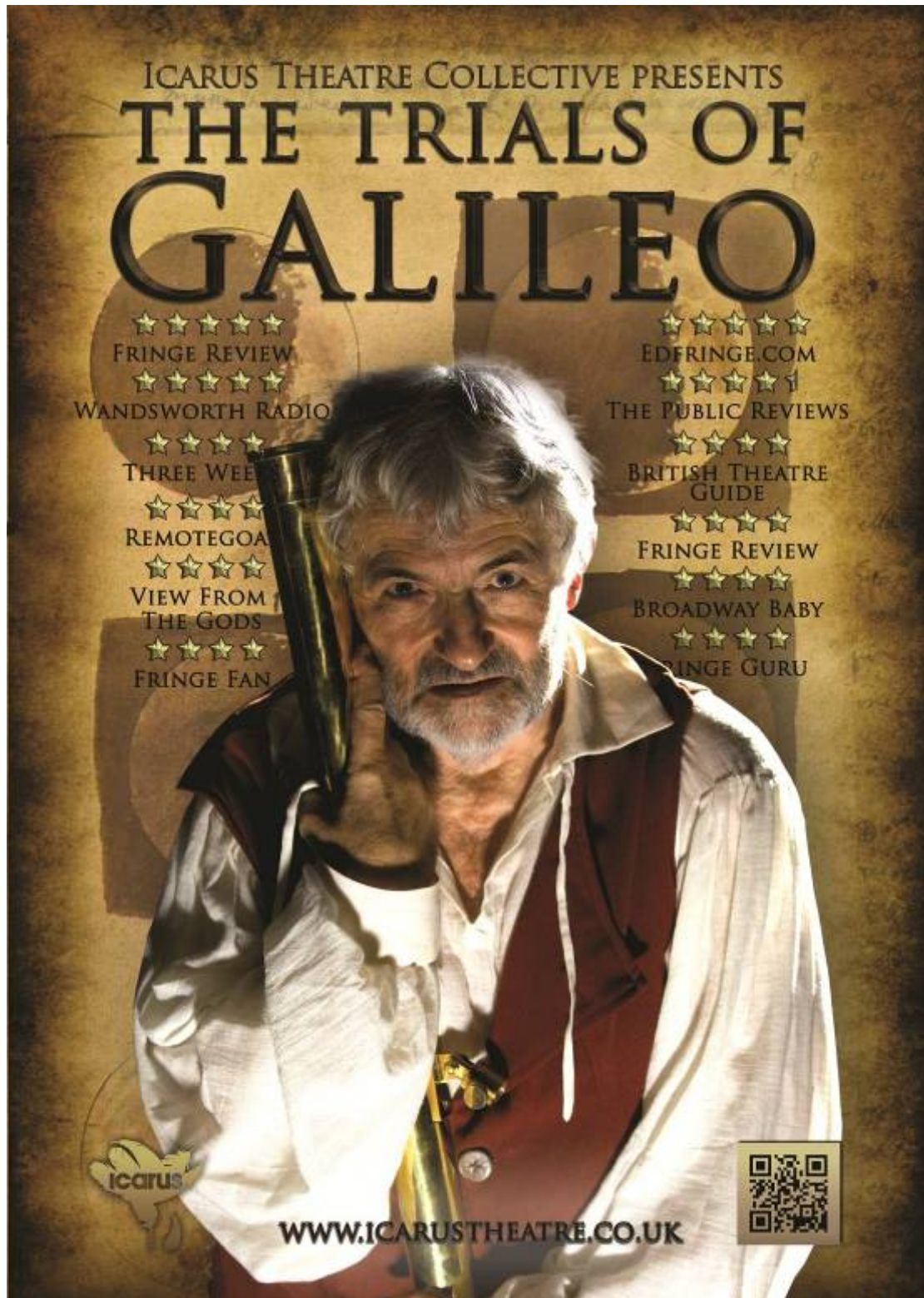




MARKETING PACK



TOURING INTERNATIONALLY
March 2014 – December 2019

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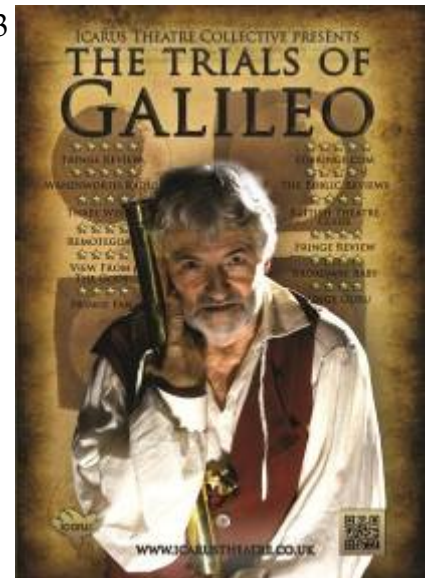
January 2018

