APPEARANCE

Earl
Ray
Esteban
Henry
Conchalla
Taxi
Funeral Attendant 1
Funeral Attendant 2

Brendan Coyle
Andrew Lincoln
Simon Gregor
Trevor Cooper
Flaminia Cinque
Jason Watkins
Martin Barron
Curtis Jordan

Director
Design
Lighting
Composer & Sound
Choreographer
Casting
Dialect Coach
Assistant Director
Production Manager
Company Manager
Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Costume Supervisor
Wardrobe Supervisor
Wardrobe Assistant
Chief Technician
Lighting Technician
Sound Technician
Theatre Technician
Production Carpenter
Scenic Artists

Set Built by
Student on Attachment
Production Photography

Michael Attenborough
Robert Jones
Mark Henderson
Adam Cork
Lynne Page
Lisa Makin
Penny Dyer
Rachel Grunwald
Igor
Rupert Carlile
Suzanne Bourke
Lorna Earl
Laura Flowers
Christine Rowlands
Catrina Richardson
Amy Brown
Jason Wescombe
Robin Fisher
Matthew Berry
Howard Wood
Craig Emerson
Charlotte Gainey
Natasha Shephard
Jono Beakes
Scott Fleary Ltd
Rebecca Ridley
John Haynes



CAST



Martin Barron
Funeral Attendant 1

Theatre: *The Day of Nine Days* (Dirty Minds - CPT), *Brighton Rock* (Almeida Theatre), *The Invisibles* (Dirty Minds - BAC), *Downstream*, *Yerma* (Open Door Theatre Works), 2024 (Santa Monica Playhouse), *The Sixth Day* (Human Title).

Television: *Power Rangers* (Fox Kids), *Front Row* (Commercial).

Film: *Side Walk*, *Sofia*, *Chance* (Short Films).

Radio: *The Dark Places* (Resonance).



Flaminia Cinque
Conchalla

Theatre: *The Permanent Way* (Out of Joint/National Theatre), *Push Up* (Royal Court), *More Grimm Tales* (New York), *Mind Mille for Me* (Haymarket), *Othello* (Watermill &

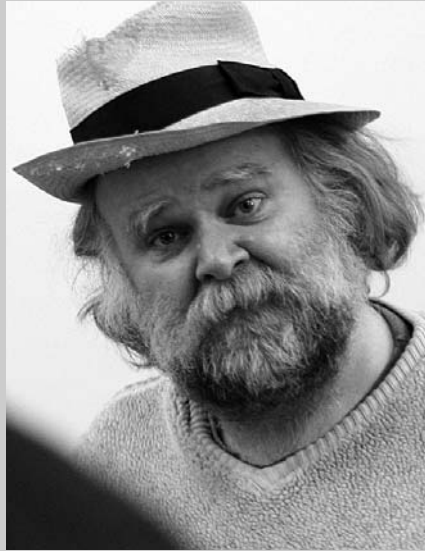
Japan), *The Missionary and Other Positions* (Etcetera), *Lysistrata* (Wyndhams & Athens), *The Neighbour* (National Theatre), *The Rose Tattoo* (Playhouse), *It's A Girl* (Library, Manchester), *A Streetcar Named Desire* (Bristol Old Vic), *Fiddler on the Roof*, *Daisy Pulls It Off*, *French without Tears* (Wolsley Theatre, Ipswich).

Television: *Waking the Dead*, *Ultimate Force*, *Hustle*, *Mad About Alice*, *The Savages*, *Worst Witch*, *Blue Murder*, *The Wilsons*, *Supply & Demand II*, *Mr White Goes to Westminster*, *Game On*, *Sunnyside Farm*, *Drop the Dead Donkey*, *Agony Again*, *My Good Friend*, *Harry*, *Beethoven's Not Dead*, *Gerry Sadowitz*, *Freddie & Max*, *Gophers*, *Casualty*, *TLC*, *KYTV*, *Lake of Darkness*, *Lovejoy*, *You*, *Me & Him*, *The Upper Hand*, *The Safe House*, *About Face*.

Film: *Bridget Jones: The Edge of Reason*, *Casanova*, *What a Girl Wants*, *Ashes and Sand*, *The Safe House*, *Room to Rent*, *Bridget Jones' Diary*, *The Widow Maker*, *The Statement of Affairs*.

Trevor Cooper Henry

Theatre: *Playing with Fire* (National Theatre), *A Night at the Dogs* (Soho Theatre), *By the Bog of Cats* (Wyndhams Theatre), *Soldiers* (Finborough Theatre), *The Lieutenant of Innishmore*, *King John*, *The Prisoners Dilemma* (RSC), *Snake in the Grass* (Old Vic), *Lone Star* (Royal Exchange, Manchester), *The Crimson Island* (The Gate), *American Buffalo* (The Duke's Theatre, Lancaster), *The Iceman Cometh* (Old Vic Theatre), *Shallow End* (Royal Court), *According to Hoyle* (Hampstead Theatre), *Zenobia* (RSC at the Young Vic), *Absurd Person Singular*, *Julius Caesar* (Royal Exchange Theatre), *Live Like Pigs* (Royal Court), *Strange Snow* (Teatro Technic), *Accidental Death of an Anarchist* (National Theatre), *Winding the Ball* (Royal Exchange, Manchester), *The Three Musketeers* (Bristol Old Vic), *Court in the Act* (Phoenix Theatre), *Twelfth Night*, *Great Expectations*, *Cymbeline* (Royal Exchange, Manchester), *Hamlet* (Barbican), *The Hired Man* (Nuffield, Southampton), *The Ragged Trousered Philanthropists* (Half Moon Theatre),



Jesus Christ Superstar, *Having a Ball* (Theatre Royal, York), *Andy Capp* (Royal Exchange & Aldwych Theatre), *The Merchant of Venice* (Newcastle Playhouse).

