At the centre of our programming over the next six years is our ambition to produce each of Shakespeare's plays once during that time.

Having begun our journey with Richard II, Henry IV Parts I & II and The Two Gentlemen of Verona, we now match two of the comedies together for the first time: Love's Labour's Lost and Much Ado About Nothing. It has always struck me that these two plays belong together. At the end of the first play the two sparring lovers, Berowne and Rosaline, are separated. They cannot consummate their relationship and are forced to spend a year apart. At the start of Much Ado About Nothing, two sparring lovers meet again after a long absence and continue to battle with each other, until their friends manage to trick them into acknowledging their love.

So strong is my sense, that I am sticking my neck out to say that we have come to the conclusion that Much Ado About Nothing may have also been known during Shakespeare's lifetime as Love's Labour's Won. We know Shakespeare wrote a play under this name, and scholars have debated whether this is indeed a 'lost' work, or an alternative title to an existing play, just as What You Will is the alternative title to Twelfth Night. To test my theory, Christopher Luscombe will direct one acting company in the two plays: Love's Labour's Lost, set on the eve of the First World War, and Love's Labour's Won (or Much Ado About Nothing) in the post-war 1920s. So come and see both plays, and make up your own minds if I'm right.

This setting acknowledges our contribution to the events marking the centenary of the Great War. The same acting company, directed by Deputy Artistic Director Erica Whyman, will also produce a new family production, The Christmas Truce. Based on the events surrounding the Christmas Truce of 1914, Phil Porter's new play draws on the experiences of men from the Warwickshire Regiment to tell this remarkable and uplifting story. As part of our research into the play we have been exploring the RSC's own connections to the Warwickshire Regiment and discovered that the famous wartime cartoonist Bruce Bairnsfather (whose work you can see behind me opposite) actually worked as an electrician here in the original Shakespeare Memorial Theatre. His story and those of others from the area have helped Phil to root his play in our local history.

In the Swan Theatre, the Roaring Girls season continues with my own production of The Witch of Edmonton joining the repertoire. I'm delighted that after a gap of 16 years Eileen Atkins returns to the Company to take on the title role. Over Christmas we will present another Dekker play, The Shoemaker's Holiday. Phillip Breen returns to direct this hilarious festive comedy following his acclaimed debut with The Merry Wives of Windsor in 2012. Finally, in the Swan Theatre, Tom Morton-Smith's new play Oppenheimer provides a counterpoint to our commemorations of the First World War. Directed by Angus Jackson, this thrilling story takes us into the heart of the Manhattan Project and the race to create a weapon to end the second, unthinkable great war of the last Century.

It's a season of moving and also funny plays that celebrates our role as a Company who create work by Shakespeare, his contemporaries and our contemporaries on an epic scale, but who also remain proudly rooted in the community of our Warwickshire home.

Gregory Doran
RSC Artistic Director

The RSC Ensemble is generously supported by THE GATSBY CHARITABLE FOUNDATION and THE KOVNER FOUNDATION
The RSC Literary Department is generously supported by THE DRUE HEINZ TRUST
Summer 1914. In order to dedicate themselves to a life of study, the King and his friends take an oath to avoid the company of women for three years. No sooner have they made their idealistic pledge than the Princess of France and her ladies-in-waiting arrive, presenting the men with a severe test of their high-minded resolve. Shakespeare's sparkling comedy delights in championing and then unravelling an unrealistic vow, and mischievously suggesting that the study of the opposite sex is in fact the highest of all academic endeavours. Only at the end of the play is the merriment curtailed as the lovers agree to submit to a period apart, unaware that the world around them is about to be utterly transformed by the war to end all wars.

Christopher Luscombe directs one acting company in both Love's Labour's Lost and Love's Labour's Won (usually known as Much Ado About Nothing). Christopher's directing credits include The Comedy of Errors and The Merry Wives of Windsor for Shakespeare's Globe as well as The Madness of George III and Spamalot in the West End.
Autumn 1918. A group of soldiers return from the trenches. The world-weary Benedick and his friend Claudio find themselves reacquainted with Beatrice and Hero. As memories of conflict give way to a life of parties and masked balls, Claudio and Hero fall madly, deeply in love, while Benedick and Beatrice reignite their own altogether more combative courtship.

Shakespeare's comic romance plays out amidst the brittle high spirits of a post-war house party, as youthful passions run riot, lovers are deceived and happiness is threatened – before peace ultimately wins out.