PRESS RELEASE

Icarus Theatre Collective presents an international tour of:

The Trials of Galileo Touring March 2014 – Dec 2019 by Nic Young

3



Starring Tim Hardy

After a successful tour of Malta, Spain, the Edinburgh Fringe, and America, RSC actor Tim Hardy follows a highly successful tour and multiple four-star reviews by bringing his solo show to across the UK.

The Trials of Galileo focuses on the events surrounding Galileo's heresy trial in 1633.

"The Universe is a divine miracle Galileo, not a clockwork toy! 'Proof' denies faith, and without faith we are nothing."

In this reprimand by Pope Urban is contained Galileo's tragedy – a mistaken belief that if he supplied the church with proof, he would enlighten the world while escaping persecution. He understood the science better than any man alive, but never grasped the politics. Until it was too late.

The production was noticed by Icarus when it thrilled audiences at the Brighton Fringe Festival, Yvonne Arnaud Theatre and Stephen Joseph Theatre. We then picked up the show after talks in the RADA cafe bar between Tim Hardy (faculty at RADA and star of major European tours of Opera, contemporary drama, and Shakespeare – including the Royal Shakespeare Company), his former student Max Lewendel – now Artistic Director of Icarus Theatre Collective, and Emmy Award winning writer Nic Young.

Company Information

Icarus' early productions include *Coyote Ugly* (Critics' Choice in Time Out), *Albert's Boy* (Pearson Playwright Award winner) starring Tony Award winner Victor Spinetti, and *The Lesson* by Eugène Ionesco which scooped up awards for Best Actress and the Special Jury's Prize from Fest Co 2008 in Romania and received four-stars-or-better in 15 publications. In 2010 we began producing the first of five Shakespeare productions which we toured alongside contemporary work and sold out at The Globe in Neuss, Germany.

Running time: approx 70m

Full tour schedule at: www.icarustheatre.co.uk/shows/galileo.html

Photos/more info: www.icarustheatre.co.uk/files/Galileo/Galileo_Marketing.html

For further info, to arrange interviews or arrange Press Tickets please contact pr@icarustheatre.co.uk **or call** 0207 998 1562.

RELEASE ENDS / Word Count: 229

EDITORS NOTES /

Icarus Theatre Collective

Icarus is unique as a mid-scale theatre company in that it functions as a collective. A team of highly qualified Producers lead the company under the measured Artistic Direction of company founder Max Lewendel. Each Producer acts part-time on each project and has set tasks and responsibilities. In this way many projects can happen simultaneously and the company maintains a clear, strong Artistic Vision. Once per year, each producer leads one major project. This can be a play, a tour, a major education project, a devised piece, virtually anything approved by the Collective. They act full time for the duration and have a team of part time staff made up of the other Producers in the collective with clearly defined roles.

PHOTOS/SOUND BITES/



"From the moment that Hardy delivers the first line we know we are in the hands of a consummate performer. He is by turns confident, witty, uncertain, puzzled, reflective, angry and in being so creates an entirely believable Galileo."

★★★★★ [Fringe Review](#)

"Full of thought - provoking contradiction, it is as soul - breakingly bitter as it is heartbreakingly humorous"

★★★★★ [Three Weeks](#)

