

ACTORS FROM THE LONDON STAGE
FALL 2026 TOUR



MUCH ADO ABOUT NOTHING



By William Shakespeare

Thursday, October 15 ▪ Friday, October 16 ▪ Saturday, October 17

All performances at 7:30 p.m.

Black Box Theater, Robinson Hall for the Performing Arts

coaa.charlotte.edu



ACTORS FROM THE
LONDON STAGE



COLLEGE OF ARTS +
ARCHITECTURE

This residency was made possible by a generous gift from Ted and Ann Rast.

THE AFTLS APPROACH

For most of his working life, William Shakespeare was a sharer in the King's Men, London's leading theatre company. He knew the actors he was writing for and collaborated with them on seeing the plays into performance.

All theatre is a collaboration, of course, and, while actors can no longer collaborate directly with Shakespeare, the Actors From The London Stage (AFTLS) company, ever since its founding in 1975, has always worked with him, respectfully and creatively, throughout the rehearsal process. Our company's aim is to make his words exert their magic and their power in performance, but we do this in a vital, and perhaps unconventional, way. We have no massive sets to tower over the performers and no directorial concept to tower over the text of Shakespeare's play. In fact, AFTLS does not have a director at all; instead, the play has been rehearsed by the actors, working together to create theatre, cooperating with each other in their imaginative engagement with the play's words. For the actors the rehearsals will be their first experience of not being told what to do to conform to a director's vision but instead of working as a team to discover how they want to present the play.

Whether this is your first Shakespeare production or your hundredth, we hope you will be energized by our approach, as audiences across the US have been at our thousands of performances during the last fifty years. Now the actors ask you, the audience, to perform that same kind of imaginative engagement that Shakespeare was thinking about when, in the Prologue to *Henry V*, he instructed his spectators: "Think, when we talk of horses, that you see them, / Printing their proud hoofs i' the receiving earth / For 'tis your thoughts that now must deck our kings." Now the actors seek a new collaboration, working with you, the audience, in the way that only live theatre can. It is not a hard job for people to do, even though we are now used to having everything shown us on screen, and even though we usually no longer rely on the powers of the imagination and collaboration to bring a play's world into being. If you share the fun of collaborating with us, then the excitement of the performance will be richly rewarding for you and for the actors, for this special act of working together, actors and audience combined, marks the latest stage of that long journey *As You Like It* has made from Shakespeare's writing the play with and for the actors he knew so well. So, tonight, watch and listen and, as he wrote in *Henry V*, "let us... / On your imaginary forces work."



Peter Holland

McMeel Family Chair in Shakespeare Studies

University of Notre Dame

ABOUT ACTORS FROM THE LONDON STAGE

Actors From The London Stage (consisting of five British Shakespearean artists from such companies as the Royal Shakespeare Company, the Royal National Theatre of Great Britain, and Shakespeare's Globe Theatre, among others) is an educational program developed in 1975 by Homer Swander at the University of California, Santa Barbara. The theatre company is now based in London and at the University of Notre Dame. The artists devote a large part of their time to lectures, workshops, seminars, and informal meetings with students. Their stay provides students and faculty with a unique opportunity both to observe extraordinary performances and to discuss literature and the art of theatre in depth with some of the most talented artists from some of the most important theatre companies in the world. Contact us at shakespeare.nd.edu/AFTLS.