Christopher Luscombe directs the second of Shakespeare's matching pair of comedies that rejoice in our capacity to find love in the most unlikely places. Better known as Much Ado About Nothing, the play is performed under the title Love's Labour's Won, a name possibly attributed to it during Shakespeare's lifetime.
December 1914. As families across Europe gather to celebrate Christmas, a generation of young men find themselves far away from their loved ones in the trenches of the Western Front. There they face a world seemingly devoid of any peace or goodwill. But on Christmas Eve 1914, as the men of the Warwickshire Regiment shelter in their trenches, something astonishing happens.

Across no-man's land they hear music. The German soldiers are singing Christmas carols; the same carols their families are listening to, hundreds of miles away in Birmingham, Warwick and Stratford-upon-Avon. Leaving their trenches, carrying only their courage and their humanity, they go to meet their enemies; not to fight, but talk, to exchange gifts, to celebrate Christmas. And the next day, together, they play an unforgettable game of football.

Inspired by real events of exactly 100 years ago, RSC Deputy Artistic Director Erica Whyman directs Phil Porter's uplifting new play for families that celebrates a remarkable Christmas story.

Recommended for ages 9+
In Autumn 2014, the Swan Theatre continues to play host to a season that reveals some of the great parts written for, and plays about, women by Shakespeare’s contemporaries.

‘I do not think she hath a soul so black TO ACT A DEED SO BLOODY’

Duke Bracciano is obsessed by the married Vittoria. When he makes her an indecent proposal she can’t refuse, she enlists the help of Flamineo to fool her husband, and begins an illicit affair.

But their infidelity does not go unnoticed. Accusations of adultery are made and Vittoria and Flamineo find themselves snared in a web of corruption, passion and retribution as their single minded pursuit of personal gain reaches an epic and bloody conclusion.

One of the great works of Jacobean theatre, Webster's violent tragedy is directed by Maria Aberg and was last performed by the RSC in an acclaimed 1996 production. Maria's recent RSC credits include the vibrant 2013 As You Like It and King John as part of the 2012 World Shakespeare Festival.
‘...Tis all one

TO BE A WITCH AS TO BE COUNTED ONE’

In the village of Edmonton, Elizabeth Sawyer is derided by her neighbours. A poor and lonely old woman, she is ostracised, harassed and accused of being a witch. In her abject misery, she wishes that she really were bewitched and so able to wreak vengeance. Unluckily for Elizabeth and the villagers of Edmonton, someone with the power to grant that wish is listening.

As Elizabeth uses her new found powers to seek revenge on those who have wronged her, other villagers find their own lives falling apart and an attempted elopement ends in murder. When witch and murderer are finally caught, the people of Edmonton must decide if either crime merits forgiveness.

RSC Artistic Director Gregory Doran directs the final production in the Roaring Girls Season with Eileen Atkins returning to the Company to play Elizabeth Sawyer. Eileen's many film and television credits include Cranford, for which she won a BAFTA and Emmy, as well as Gosford Park. She is currently appearing in Ellen Terry with Eileen Atkins at the Sam Wanamaker Playhouse.
Rowland Lacy loves Rose Oatley but it’s not going to work out. An aristocrat and a middle class girl aren’t supposed to marry, not least because Rowland is a very bad boy and her parents really don’t approve.

When his father sends him to war to reform his ways, Rowland must take drastic action to avoid any chance of unnecessary personal injury and secretly pursue his love. He goes from riches to rags. Losing himself among the craftsmen of London he assumes the guise of a Dutch shoemaker (he learnt Dutch on his gap year of course) at the shop of the larger-than-life Simon Eyre and his wife Margery who are decidedly on their way from rags to riches.

Following his acclaimed RSC debut, *The Merry Wives of Windsor* (2012), Phillip Breen returns to direct Dekker’s glorious city comedy of class, conflict and cloggers in love.
‘We always believed that they were ahead. 

**BUT THEY HAVE THE ELEPHANT’S TAIL**

...WE HAVE THE TUSKS’

1939: fascism spreads across Europe, Franco marches on Barcelona and two German chemists discover the processes of atomic fission. In Berkeley, California, theoretical physicists recognise the horrendous potential of this new science: a weapon that draws its power from the very building blocks of the universe. The ambitious and charismatic J Robert Oppenheimer finds himself uniquely placed to spearhead the largest scientific undertaking in all of human history. Struggling to cast off his radical past and thrust into a position of power and authority, Oppenheimer races to win the 'battle of the laboratories' and create a weapon so devastating that, with the detonation of a single device, it would bring about an end not just to the Second World War, but to all war.

As the political situation darkens, Tom Morton-Smith's new play takes us into the heart of the Manhattan Project. Exploring the tension between the scientific advances that will shape our understanding of the fabric of the universe, and the justification of their use during wartime, *Oppenheimer* reveals the personal cost of making history.