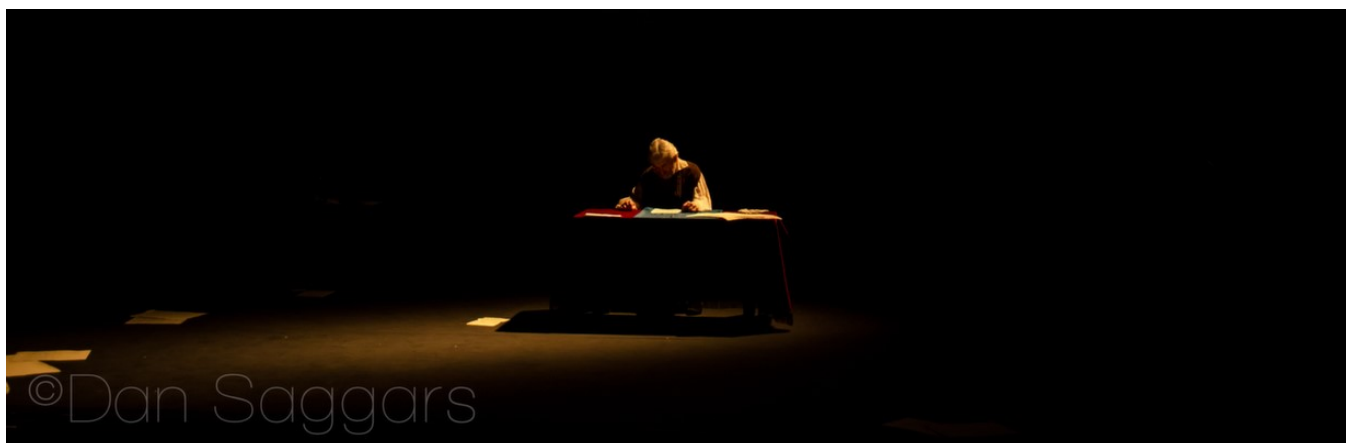
"A unique chemistry in which we could almost believe we were in Galileo's study."

★★★★★ [Fringe Review](#)



"Hardy triumphs as Galileo in this top notch production by Icarus Theatre. His acting is outstanding in a spellbinding story of the conflict between scientific truth and political and religious power."

★★★★★ [Edfringe.com](#)



REVIEWS /

Fringe Review, Kate Saffin

***** *Equivalent ("Outstanding" Rating)*

Low Down

This outstanding one man show is set around the trials of Galileo in 1633 in which he was tried for heresy after demonstrating that the world circled the sun rather than vice versa. Galileo's encounter with the Catholic Church became the defining event for the stormy relationship between science and religion. Nic Young's script and Tom Hardy's performance add up to a powerful chemistry.

Review

In the spring of 1632 Galileo had published a book (after many years work) entitled 'Dialogue Concerning the Two Chief World Systems'. It was modelled on Plato's dialogues with three speakers – Salviati defends Copernicus's heliocentric astronomy (that the earth circles the sun, not vice versa), Sagredo who is open minded and Simplicio who obstinately defends Aristotelian–Ptolemaic geocentric worldview. This approach allowed him to claim that the book was neutral but the Catholic Church didn't see it that way. In 1633 Galileo was arraigned by the Roman Inquisitor charged with promoting heresy and tried by ten cardinals.

Galileo probably was a genius and a painstaking and careful scientist. However, in his battle with the church he failed to understand that it wasn't a question of proof, but of politics. Something the Vatican cardinals were expert at.

Nic Young's play performed by Tim Hardy is framed by the trials (there were three in all, over several months in the Spring of 1633) and provides an analysis of the key points of dispute and takes us into the mind of the man behind the science.

Galileo was a deeply religious man, he had considered becoming a priest but his father persuaded him to study medicine instead. He qualified as a doctor but eventually became most interested in physics and improved on the early designs of telescopes until he had created one that had could magnify an object to thirty times its original size. Young captures all these biographical points and slips them in almost unnoticed but the real power of the piece is the exploration of how Galileo might have understood and made sense of that which he observed as well as his experience of the trial.

The play begins at the end of the trials when Galileo has, unwillingly, recanted and is about to sign the confession of error. He then weaves in and out of the past as he tells the story of his findings and the trial. One striking aspect of Young's script is the way that he explores Galileo's sense of failure at having signed the confession, at not being willing to die for what he had found, as the early Christian martyrs had. He then goes on to tease out the process of arriving at the proof that the earth circles the sun, to show that it was not the simple discovery that it is often presented as, but a challenging and painful one. God and faith were central to Galileo's life so the challenge of believing what he was seeing wasn't only one for the Catholic church, because, as he says, where revelations are concerned 'God chooses, you don't go looking'. The result is a beautiful character study of a thoughtful, clever and pious man. Add Tim Hardy into the mix as portraying Galileo Galilei and you have a unique chemistry in which we could almost believe we were in Galileo's study.

From the moment that Hardy delivers the first line we know we are in the hands of a consummate performer. He is by turns confident, witty, uncertain, puzzled, reflective, angry and in being so creates an entirely believable Galileo. He has only a tiny stage with a desk, a few papers and his telescope but we feel that we are privileged to be allowed into his study as he finds another letter or paper that might provide the evidence to prove the prosecutor wrong. Despite these constraints Hardy

creates the courtroom, the garden of the Vatican, his observatory switching effortlessly into other characters – the prosecutor, Pope Urban VIII – and this variety sustains the pace and makes the piece absorbing throughout.