Founder

Homer Swander

Academic Director

Peter Holland

Founding Directors

Tony Church

Lisa Harrow

Bernard Lloyd

Sir Patrick Stewart

Associate Directors

Bruce Alexander

Natasha Bain

Peter Bray

Anna Crichlow

Matthew Davies

Caroline Devlin

William Donaldson

Evvy Miller

Richard Neale

Claire Redcliffe

Annabelle Terry

Michael Wagg

Jack Whitam

Jennifer Winter

Emeritus

David Acton

Gareth Armstrong

Tim Hardy

Vivien Heilbron

Paul O'Mahony

Michael Palmer

David Rintoul

Eunice Roberts

Alison Skilbeck

Chris Staines

Lucy Tregear

Alinka Wright

ABOUT SHAKESPEARE AT NOTRE DAME

Actors From The London Stage is a national outreach program of Shakespeare at Notre Dame. Shakespeare at Notre Dame consists of the McMeel Family Chair in Shakespeare Studies, the Shakespeare in Prisons Network, the Notre Dame Shakespeare Festival, Actors From The London Stage, ancillary lectures and events, and library collections. Shakespeare at Notre Dame's mission is to serve as a pre-eminent venue for the study and performance of the works of Shakespeare, providing Notre Dame and the wider community with an on-campus culture steeped in the works of William Shakespeare — both on the page and on the stage.

Mary Irene Ryan Family Executive Artistic Director:

Scott Jackson

Ryan Family Producing Director:

Debra Gasper

General Manager:

Cate Cappelmann

Promotional Assistance:

Grace Maher

THE PLAYERS

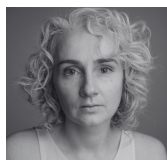
Pamela Flanagan:	Beatrice / Don John / Dogberry
Grace Lilley:	Don Pedro / Friar Francis / Watch / Ursula / Messenger
Chenise Lynette:	Hero / Leonato / Watch / Sexton / Boy
Hayden Mampasi:	Claudio / Borachio / Antonio / Margaret
Alex Phelps:	Benedick / Conrade / Verges / Balthazar



ACTORS FROM THE LONDON STAGE

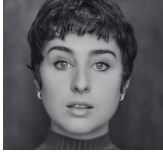
ABOUT THE PLAYERS

PAMELA FLANAGAN (Beatrice / Don John / Dogberry)



Pamela is an Irish actor with over twenty years of professional experience performing across Ireland, the United Kingdom, and Europe. Her work encompasses classical, contemporary, and new writing, with a particular specialism in early modern theatre. Recent credits include Doll Williamson in *The Book of Sir Thomas More*, The Knight of Post/Thomas Nash in *Pierce Penniless* and *His Supplication to the Devil*, and the title role in *The Wise Woman of Hogdson*, all produced by Beyond Shakespeare. Other recent performances include *A Brief History of Women*, *Deathtrap*, *A Christmas Carol*, and *The Pinot Princess*. Throughout her career, Pamela has worked with a range of theatre companies, including Gilroy Theatre, Unclouded Moon, Dublin Shakespeare Society, Barnstorm, Fortune's Fools, and London Production Company. Her notable Shakespearean roles include Cleopatra in *Antony and Cleopatra*, the Provost in *Measure for Measure*, and the Porter in *Macbeth*. Alongside her performance career, Pamela has facilitated drama workshops in schools across the UK and worked creatively with asylum-seeking children, using theatre to foster confidence, communication, and social engagement. She is committed to making theatre accessible, inclusive, and enriching for diverse audiences and communities.

GRACE LILLEY (Don Pedro/ Friar Francis / Watch / Ursula / Messenger)



Grace was born in Middlesbrough in North East of England and began her foundational education at RADA before later graduating from the Richard Burton Company at the Royal Welsh College of Music and Drama. In recent years, she has performed various roles across the Shakespearean canon, including Rosaline/Audrey/Amiens in *As You Like It* (AFTLS, US Spring Tour 2026), Helena/Titania in *A Midsummer Night's Dream* (The Three Inch Fools, UK Summer Tour 2025), and the title role in *Hamlet* (Spambo Production, Questors Theatre 2024). Elsewhere in theatre, she originated the roles of Cassie in award-nominated political thriller *Red Pill* (Blue Bar Productions, Lion and Unicorn Theatre 2023), and Mo in the immersive children's audio adventure *Fast Food Megaverse* (The Herd Theatre 2022). Grace can also be heard voicing a variety of characters in the Ignite Climate Shorts audio play series - awarded Best Environment Podcast at the 2024 Webby Awards - as well as writing, directing, and starring in two of her own short films - *Disenchanted* (2020) and *Spliced* (2021). She is thrilled to be returning to the company for her second consecutive season with AFTLS.