Television: *Holby City*, *Rose and Maloney*, *Down to Earth*, *Eroica*, *Trevors World of Sport*, *Fortysomething*, *Midsomer Murders*, *Strife*, *Lorna Doone*, *The Singing Detective*, *A Very Peculiar Practice*, *Mr Pye*, *Diana*, *All the World's a Stage*, *Smiley's People*, *The Lady Killers*, *The Merchant of*

Venice, *Fatal Spring*, *Mother Love*, *A Wanted Man*, *Redemption*, *Drop the Dead Donkey*, *An Ungentlemanly Act*, *Framed*, *Gallowglass*, *Frank Stubbs Promotes*, *Our Friends in the North*, *Loved Up*, *A Very Open Prison*, *Out of the Blue*, *Bodyguards*, *Ivanhoe*, *A Perfect State*, *Insiders*, *Sex n' Death*, *Underworld*, *Baal*, *Underbelly*, *Duck Patrol*, *Days Like These*, *Longitude*, *Uprising*, *Foyles War*, *Peterloo*.

Film: *Dear Wendy*, *Chromophobia*, *Dead Fish*, *Vanity Fair*, *Gangs of New York*, *The Emperors New Clothes*, *Century*, *The Woman in Black*, *Drowning by Numbers*, *Whistle Blower*, *Billy the Kid and the Green Baize Vampire*, *Moonlighting*, *Final Warning*, *Wuthering Heights*, *The Silent Touch*, *Century*, *Fellow Traveller*.

Radio: *Dead Souls*, *The Rover*, *The Fosdyke Saga*.

Brendan Coyle Earl

Theatre: *Buried Child* (National Theatre), *The Bear* (The Gate), *Dead Eyed Boy* (Hampstead Theatre), *Battle Royal* (National Theatre), *The Weir* (Royal Court & Broadway), *The Changing Room* (Duke of York), *The Silver Tassie* (Almeida Theatre), *The Plough and the Stars* (O'Casey Theatre), *September Tide* (Kings Head), *A Love Song for Ulster* (Tricycle Theatre), *Elegies to Angels*, *Punks and Raging Queens* (Kings Head), *Philadelphia Here I Come* (Kings Head & Wyndhams Theatre), *Pygmyies in the Ruins* (Royal Court), *Playboy of the Western World* (Lyric, Belfast), *Ragged*

Trousered (National Tour), *Philanthropist* (Old Red Lion), *All Souls Night*, *Over the Bridge* (Lyric, Belfast), *Force and Hypocrisy* (Young Vic).

Television: *Soundproof*, *Shameless*, *Ghost Squad*, *Jericho*, *North and South*, *Omagh*, *Amnesia*, *Single*, *Waking the Dead*, *The Commander*, *Rockface*, *Great Deliverance*, *Paths to Freedom*, *The Bombmaker*, *Rebel Heart*, *McReady and Daughter*, *Soft Sand*, *Blue Sea*, *Silent Witness*, *Thieftakers*, *The Glass Virgin*, *The Full Wax*.

Film: *Offside*, *The Jacket*, *Mapmaker*, *Conspiracy*, *I Could Read the Sky*, *The General*, *Tomorrow Never Dies*, *The Cull*, *Last Bus Home*, *Ailsa*.





Simon Gregor Esteban

Theatre: *The Hypochondriac* (Almeida Theatre), *The 39 Steps* (West Yorkshire Playhouse), *Interior* (Young Vic), *Red Demon* (Noda Map), *Pericles & The Tempest* (RSC), *The Lion King* (Disney), *Snake* (Hampstead), *Gas Station Angel* (Royal Court), *The Front Page* (Donmar), *Beauty and the Beast* (Young Vic), *Full Moon* (Theatr Clwyd, Young Vic), *Weldon Rising* (Royal Court, Liverpool Playhouse), *Woman in Mind* (Windsor Theatre Royal),



Damned for Despair, Three Judgements in One (The Gate), *Good Person in Setzuan* (National Theatre), *Master Harold and the Boys* (Contact Theatre, Manchester), *Inventing a New Colour* (Royal Court, Bristol Old Vic), *Marat/Sade*, *Wild Honey*, *Happy Haven* (West Yorkshire Playhouse), *Pirates on Parade* (Bolton Octagon), *Catch 22* (Dukes, Lancashire), *Marriage of Figaro* (Theatr Clwyd), *Mabinogi* (Moving Being).

Television: *Mine All Mine*, *Mersey Beat*, *20 Things to do Before You're 30*, *Waking the Dead*, *Swallow*, *Arabian Nights*, *Men Behaving Badly*, *The Keep*, *Love on a Branch Line*, *Blag*, *Avarice*, *Drop the Dead Donkey*, *Queen of Clubs*, *The Bill*.

Film: *The Statement*, *The Wrong Blonde*, *Bodywork*, *Last Seduction II*, *The Island on Bird Street*, *A Casualty of War*, *Young Toscanini*, *Escape from Sobibor*.