Directed by Angus Jackson whose recent credits include *King Lear* at Chichester Festival Theatre and Brooklyn Academy of Music.
AS A COMPANY we give people the best possible experience of Shakespeare and live theatre. Everyone at the RSC, from actors to technicians, milliners to musicians, plays a part in creating the world you see on stage. Your support, alongside public investment in what we do, helps us to reach the widest possible audience.

DID YOU KNOW THAT...

- 1 MILLION VISITORS join us at our Stratford-upon-Avon theatres each year
- We are a NATIONAL COMPANY in the heart of the Midlands, performing throughout the UK and across the world
- We have been making theatre in Shakespeare's home town for over one hundred years, training generations of the very best theatre-makers
- We reach 120,000 young people through our nationwide Learning and Performance Network, giving them a great experience of Shakespeare
- We are a REGISTERED CHARITY and we generate 73% of our own income, alongside our Arts Council funding
- Public funding for the arts makes up just 0.05% of Government spending and delivers an extraordinary return, supporting the performances you see on stages all over the country

Theatres are at the heart of our communities. Let's shout about why that's important. Tell us why theatre matters to you at community@rsc.org.uk

www.mytheatrematters.com

WILLIAM SHAKESPEARE

LIVE BROADCASTS TO CINEMAS AROUND THE WORLD FROM SHAKESPEARE'S HOME TOWN

HENRY IV

PART I 14 MAY 2014
PART II 18 JUNE 2014

THE TWO GENTLEMEN OF VERONA

3 SEPTEMBER 2014

LOVE'S LABOURS LOST

PUBLIC UK SALE 15 MARCH 2014
11 FEBRUARY 2015

LOVE'S LABOURS WON

PUBLIC UK SALE 15 MARCH 2014
4 MARCH 2015

LIVE FROM STRATFORD-UPON-AVON

WWW.RSC.ORG.UK/WHATS-ON

ON SALE NOW

PUBLIC ON SALE 19 MARCH 2014

LONDON
Matilda The Musical
CAMBRIDGE THEATRE
Booking until 21 December 2014

NEW YORK
Matilda The Musical
Shubert Theatre
Booking until 8 June 2014

ON TOUR
First Encounter
The Taming of the Shrew
Shakespeare for younger audiences
UK Tour
February - March 2014

A Life of Galileo
UK Tour
February - March 2014

Visit onscreen.rsc.org.uk to find your nearest cinema and book tickets • livefromSUA
Our home in Stratford-upon-Avon offers a great range of things to do during your visit.

Free exhibitions run throughout the year, showing work inspired by Shakespeare and the world of theatre. Visitors can drop in and enjoy exploring the RSC in their own time, with our free heritage trail and fun treasure hunts and adventure bags for families. You can also book backstage tours and take a trip to the top of our viewing tower.

Free and bookable events run all year round, exploring the craft of theatre-making and what goes on behind the scenes.

www.rsc.org.uk/visit-us

INSIGHTS INTO THE PRODUCTIONS

Coming to see a performance? Listen, watch and talk to Actors, Directors and Writers in these onstage events to find out more about how our productions are created.

Director Talks
ONSTAGE 5.15-6PM, £5
Love’s Labour’s Lost
FRI 10 OCT
Love’s Labour’s Won
MON 13 OCT
The Witch of Edmonton
TUE 28 OCT
The Shoemaker’s Holiday
WED 17 DEC

Writer and Director Talks
ONSTAGE 5.15 - 6PM, £5
The Christmas Truce
MON 8 DEC
Oppenheimer
WED 21 JAN

Post Show Talk Backs
ONSTAGE POST SHOW, FREE
Love’s Labour’s Lost
MON 3 NOV
Love’s Labour’s Won
TUE 11 NOV
The Witch of Edmonton
THU 27 NOV
The Christmas Truce
MON 5 JAN
Oppenheimer
MON 23 FEB
The Shoemaker’s Holiday
MON 2 MAR

Unwrapped
ONSTAGE 10.15 - 11.15AM, £5
A peek into the rehearsal process with members of the Acting Company
The Christmas Truce
SAT 10 JAN
Love’s Labour’s Lost
SAT 17 JAN
Love’s Labour’s Won
SAT 31 JAN

ACTIVITIES FOR FAMILIES AND YOUNG PEOPLE

Take part in practical, fun sessions that introduce Shakespeare’s stories and encourage you to get up on your feet and explore the play.