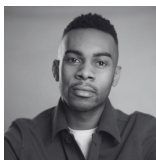
CHENIE LYNETTE (Hero / Leonato / Watch / Sexton / Boy)



Chenise is an actor and facilitator from Margate who trained at Mountview Academy of Theatre Arts. Her stage credits include *Macbeth* (Petersfield Shakespeare Festival), *Mad Hatters Tea Party* (Orange Tree Theatre), *Pig Heart Boy* (UK Tour), *Romeo and Juliet* (Petersfield Shakespeare Festival), *Romeo and Juliet* and *Macbeth* (Guildford Shakespeare Company and Orange Tree Theatre), *Hamlet* (Orange Tree Theatre), *Seven* (Mountview), *Woke Up!* (Turbine Theatre), and *SHE* (UK Tour). Her voiceover and screen credits include *Playing Cards* (Short Film), *Slam Poet* (Reply), *Grey's Anatomy Audio Spot* (Disney+), and *The Quiet Things* (Video Game).

ABOUT THE PLAYERS (continued)

HAYDEN MAMPASI (Claudio / Borachio / Antonio / Margaret)



Hayden trained at the Drama Studio London for three years, graduating in 2021. His theatre credits include *Passion Fruit* (New Diorama); *Ben Butler* (English Theatre of Hamburg); *Unlocking Cannons House* (Attic Theatre Company); *The Story of Yara* (Greenwich Theatre); *Romeo and Juliet* (Guildford Shakespeare Company); *A Midsummer Night's Dream* (Guildford Shakespeare Company); and *Romeo and Juliet* (Shakespeare's Globe Theatre).

Hayden won the 2022 Black British Theatre award for Best Supporting Male in a play for *Passion Fruit*, which was his theatre debut.

ALEX PHELPS (Benedick / Conrade / Verges / Balthazar)



Alex is a graduate of the Manchester School of Theatre and has built a varied career encompassing Shakespeare, classical drama, contemporary theatre, and television. His recent credits include Sherlock Holmes in *The Hounds of Baskervilles* (New Vic Theatre), Garry Lejeune in *Noises Off* (Stephen Joseph Theatre), Josephy Surface in *The School for Scandal* (UK Tour), and Phileas Fogg in *Around the World in 80 Days* (York Theatre Royal).

In 2023 and 2024, he appeared as Charles Dickens in *The Great Christmas Feast*, a unique adaptation of *A Christmas Carol*, in which he portrayed nineteen distinct characters, showcasing his versatility and flair for multi-role performance. Alex has a particular passion for Shakespeare, having performed at Shakespeare's Rose Theatre in York in productions including *Twelfth Night* and *Hamlet*, as well as playing Touchstone in *As You Like It* at Shakespeare's Globe. Earlier classical credits include the title role Hamlet, Orestes in *Elektra*, and Raleigh in *Journey's End*. His screen work includes *Waiting for the Out*, *Romeo and Juliet* for the BBC, and recurring appearances as Tom in *Justine's House*. Alongside his acting career, Alex is an accomplished audiobook narrator and voice artist, bringing a wide range of characters and stories to life for listeners around the world.

THE STORY

News reaches the town of Messina that Don Pedro has won a battle and is coming to stay with Messina's governor Leonato, his daughter Hero, and his niece Beatrice. Don Pedro arrives with his bastard brother Don John, the young Count Claudio, and Benedick. Beatrice and Benedick trade mocking wit as usual. Claudio admits to Benedick that he loves Hero but Benedick only teases him. Don Pedro, however, agrees to help Claudio's wooing by disguising himself as Claudio and speaking to Hero. Leonato's brother Antonio overhears the plan but mistakenly believes Don Pedro is himself in love with Hero. Leonato is delighted at the news of the prince's interest in his daughter. Conrad, one of Don John's servants, tells his melancholy master and Borachio of Don Pedro's intention to woo Hero for Claudio, and Don John, hating his brother and wanting to cause trouble, sets out to foil the match.