Curtis Jordan Funeral Attendant 2

Theatre: *SICK!* (Almeida Projects), *Lysistrata* (Camden Peoples Theatre).

Opera: *Magic Flute* (Welsh National Opera).



Andrew Lincoln Ray

Theatre: *Free* (National Theatre), *Blue/Orange* (National Theatre & West End), *Hushabye Mountain* (Hampstead Theatre & National Tour), *Sugar, Sugar* (Bush Theatre).

Television: *Who's Baby?*, *Tell Me Lies*, *Teachers*, *Saving Grace*, *Afterlife*, *A Likeness in Stone*, *Bomber*, *Woman in White*, *This Life*, *Bramwell*, *N7*, *Overhere*, *Drop the Dead Donkey*. As Director: *Teachers Series 4*.

Film: *Enduring Love*, *Love Actually*, *Offending Angel*, *Gangster No.1*, *Human Traffic*, *Boston Kick Out*, *Comme tu es Belle*, *Scenes of a Sexual Nature*.

Jason Watkins

Taxi

Theatre: *The Dumb Waiter and Other Pieces* (Oxford Playhouse Tour), *Sherlock Holmes in Trouble* (Royal Exchange, Manchester), *A Laughing Matter*, *She Stoops to Conquer* (National & Out of Joint), *Bedroom Farce* (Aldwych Theatre), *Boy Gets Girl* (Royal Court), *Servant to Two Masters* (Young Vic, RSC, New Ambassadors UK & World Tours), *Kafka's Dick*, *Filumena* (Piccadilly Theatre), *After Darwin* (Hampstead Theatre), *Blue Heart* (Ambassadors Theatre), *A Midsummer Night's Dream* (Almeida Theatre), *Habeus Corpus* (Donmar), *My Night with Reg* (Criterion & Playhouse), *One Flea Spare* (Bush Theatre), *The Libertine and Man of Mode* (Out of Joint & Royal Court), *The Libertine*, *A Handful of Dust* (Cambridge Theatre Company), *Keyboard Skills* (Bush Theatre), *Inadmissible Evidence*



(National Theatre), *The House of Yes* (Gate Theatre), *King Lear* (Royal Court), *The Rivals* (Nottingham Playhouse), *True West*, *The Government Inspector*, *As You Like It* (Sheffield Crucible), *Timon of Athens* (Young Vic), *Rafts and Dreams* (Royal Court), *Arden of Faversham* (Old Red Lion), *Kissing*

the Pope, *Plantagenets*, *The Plain Dealer* (RSC), *Blind Faith* (Soho Poly), *Ruffian of the Stair*, *Waiting for Godot* (Not the National Theatre), *Jack the Giant* (Royal Exchange, Manchester), *Camille* (Leeds Playhouse), *Professionals* (Elephant Theatre), *Body and Soul* (Edinburgh Fringe), *He Who Gets Slapped* (Riverside Studios).

Television: *My Family and Other Animals*, *Funland*, *Elizabeth – The Virgin Queen*, *Booze Cruise II*, *All About George*, *Peter Ackroyd's Romantics*, *Bodies*, *Conviction*, *Sex Traffic*, *William and Mary*, *Family Business*, *In Denial of Murder*, *Bodily Harm*, *The Russian Bride*, *Sex 'n Death*, *Couples*, *Bostocks Cup*, *Duck Patrol*, *Grown Ups*, *Annie's Bar*, *The Bill*, *Casualty*, *Pie in the Sky*, *Between the Lines*, *Buddha of Suburbia*, *Good Guys*, *Soldier Soldier*, *Eastenders*.

Film: *Sixty Six*, *Confetti*, *Bridget Jones: Edge of Reason*, *Sabotage*, *Tomorrow Never Dies*, *Circus*, *Eugene Onegin*, *High Hopes*, *Split Second*.

Michael Attenborough

Director

Michael Attenborough is Artistic Director of the Almeida Theatre.

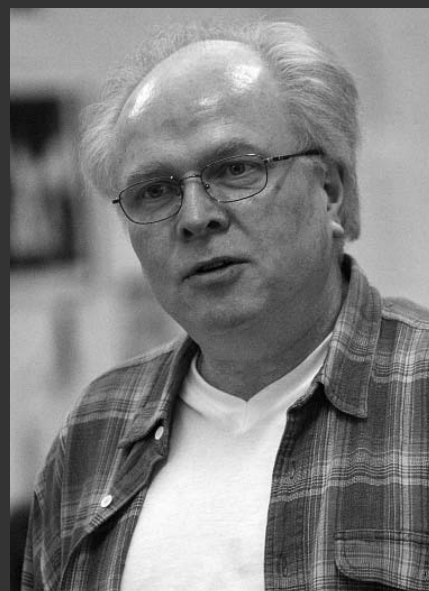
Previously, he was Associate Director, Mercury Theatre, Colchester (1972-74), Associate Director, Leeds Playhouse (1974-79), Associate Director, Young Vic (1979-80), Artistic Director, Palace Theatre, Watford (1980-84), Artistic Director, Hampstead Theatre (1984-89), Principal Associate Director, Royal Shakespeare Company (1990-2002). On leaving the Royal Shakespeare Company he was invited to become an Honorary Associate Artist.