The Story Garden
CIRCLE BAR, RST, 10-11AM
FOR AGES 4-8 YEARS
£3.50 PER ADULT
£2.50 PER CHILD
Active storytelling sessions for young people and their parents/carers.
CHILDREN MUST BE ACCOMPANIED BY AN ADULT
SAT 25 OCT, SAT 22 NOV, SAT 13 DEC, SAT 24 JAN, SAT 21 FEB, SAT 21 MAR

Family Workshops
CLORE LEARNING CENTRE, 10-11.30AM
FOR AGES 8+
£5 PER ADULT £3.50 PER CHILD
Fun practical workshops for all the family introducing the play, characters and language.
CHILDREN MUST BE ACCOMPANIED BY AN ADULT
Love’s Labour’s Lost
SAT 25 OCT
Love’s Labour’s Won
SAT 1 NOV
The Christmas Truce
SAT 6 DEC

Play in a Day
CLORE LEARNING CENTRE, 10AM-4.30PM £20
(LUNCH NOT INCLUDED)
Create a shortened Shakespeare play in a day, with a performance to family and friends at the end.
MON 27 OCT & MON 16 FEB
for ages 8-10 years
TUE 28 OCT & TUE 17 FEB
for ages 11-14 years
WED 29 OCT & WED 18 FEB
for ages 15-18 years

Write On!
SWAN READING ROOM
10.30AM-12.30PM
FOR AGES 12 - 16 YEARS
£20 PER BLOCK OF 4 SESSIONS
Creative writing sessions led by a professional writer.
Hosted by the RSC and led by Writing West Midlands.
SAT 8 NOV, SAT 6 DEC, SAT 17 JAN, SAT 14 FEB, SAT 21 MAR, SAT 18 APRIL, SAT 16 MAY, SAT 13 JUNE

OCTOBER AND FEBRUARY HALF TERM
Look out for what’s on at www.rsc.org.uk/halfterm
Visit www.rsc.org.uk/events for full listings
Making Shakespeare vivid, accessible and enjoyable for students of all ages

WWW.RSC.ORG.UK/EDUCATION

As we continue our Young Shakespeare Nation journey with Love’s Labour’s Lost and Love’s Labour’s Won (Much Ado About Nothing), find out how RSC Education can help you and your students on your adventure through Shakespeare’s plays, whether you visit us in Stratford-upon-Avon, watch one of our free broadcasts of RSC productions into UK schools, book a professional development day or explore our range of free online resources for teachers.

Visit www.rsc.org.uk/education to read how schools across the country have taken up the Young Shakespeare Nation Challenge, or tell us how your school is exploring Shakespeare on Facebook and Twitter:

Facebook: www.rsc.org.uk/RSCteachers
Twitter: @rsc_education

Visit www.rsc.org.uk/education to find out more about any of these events or call the RSC Education Ticket Hotline on 0844 800 1113 (8.30am-5pm, Mon-Fri during UK term time)

COMING UP THIS SEASON

Join us for a one-day Young Shakespeare Nation Conference in Stratford-upon-Avon and experience at first hand the RSC’s practical approaches to teaching Shakespeare

FOR TEACHERS

- Book a Teacher Professional Development day in your school from as little as £35 per teacher*
- Try one of our range of courses for teachers in Stratford-upon-Avon

FOR STUDENTS

- Discover how the RSC approaches Directing, Text and Voice and Play-writing with our new Student Study Days
- Explore any Shakespeare text or current RSC production with a Student Workshop from just £7.50 per student for a half day (RSC Education Members)*
- Find out more about The White Devil, The Witch of Edmonton, Love’s Labour’s Lost, Love’s Labour’s Won (Much Ado About Nothing) and The Christmas Truce in one of our pre-show Insight sessions

*Terms and conditions apply – visit www.rsc.org.uk/education to find out more
**TICKET PRICES**

<table>
<thead>
<tr>
<th></th>
<th>Royal Shakespeare Theatre</th>
<th>Swan Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Band A</td>
<td>Band B</td>
</tr>
<tr>
<td>Previews</td>
<td>£30</td>
<td>£25</td>
</tr>
<tr>
<td>Mon-Fri performances</td>
<td>£40</td>
<td>£35</td>
</tr>
<tr>
<td>Sat performances</td>
<td>£50</td>
<td>£40</td>
</tr>
</tbody>
</table>

**PRICES ARE GUARANTEED THROUGHOUT MEMBERS PRIORITY BOOKING PERIOD UNTIL WEDNESDAY 19 MARCH 2014. AFTER THIS DATE, PRICES MAY VARY BY PERFORMANCE.**

In the Royal Shakespeare Theatre, Premium Seats are available in the Stalls and Circle at a supplement of £12.50 per ticket on Band A prices.