Don Pedro's friends arrived masked for a dance and, in the confusions of identity the masks create, Beatrice mocks Benedick, Don Pedro woos Hero for Claudio, while Don John tells Claudio, pretending to mistake him for Don Pedro, that Don Pedro woos Hero for himself, leaving Claudio depressed. But, to Claudio's relief and general rejoicing, Don Pedro unites Hero and Claudio for marriage. Don Pedro decides on a new plot: to convince Beatrice and Benedick that each is in love with the other, even though both have vowed never to marry. Don Pedro, Leonato, and Claudio discuss Beatrice's "love" for Benedick, knowing that Benedick is overhearing their words; Benedick takes the bait. Then Hero and her servant Ursula talk about Benedick's "love" for Beatrice, while Beatrice listens; she too takes the bait.

Don John, still determined to prevent Claudio's marriage, tells Don Pedro and Claudio that Hero is promiscuous and will be meeting her lover that night, the very night before her wedding. At night, Dogberry and Verges, town officials, instruct the Night Watch in their duties. In hiding, the watchmen hear Borachio tell Conrad how he wooed Margaret, Hero's servant, at Hero's bedroom window, thereby convincing Don Pedro and Claudio that Hero is unfaithful. The watch arrests Borachio and Conrad but, when Dogberry and Verges try to tell Leonato the news, he, rushing to the church for the wedding, shrugs them off.

At the altar Claudio rejects Hero and storms out with Don Pedro, leaving Hero collapsed from shock. Leonato believes the accusations but the Friar suggests they pretend Hero has died, while they test the truth of the claim. Benedick and Beatrice admit their love to each other. She demands he prove his love by killing Claudio for wronging Hero. The distraught Leonato and Antonio confront Don Pedro and Claudio who ignore their complaints. Benedick arrives to leave Don Pedro's service and challenges Claudio to a duel. News comes that Don John has fled and Dogberry brings in Borachio who admits he has slandered Hero. Claudio is appalled at what he has done. Leonato, still pretending Hero is dead, instructs Claudio to mourn at Hero's tomb all night and then, in recompense, to marry Hero's "cousin" (actually, of course, Hero herself). With two impending weddings (Claudio-Hero and Benedick-Beatrice) and the news that Don John has been captured, the play can end with a dance.

- Peter Holland

McMeel Family Chair in Shakespeare Studies, University of Notre Dame

UNC Charlotte Department of Theatre Faculty and Staff

Mark I. West, Interim Chair
Jennifer Bradford, Lecturer in Acting and New Media
Tom Burch, Associate Professor of Scenic Design
Rob Conkie, Robinson Distinguished Professor of Shakespeare
CarlosAlexis Cruz, Professor of Physical Theatre
David M. Fillmore, Jr., Professor of Lighting Design, Associate Chair
David Janowiak, Professor of Theatre
Meredith Magoun, Assistant Professor of Costume Design
Jay Morong, Senior Lecturer in Theatre (LBST and Film Studies)
Beth Murray, Associate Professor of Theatre Education
Mark Pizzato, Professor of Theatre and Film
Roxanne Wellington, Associate Professor of Voice, Speech, and Acting
Robin Witt, Professor of Directing
Hannah Harrell, Academic Advisor
Alexandra Scott, Office Administrator
Courtney Mervine, Arts Education Specialist