Productions include: For the Almeida: *Brighton Rock*, *The Mercy Seat*, *Five Gold Rings*. For the Royal Shakespeare Company: *Amphibians*,

The Changeling, *Les Liaisons Dangereuses* (UK & European Tour), *After Easter*, *Pentecost*, *The Herbal Bed* (also in the West End & on Broadway), *Romeo and Juliet*, *A Month in the Country*, *Othello*, *Henry IV parts 1 and 2*, *The Prisoner's Dilemma*, *Antony and Cleopatra*. For the Palace Theatre: *The Girl in Melanie Klein*, *The Big Knife*, *Romantic Comedy* (also in the West End), *Terra Nova*. For the Hampstead Theatre: *The War at Home* (also on Broadway), *Particular Friendships*, *That Summer*, *Observe the Sons of Ulster Marching Towards the Somme*, *Separation* (also in the West End). Freelance: *Over a Barrel*, *Single Spies* (Turnstyle Group), *1984* (Citadel Theatre, Edmonton), *Yerma* (Abbey Theatre, Dublin), *Anna Weiss* (West End), *My Mother Said I Never Should* (Royal Court), *Fashion* (Tricycle Theatre).

Television: BBC TV Drama Directors Course (1983), *The Importance of Being Earnest* (Channel Four).

Radio: *The H File* (BBC Radio 3).



Robert Jones Design

Recent work includes: *Heroes* (Wyndham's Theatre), *Sejanus: His Fall* (RSC), *On the Town* (Coliseum-English National Opera), a new translation of Daphne du Maurier's *Rebecca* by Frank McGuinness (U.K. Tour), *Cloaca* (Old Vic), *Venus and Adonis* (RSC), *Dancing at Lughnasa* (The Gate Theatre Dublin), *The Mercy Seat* (Almeida Theatre).

Theatre: *Pentecost*, *The Herbal Bed*, *Jubilee*, *Cyrano de Bergerac*, *Henry VIII* (also Broadway and Washington), *Romeo & Juliet*, *The Merchant of Venice*, *The Winter's Tale*, *Othello*, *Eastward Ho!* (RSC). *Look Back in Anger*, *Playboy of the Western World* (National Theatre), *Noises Off* (National Theatre, West End & Broadway). *The Prime of Miss Jean Brodie*, *When We Are Married*, *Lautrec*, *The Killing of Sister George* (West End), *Jolson* (West End & Canada, USA and Australia), *Rosencrantz &*

Guilденstern are Dead and Ragtime, *The Goodbye Girl*, *Benefactors*, *The Real Inspector Hound/Black Comedy* (West End), *Dance of Death* (West End & Australia), *The Secret Rapture* (West End), *Getting Attention* (Royal Court), *Democracy*, *Crossing the Equator* (Bush Theatre), *A Collier's Friday Night*, *Bold Girls*, *You be Ted*, *Morning & Evening*, *The Flight into Egypt*, *Lucky Sods*, *Back Up The Hearse*, *Buried Alive* (Hampstead Theatre), *Uncle Vanya*, *The Magistrate* (Manchester Royal Exchange), *Saturday, Sunday, Monday* (Chichester), *York Millennium Mystery Plays* (York Minster), *Divas* (Donmar), *Stressed* (Ruby Wax Tour), *The Secret Rapture* (Los Angeles), *Lobby Hero* (Donmar & West End), *Marty* (Huntingdon Theatre Boston), *Sweet Charity*, *Piaf* (Crucible Theatre, Sheffield).

Opera: *Giulio Cesare* (Glyndebourne), *Couronnement de Poppee* (Theatres de Champs-Elysees), *The Elixir of Love* (English National Opera), *Der*

Rosenkavelier (Wuppertal/Gelsenkirchen) and *Manon Lescaut* (Goteborgs Opera).

Mark Henderson Lighting Designer

Mark Henderson is an associate at the National Theatre and lighting advisor to the Almeida Theatre.

Theatre includes: Recently for the National: *Playing with Fire*, *The President of an Empty Room*, *The UN Inspector*, *The False Servant*, *The History Boys*, *Mourning Becomes Electra*, *Democracy*, *Edmond*, *His Girl Friday*, *Henry V*, *All My Sons*. For the Almeida: *The Mercy Seat*, *Faith Healer*, *King Lear*, *The Shape of Things*, *Coriolanus and Richard II*, *Lulu*, *Phedre*, *Britannicus*, *Naked*, *Plenty*, *Hamlet* (also Broadway). At the Donmar: *The Real Thing*, *Suddenly Last Summer*, *Design for Living*. West End includes: *Amy's View*, *The Iceman Cometh*, *The Judas Kiss*, *Chitty Chitty Bang Bang* (all also on Broadway), *Our House*, *Grease*, *Spend, Spend, Spend*, *Neville's Island*, *Follies*, *Copenhagen*, *Passion*, *Endgame*, *Tonight's the Night*. On tour: *The League of Gentlemen*, *French and Saunders*, *Eddie Izzard*, *Rowen Atkinson*.

Opera and Dance include productions for Rambert, The Royal Ballet, Glyndebourne, The Royal Opera, ENO.