*RV – the view from this seat is restricted by a pillar. Price bands A to D are available on all levels of the Royal Shakespeare Theatre and Ground/Gallery 1 levels in the Swan Theatre. Back row seats throughout the Royal Shakespeare Theatre are slightly narrower and higher than other seating and may not be suitable for those with limited mobility. There is a £1.25 postage and packing fee per transaction for tickets despatched by mail.

For detailed seating plans visit [www.rsc.org.uk](http://www.rsc.org.uk).

**PUBLIC UNDERSTUDY PERFORMANCES**

See the stars of tomorrow performing today.

We run a full understudy company for all of our productions. Throughout the year the understudy performances for selected productions are open to the public. These full scale performances give audiences the chance to see the leading actors of the future. See Performance Schedule for details. Tickets £10, £7.50 RSC Members, £5 restricted view.

**TICKET DISCOUNTS**

- **16-25 YEAR OLDS**
  - BP £5 tickets
  - Supported by BP

- **FAMILIES**
  - Up to 4 under 18s half price with every full price paying adult
  - Applies to Monday to Friday evening performances and all matinees. Proof of age is required. Does not apply to groups.

- **OVER 60s**
  - 20% off
  - Applies to Monday and Tuesday evening and midweek matinee performances. Maximum of 7 tickets per transaction. Does not apply to Premium Seats.

- **UK SCHOOLS AND COLLEGE GROUPS**
  - £16.50 per ticket non-Members (£12.50 per ticket for Education Members) plus one free ticket for every 10 students
  - Applies to Monday to Thursday performances for groups of 10+ students. 1 adult is required for every 10 students. Teacher’s free tickets will be placed amongst groups of students and must be used by adults only. This rate is only available to UK schools during UK term time.

- **GROUPS OF 8+**
  - £5 off for non-Members (£7 off for Group Members) Premium Seats and top price seats plus 1 half price ticket for group organiser
  - Applies to Monday to Friday performances for adult groups of 8+ tickets.

- **STANDBY RATE**
  - £25 for best available seats
  - Available on the day of the performance only and subject to availability. Applicable to students in full time education, under 25s, over 60s, ES40s, NCA Members, Members of the Armed Forces, Equity and BECTU members. Proof of entitlement is required.

- **CV37 STANDBY SCHEME**
  - £10 for best available seats
  - Available on the day only in person or by telephone and subject to availability. Applicable to residents of Stratford-upon-Avon with a CV37 pastcode. Proof of address will be required at time of booking or on collection of tickets.

- **PEOPLE WITH DISABILITIES**
  - £16 per ticket
  - If your choice of seat is limited by your disability then your seat is £16. Should you need the service of a companion (including wheelchair users), their ticket is also £16.

All discounts are subject to availability and at the discretion of the Box Office. Discounted tickets cannot be booked in conjunction with any other discount or offer and discounts cannot be applied retrospectively. Discounts do not apply to Premium Seats with the exception of People with Disabilities and Adult Groups 8+.
# Royal Shakespeare Theatre


<table>
<thead>
<tr>
<th>MON</th>
<th>TUE</th>
<th>WED</th>
<th>THU</th>
<th>FRI</th>
<th>SAT</th>
<th>SUN</th>
<th>MON</th>
<th>TUE</th>
<th>WED</th>
<th>THU</th>
<th>FRI</th>
<th>SAT</th>
<th>SUN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
<td>7.30</td>
<td>7.15</td>
</tr>
</tbody>
</table>


*For more information on Summer 14 productions visit www.rcs.org.uk

**Key:**
- F = First Performance
- P = Press Night
- L = Last Performance
- * = Public Understudy Performance
- ** = Reduced Price Performance
- ` = Signed Performance
- = Captioned Performance
- Live to Cinema
- Press Night
- Live to Cinema
- = Live to Cinema
- = Live to Cinema
- = Live to Cinema
Underpinning the RSC's work is a recognition of the importance of our home in Stratford-upon-Avon. It was not only Shakespeare's birthplace, but having been home to the RSC for the past five decades, this Midlands town is also home to a team of vastly experienced craftspeople and theatre-makers, whose knowledge, skills and dedication to their work are present in every production we create. Every time you take your seat to watch a performance by the RSC, be it in London, on tour in the UK or abroad, that production was made in Stratford-upon-Avon by actors given freedom and time to develop their craft, and by the skilled production and behind the scenes teams who not only build our sets and make our costumes and props, but contribute to every element of an audience's experience.

Discover more by visiting www.rsc.org.uk for behind the scenes films with the people and teams who make our productions, or visit in person and take a theatre tour to experience for yourself all that goes on back stage.

www.rsc.org.uk/theatretours