Adjunct Faculty

Jessica Bilgrad, Adjunct Professor of Theatre
Jill Bloede, Part-time Lecturer in Theatre (Acting, LBST Studies)
Stacey Boone, Adjunct Professor of Theatre Education
Marla Brown, Adjunct Professor of Theatre (Acting, Dramaturgy)
Christian Casper, Adjunct Professor of Theatre
Bill Congdon, Adjunct Professor of Musical Theatre
Tod A. Kubo, Adjunct Professor of Theatre, MT Certificate Coordinator
Bernadette MacLeod, Adjunct Professor of Theatre Education
Raven Monroe, Adjunct Professor of Theatre
Jennifer O'Kelly, Adjunct Professor of Theatre

CoA+A Production Arts & Operations

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Liz Paradis, Director of Audience Services
Beth Rucker, Business Services Coordinator
Liz Wooley, Performing Arts Operations Manager
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Meena Carr, Assistant Technical Director
Rachel Engstrom, Senior Lecturer, Costume Lab Supervisor / Designer
Matthew B. Fraiser, Senior Lecturer, Technical Director
Rick Moll, Senior Lecturer, Production Electrician
Gordon W. Olson, Senior Lecturer, Lighting Designer
Benjamin G. Stickels, Senior Lecturer, Audio Engineer, Asst. Production Manager
Rachel Swenson Flaherty, Senior Lecturer, Stage Management
Dan Mulder, Technology Engineer
Hazel Doherty, Chloe Shade, & Noah Tepper, Music Stage Managers
Tammy McNamara, House Management Supervisor
Alyssa Barry, House Manager

Production Team

K Zapata, Stage Manager
Liz Hall, Assistant Stage Manager
Ash Herail and Naomi Wilson, Crew

Please join us for the Theatre Department's
remaining 2026-27 Productions!



JOHN PROCTOR IS THE VILLAIN

by Kimberly Belflower | Directed by Roxanne Wellington

Thursday November 12- Saturday November 14, 2026 at 7:30 pm
Sunday November 15, 2026 at 2:00 pm* (*ASL interpreted performance)

[Anne R. Belk Theater, Robinson Hall](#)

Friday November 20 & Saturday November 21, 2026 at 7:30 pm
Sunday November 22, 2026 at 2:00 pm

[Booth Playhouse at Blumenthal Arts Center](#)

Five young women, fueled by pop music and teenage fury, begin to unravel the truths about the men in their world. Rumors and hysteria in their own small Georgia town begin to boil over, just as their English class digs into Arthur Miller's classic, THE CRUCIBLE. The parallels between that play and their lives are brought into sharp and dangerous focus. A funny and bracing new play about girlhood, the destruction of innocence, and how we question the narratives we've been taught. After all, high school can be treacherous.

IMMEDIATE FAMILY

by Paul Oakley Stovall | Directed by Rory Sherriff

Wednesday February 10- Saturday February 13, 2027 at 7:30 pm
Sunday February 14, 2027 at 2:00 pm
Black Box Theater, Robinson Hall

Hailed as "TV's 'Modern Family' meets 'Soul Food,'" this comedy finds the Bryant siblings gathering at the family home in Chicago's Hyde Park for the wedding of one of their own. Trading barbs over card games and reminiscing about their dearly departed parents, long-held family secrets are unearthed. They begin to realize that they have to confront the things that bring them together and keep them apart, including the fact that not everyone is happy that youngest brother, Jesse, has just brought home his white Swedish boyfriend.

THE WINTER'S TALE

by William Shakespeare | Adapted and directed by Rob Conkie

Thursday March 18- Saturday March 20, 2027 at 7:30 pm
Sunday March 21, 2027 at 2:00 pm
Black Box Theater, Robinson Hall

The Winter's Tale is one of Shakespeare's last plays.
It starts off tragic, then turns magic.
Someone exits, pursued by a bear.
There's a sheep-shearing, swing-dancing, festival.
Love, and a pickpocket, is in the air.
I mean, what more could you want...?



Closed captioning is available at all on-campus performances.

Robinson Hall Box Office

Hours: Monday-Friday, 11:30am-3:30pm
+ 1 hour prior to performance times
charlotteboxoffice.com | 704-687-1849

Tickets will be available for the spring productions on January 11, 2027.