Adam Cork Composer & Sound Design

Theatre: Adam has composed music and sound scores for *Don Carlos* (Gielgud), *The Wild Duck*, *Caligula*, *Henry IV* (Donmar Warehouse), *Suddenly Last Summer* (Albery), *Five Gold Rings* (Almeida), *Speaking Like Magpies*, *On The Ceiling* (Garrick), *Scaramouche Jones* (Riverside Studios, Australian and North American tour 2003), *Troilus and Cressida* (Old Vic), *Sunday Father* (Hampstead Theatre), *A Midsummer Night's Dream*, *Lear* (Sheffield Crucible), *Romeo and Juliet* (Manchester Royal Exchange), *The Government Inspector* (Chichester Festival), *King Lear* (Chichester Minerva), *Alice's Adventures in Wonderland* (Bristol Old Vic), *Romeo and Juliet* (No. 1 tour), *Bedtime Stories* (Stephen Joseph), *My Uncle Arly* (Royal Opera House Linbury Studio), *Insignificance* (Brighton Festival), *The Rise and Fall of Little Voice* (Salisbury Playhouse), *Othello* (Greenwich Theatre), *Broken Glass* (Watford Palace), *Arcadia*, *The Weir*, *Waiting for Godot*, *Paradise Lost*, *Faustus*, *Hamlet* (Northampton Royal), *The School for Scandal* (Derby Playhouse), *Blood Wedding*, *The Dance of Death*, *The Three Sisters*, *Macbeth* (Colchester Mercury), *The Colonel-Bird* (Gate), *The End of the Affair* (Bridewell), *Marry Maria* (Hoipolloi), *Hysteria* (Northcott Exeter).

Television: *Frances Tuesday* (ITV1), *Re-ignited* (Channel 4).

Film: *Bust* (Film Council), *Sexdrive* (Vancouver Film Festival), *Tripletake* (JJC Films).

Radio: *Losing Rosalind* (BBC Radio 4), *The Colonel-Bird* (BBC World Service), *Don Carlos* (BBC Radio 3).



Lisa Makin Casting

Lisa has been Head of Casting at the Royal Court Theatre since 1987 and in that time has worked closely with many eminent playwrights and directors including Max Stafford-Clark, Patrick Marber, Ian Rickson, Harold Pinter, Stephen Daldry, Richard Wilson, Terry Johnson, David Hare, Phyllida Lloyd, Roger Michell, Franco Zeffereilli.

Freelance work includes: West End and Broadway transfers of *Shopping and Fucking* by Mark Ravenhill, *Popcorn* by Ben Elton, *Closer* by Patrick Marber, *The Weir* by Conor Mcpherson, *Far Away* by Caryl Churchill, *Hitchcock Blonde* by Terry Johnson, *Fuddy Meers* by David Lindsay-Abaire, *By the Bog of Cats* by Marina Carr and starring Holly Hunter.

Casting for television includes: *My Night with Reg*, *The Changeling*, *La Nona*, *Roots*, *Top Girls* (BBC). For Red Productions: *Mine All Mine* by Russell T Davies. For the BBC: *Auf Wiedershen Pet*, *20,000 Streets Under the Sky* and most recently *Aberfan*, a drama documetary.

Film: *Peaches* by Nick Grosso.

Assistant Director Rachel Grunwald

As director: *Open House* (Riverside Studios), *Bluebeard's Wives* (ICA, Edinburgh C Venues, Lambeth Festival), *The Bay at Nice* (RADA), *Tales of Hoffmann* (Upstairs at the Gatehouse), *The B File* (Edinburgh Academy), *Fiddler on the Roof* (Edinburgh Underbelly), *Romeo and Juliet* (USA student tour), *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Little Shop of Horrors*, *The Boy Friend*, *The Scarlet Pimpernel*, *The Footlights Pantomime 2001* (various Cambridge theatres).

As assistant director: *Days of the Commune* and *Don Juan Comes Back from the War* (RADA), *The Ark and the Covenant* (BAC Grand Hall), *Macbeth* (Cambridge Arts Theatre).

Rachel is resident Director of SPID Theatre Company.

SAM SHEPARD



1943: 5 November, born in Fort Sheridan, Illinois.

1961: Leaves school and begins training in animal husbandry.

1963: Moves to New York and works as a busboy at a nightclub in Greenwich Village.

1964: Premieres of *Cowboys* and *The Rock Garden* at the Genesis Theatre and *Up to Thursday* at Village South Theatre.

1965: *Dog* and *Rocking Chair* open at the Café La MaMa. *Chicago* opens at Genesis followed by *Icarus's Mother* at Caffè Cino.

1966: *Red Cross* opens at Judson Poets' Theatre. *Fourteen Hundred Thousand* opens at Firehouse Theatre, Minnesota.

1967: Premieres of *La Turista* at the American Place Theatre *Melodrama Play* at La MaMa, *Cowboys 2* at Mark Taper Forum, LA and *Forensic* and the *Navigators* at Genesis.

1968: Tours as a drummer with Holy Modal Rounders and records 'The Moray Eels Eat the Holy Modal Rounders'.

1969: *The Unseen Hand* opens at La MaMa.

1970: *Operation Sidewinder* opens at the Lincoln Centre.

1971: *The Mad Dog Blues* opens at Genesis. *Cowboy Mouth* (written with Patti Smith) and *Back Dog Beast Bait* opens at the American Place Theatre.

1972: *The Tooth of Crime* premieres at the Open Space, London.

1974: Shepard directs the premiere of *Geography of a Horse Dreamer* at the Royal Court Theatre, London. *Little Ocean* opens at Hampstead Theatre Club and *Action* opens at the Royal Court Theatre.

1975: Joins Bob Dillon's Rolling Thunder Review tour as writer of a proposed screenplay.

1976: *Angel City* opens at the Magic Theatre followed by; *Suicide in B-Flat* at Yale Repertory Theatre, *The Sad Lament of Pecos Bill on the Eve of Killing his Wife* at Bay Area Playwright's Festival.

1977: Premiere of *Curse of the Starving Class* at Royal Court Theatre. *Rolling Thunder Logbook* published.

1978: *Seduced* opens at Trinity Square Repertory Theatre. *Buried Child* opens at the Magic Theatre.

1979: *Buried Child* receives the Pulitzer Prize for Drama in 1979. Shepard makes his film debut in *Day of Heaven*.

1980: *True West* premieres at the Magic Theatre.

1982: A prose collection entitled *Motel Chronicles* is published. Shepard appears in the film *Frances* with Jessica Lange.

1983: Shepard directs the premiere of *Fool for Love* at the Magic Theatre. He appears in the film *The Right Stuff* and receives an Oscar Nomination for Best Supporting Actor.

1984: *Paris, Texas* wins Palme d'Or at Cannes (screenplay written by Shepard).

1985: *A Lie of the Mind*, directed by Shepard, opens at the Promenade Theatre and wins New York Drama Critics Circle Award for Best Play.

1986: Shepard is elected to the American Academy of Arts and Letters.

1988: Directs his screenplay *Far North*.

1991: *States of Shock* opens at American Place Theatre.

1992: Receives the Gold Medal for Drama from the Academy.

1994: Shepard directs his play *Simpatico* at Joseph Papp Public Theatre and is inducted into the Theatre Hall of Fame.

1998: *Eyes for Conseula* opens at the Manhattan Theatre Club.

2000: Shepard plays the Ghost in a film version of *Hamlet*, directed by Michael Almereyda.

The Late Henry Moss premieres at the Magic Theatre, San Francisco directed by Shepard.

2001: The New York Premiere of *The Late Henry Moss*.

2004: The film *This So-Called Disaster*, about the rehearsal period for *The Late Henry Moss* in San Francisco and directed by Michael Almereyda is released.

Shepard appears in the New York Premiere of Caryl Churchill's *A Number* at New York Theatre Workshop.

The God of Hell premieres at the Actors Studio Drama School Theatre.

Buried Child is performed at the Lyttelton, National Theatre.


2005: The European Premiere of *The God of Hell* opens at the Donmar.

“TO ME one of the strangest and most terrifying things about being human is the need to come up with an identity. It has always bewildered me, and I can say that even now it’s still mostly unresolved... ‘Who am I?’ As hackneyed and simplistic as the question might sound to us of the dot-com e-mail computer age, it may still remain the most important one we can ever ask.”

Sam Shepard, “Foreword,” in Mary Motley Kalergis, *Seen and Heard: Teenagers Talk about Their Lives* (New York: Stewart, Tabori, and Chang, 1998).

“YOU may think this great calamity that happened, way back when – this so-called disaster between me and your mother – you might actually think that it had something to do with you, but you’re dead wrong. Whatever took place between me and her was strictly personal. See you in my dreams.”

Extract from the short story *See You In My Dreams*, Sam Shepard, 1996, from *Cruising Paradise*, pub. Martin Secker & Warburg Ltd.



HENRY The initial inspiration for Henry Moss was a short story by Frank O'Connor 'The Late Henry Conran' (1931). Shepard started to write the play in 1989 and completed it ten years later. A development of the idea is contained in one of his short stories 'See You in My Dreams', contained in the anthology 'Cruising Paradise' (1996).

"I grew up in a condition where the male influences around me were primarily alcoholics and extremely violent and, at the same time, like lost children, not knowing how to deal with it. Instead, they were plunked down on the desert not knowing how they got there."

"In a way I prefer hopelessness to hope. I think there's more hope in hopelessness."

"My dad came from an extremely rural farm community – wheat farmers - in Illinois, and next thing he knows he's flying B-24s over the South Pacific, over Romania, dropping bombs and killing people he couldn't even see."

"There is no escape from the family...even if you didn't know who your mother and father were, if you never met them, you are still intimately, inevitably, and entirely connected to who brought you into the world – through a long, long chain, regardless of whether you knew them face to face or not. You could be the most outcast orphan and yet you are still inevitably connected to this chain."

Extracts from an interview with Sam Shepard by Matthew Roudane, 2000, from *The Cambridge Companion to Sam Shepard*, CUP 2002, ed. Matthew Roudane



1943

The Office of War Mobilization is invented.

Eisenhower is made Supreme Commander of all Allied forces.

Mussolini resigns.

My dad is dropping bombs on Italy.

I'm born

Without a clue.

My father is having a nightmare on one of the twin beds in the bungalow of the motor court in Mountain Home, Idaho. I'm sleeping in the bottom drawer of the dresser that's been pulled out on a throw rug. My mother is quietly taking a shower. My blanket is drying by the window. I can hear it dripping. My father is seeing bombs raining on Italy. He sees these bombs diminishing beneath him. Falling away from his sweaty feet toward the 'boot' of Italy. He sees the hand-painted cartoon faces on these bombs: detailed cartoon devils; demons; diminishing. Falling way. He sees his own white hand stretching out the cockpit window, desperately clutching; trying to catch these painted monster cartoon creatures before they smash the blank face of Italy.

From *Days of Blackouts* Sam Shepard, 1996, from *Cruising Paradise*, pub. Martin Secker & Warburg Ltd.

“World War II was a trauma that was mysterious. The women didn't understand it, the men didn't understand it and the medicine was booze.”

“The men seemed like they were devastated, the women were continually trying to heal them, but were also suffering horribly behind it.”

“I honour those that came before me; if you don't honour your ancestors, you commit a kind of suicide.”

“I've always had a strange feeling of being an exile, in some sort of limbo... Aloneness is very interesting to me, exile, a kind of banishment, and yet having to take part.”

“My father seemed to live apart - right in the midst of things.”

Sam Shepard in interview



ALMEIDA PROJECTS

Almeida Projects draws on the expertise of some of the most exciting theatre artists in the UK and brings them together with our community partners, promoting innovative creative exchange between the Almeida and Islington.

SICK!@SCHOOL

We set our third season off with our first ever production created by and for young people in Islington. Last year's production of SICK! - a cut down version of Moliere's *The Hypochondriac* - offered a unique opportunity for hundreds of eleven year olds from our partner schools in Islington to see exhilarating theatre created especially for them.



Daniela Mangiapane and Anton Garneys were part of the team of Islington students who helped devise SICK! in August 2005. (Photograph: Lara Platman)

"Thank you very much for letting us see the play SICK! It has to be the best play I've ever seen."

Thank you for letting us come to the Almeida Theatre. We really enjoyed the play...we won't ever forget you."

Year 7 pupil from Highbury Grove School.



Students from Highbury Grove School arriving at the Almeida to see SICK! (Photograph by Bridget Jones)

The production was performed by a cast of professionals at the Almeida in November 2005 and is now being restaged and redesigned with the original cast and creative team alongside year 7, 10 and year 11 students as part of an ongoing initiative to aid the transition from primary to secondary school.



Debbie Korley as Toinette and Ricky Norwood as Argan in SICK! (Photograph: Bridget Jones)

The Late Henry Moss

Locally, nationally and online

Continuing our commitment to opening up our work to new audiences and theatre-makers, Assistant Director Rachel Grunwald and cast members Curtis Jordan and Martin Barron are creating resource materials exploring *The Late Henry Moss* themes and the techniques used to create it. These materials are for students of the theatre of all ages to enjoy on our website almeidaprojects.co.uk.

Rachel, Curtis and Martin are also leading participatory workshops for student groups attending the production as part of our subsidised ticket scheme.



Over 400 students from across the UK have taken part in introductory workshops for our productions of *Romance* and *The Hypochondriac*.

"I was very impressed with this. We really enjoyed the workshop and the show afterwards. I look forward to hearing from you again. We would love to be a regular feature in your programme."

Teacher response to *Blood Wedding* workshops.

Makin' A Scene

Projects collaborates with the Islington Music Forum to offer mental health service users the opportunity to work with theatre professionals creating short theatre pieces inspired by our current productions. The participants present their work to an invited audience on the Almeida stage in February.

WRITE.

What makes a good story? What makes us laugh till we burst, causes our blood to boil or inspires us so much we have we have to write it down so that everyone can share it?

Since the end of October 2005 the Almeida Theatre has been on a quest for first-time playwrights, the unique voices and un-tapped ideas at the heart of our local community.

We've asked for just two pages of a new idea in dialogue format intended for live performances on any theme to be sent to the Almeida by 20th January 2006.

We are offering a small group of first-time playwrights the opportunity to collaborate with professional playwrights, directors and actors on a programme of work shops leading to public presentations of original short plays at the Almeida in the summer.

For more information about WRITE. please visit www.almeida.co.uk

**The WRITE. Event
Sunday 19th March 2006**

**Love your work....
...Especially the Early Stuff**

To launch WRITE. our first play-wrighting scheme supported by the Jinny McCallister Playwrighting Fund, we are presenting a unique event - an evening of theatrical firsts, featuring the words and works of some of the Almeida's best loved writers, directors and performers presenting a one-off glimpse into their own theatrical firsts.

Featuring anecdotes, live interviews, readings and performances for one night only, the evening promises to be a theatrical event like no other.

Tickets £50, £75 and £150

To apply for tickets for LOVE YOUR WORK...or to contribute to The Jinny McCallister Playwrighting Fund, please contact Sarah Ben-Tovim sben-tovim@almeida.co.uk

The fund has been launched in memory of Jinny McCallister, Theatre Manager at the Almeida from 2004-2005. Jinny had an infectious passion for playwrighting and theatre. It is our wish to provide support, expertise and opportunities to encourage more playwrights like her.

RECENT ALMEIDA PRODUCTIONS



2003

THE LADY FROM THE SEA

"The Islington Powerhouse opens with this tremendous production... electrifying... leaves you reeling."

Daily Telegraph

Sponsored by Hydro

ALMEIDA OPERA 2003

"Bags of atmosphere and dashes of black humour" *The Times* on Who put Bella in the Wych Elm

I.D.

"A riveting production... full of wonderful theatrical invention... a rich and shameful period of history and how memorably it is evoked."

Daily Mail

Sponsored by Cadwalader

THE MERCY SEAT

"Michael Attenborough's production has a high voltage charge that never dips for a moment. This play plumbs the depths and deserves to be seen."

Daily Telegraph

FIVE GOLD RINGS

"Bold, elegant, lyrical, finely wrought... gorgeously staged and beautifully performed."

Time Out

2004

THE GOAT, OR WHO IS SYLVIA?

"Superbly written...brilliant... flawless production; you won't find more blazing acting anywhere... see it if you see nothing else."

Mail on Sunday
Sponsored by Aspen Re

FESTEN

"Electrifying, shocking and profoundly moving... such talent, such skill, such humanity. Something to celebrate."

Sunday Times

WHISTLING PSYCHE

"An intense, haunting and beautiful play... two remarkable performances... marvellously rewarding."

Mail on Sunday

ALMEIDA OPERA 2004

"Rapturously intense... the performances are wonderfully precise."

The Guardian on *Io Passion*

BRIGHTON ROCK

"An intelligent, edgy, adult musical which gives you something to think about...Hooray for that...a production of brilliant clarity...cackles with energy and evil."

Daily Express



4: Eve Best (*Hedda Gabler*)
Hedda Gabler. photo by John Havnes



THE EARTHLY PARADISE

“Gorgeous writing... very compelling, lovely and tragic. My play of the year.”

New Statesman

Sponsored by Cadwalader

2005

MACBETH

“The most powerful, chilling, evil – feeling Macbeth since McKellen and Dench.” *The Times*

HEDDA GABLER

“An electrifying hit... a wonderful production” *Daily Telegraph*

Sponsored by Hydro

ALMEIDA OPERA 2005

“Eccentric, engaging, exuberant, provocative and entertaining.”

The Times on The Cricket Recovers

BLOOD WEDDING

“Brilliantly directed by Rufus Norris.

Another indication of how well Michael Attenborough’s management is doing at the Islington playhouse.”

Sheridan Morley

ROMANCE

“You laugh uproariously...it’s a silly person who doesn’t.”

Financial Times

THE HYPOCHONDRIAC

“Lindsay Posner’s exuberant, superbly-acted production is riotously entertaining.”

Daily Telegraph

5: Michael Jibson (*Pinkie*) Sophia Ragavelas (*Rose*)
in *Brighton Rock*. photo by John Havnes

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“The country’s
hottest theatre”

Daily Telegraph



Jonathan Pryce in Edward Albee's *The Goat, or Who is Sylvia?*
Photographer: John Haynes

JOIN THE ALMEIDA'S CIRCLE OF SUPPORTERS

Every donation made through our Circle of Supporters scheme is vital to ensuring that the Almeida can continue to mount productions of outstanding quality in our beautifully refurbished theatre.

IN ADDITION YOU CAN BENEFIT FROM:

- Priority booking
- Advance mailing
- Exclusive events
- Quarterly newsletter
- Special offers
- Programme accreditation
- Personalised booking
- Access to sold out shows

See overleaf for more details.

(Benefits depend on level of support)

If you would like to help us and become more involved with the theatre and its work, please join our Circle of Supporters today.

For further information please call
020 7288 4930 or email Susie Parker at
sparker@almeida.co.uk

ALMEIDA
THEATRE

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PLEASE SUPPORT THE ALMEIDA AT ONE OF THE FOLLOWING LEVELS:

ALMEIDA FRIENDS (£50+)

For a suggested donation of £50 or more we may extend the following:

- Advance mailing and priority booking
- Regular information about Almeida news and events
- Invitations to Supporters' evenings
- Ticket offers when available

DESIGNERS' CIRCLE (£120+)

For a suggested donation of £120 or more we may extend the above and the following:

- Accreditation in Almeida Theatre programmes
- Advance notice of Almeida Galas

ACTORS' CIRCLE (£300+)

For a suggested donation of £300 or more we may extend the above and the following:

- Personalised booking service through the Development Office

DIRECTORS' CIRCLE (£500+)

For a suggested donation of £500 or more we may extend the above and the following:

- Regular press release mailings, including latest casting updates
- Opportunity of hiring the Almeida Bar for private functions (subject to availability)
- Invitation to annual Directors' Circle reception

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For a suggested donation of £1,000 or more we may extend the above and the following:

- Invitations to selected Press Nights
- Invitations to private post-show discussions with cast and creative teams
- Invitation to Patrons' lunch with the Almeida's Artistic Director
- Access to house seats when a production is officially sold-out (subject to availability)

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For a suggested donation of £2,500 or more we may extend the above and the following:

- Invitations to every Press Night
- Acknowledgement on the Benefactors' Board in the Theatre Foyer
- Private Backstage Tour

PRODUCTION CIRCLE (£5,000+)

For a suggested donation of £5,000 or more we may extend the above and the following:

- Invitations to selected dress or technical rehearsals
- Draft scripts when rehearsals for productions begin
- Published scripts signed by cast or creative teams (subject to availability)

ARTISTIC DIRECTOR'S INNER CIRCLE (£10,000+)

For a suggested donation of £10,000 or more we may extend the above and the following:

A unique opportunity for a small team of individuals to become closely involved at the heart of the theatre company. Forming an exclusive partnership with the Artistic Director, members will play a crucial and active role in enabling the theatre's programme and the artistic standards for which the Almeida is renowned.

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Wednesday 15th February
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Wednesday 1st March
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Saturday 22nd April
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Saturday 4th March
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PERIOD OF ADJUSTMENT
Wednesday 26th April
Sign Language Interpreted Performance by Russ Aldersson

PERIOD OF ADJUSTMENT
Wednesday 21st June
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For more detailed information on access, to book for assisted performances or for a large-print version of this brochure please call 020 7288 4999, email access@almeida.co.uk or visit www.almeida.co.uk

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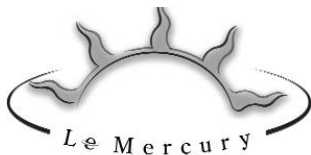
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The first performance of this production at the
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