Galileo could never understand why proving that the earth circled the sun rather than vice versa was in any way heretical – after all the whole universe was God's creation so would he not have arranged it all in the best possible order to work? Did it matter what circled what? In this story are resonances with modern science/faith arguments – less so in this country but very significant in American politics. So, whilst in many ways this is an interesting history lesson, a beautiful character study of a genius, in others this is a provocation to think, to remember that single minded blinkered prosecutors are not only a thing of the 17th Century.

edfringe.com, Norman Bissell

The superb Tim Hardy triumphs as Galileo in this top notch production by Icarus Theatre. His acting is outstanding in a spellbinding story of the conflict between scientific truth and political and religious power that remains highly relevant in today's world. A 5 stars must see for Fringe goers, can't recommend it highly enough. As a Fringe accredited promoter, I'd love to be able to bring it to the Atlantic Islands Centre on the Isle of Luing through The Touring Network.

Public Reviews, Jon Wainwright

We're taken straight into the trial of Galileo and the peculiar workings of the Inquisition. He complains of being addressed in the third person, as though he isn't there, and we appreciate the irony of the judge's objectivity and inquisitiveness (he's anything but). Galileo's guilt is assumed – the man just needs to confess. Tim Hardy is compelling as the great scientist, sometimes sat behind a desk, sometimes standing before us, confiding his deepest fears and hopes, confident in his own achievements and yet surprised at the machinations of the church to which he belongs.

We're left in no doubt as to the consequences of holding the wrong beliefs or publishing the wrong kind of book. Galileo's early training as a doctor has given him an exquisite understanding of the effects of metal on flesh. We know the damage accidents can do – imagine if someone is really trying. No wonder just seeing the rack is an effective "verbal laxative". Galileo shares our incredulity that the church should go to so much trouble to destroy a book. Hardy's expressiveness conveys the absurdity of the charges: what can be so terrible about a book?

After all, an article of faith can hardly be contradicted by a few printed words, or by that which sustains science, reason and evidence. That's the whole point of faith. Why is the church worried? Because Galileo's book is a dialogue between two ideas, and however hypothetical the faithful cannot be offered an alternative. Plus there's the small matter of calling the character who speaks for the pope and the faithful Simplicio.

Hardy wears his Renaissance tunic and gown with the ease of a native of Florence, and has complete mastery of an excellent script. There's a telescope in one corner, and papers scattered about, including a sketch of the moon showing its mountains and valleys – the very image of heresy. The Inquisition's rack has long gone, but we're still looking through that telescope, discovering new knowledge. There is no comfort in ignorance.

Broadway Baby, Richard Beck

Galileo lived in age when the church reigned supreme, faith was more important than fact and dogma denied discovery. The ages of reason and enlightenment were a long way off. Scientists and free thinkers lived in fear of the inquisition and debate was stifled. The Trials of Galileo sublimely reveals not just the desperate deliberations during trials in ecclesiastical courts but the inner trials experienced by a man of conscience.

Galileo knew from his observations that the sun, not the earth, was the centre of the universe. Copernicus had asserted it mathematically and modelled it but Galileo claimed to have observed it. He was therefore at odds with the church whose geocentric view was an article of faith and so by definition had to be true. Galileo wanted to remain true to being both an astute astronomer and a devout catholic, but that was becoming increasingly impossible: one would have to give way. Was Galileo going to be the hero of heliology or be hounded by heresy?

Tim Hardy's Galileo is not only a man of reason but a reasonable man. He is likeable; he wants to follow his passion, get on with his work and be left alone. The duplicitous Pope Urban and his acolytes however will ultimately not remain enthroned and have their authority and the divine order challenged. During the course of the years spanned by The Trials of Galileo we meet a host of characters whom Tim Hardy sharply defines by voice and gesture. We hear him rant and rage, argue and acquiesce, lament and laugh as he goes from place to place meeting more and more immovable people only to return to the haven of his lonely room and beloved telescope.

It is an enormous tribute to Tim Hardy's captivating skill and abilities as an actor that he can keep his audience focussed for seventy minutes and on a subject that is largely detached from our modern lives. That's not to say that this wordy treatise could not be made more vigorous with some judicial editing and more appealing with additional sound and some visual imagery.

View from the Gods

The Trials of Galileo The Hope Theatre 10th February 2015

In The Trials of Galileo, playwright Nic Young plucks Galileo (Tim Hardy) out of the history books and presents him as a person we can all understand. Oh, he's a genius, but he's fallible, he's frail – he may come up with brilliant treatises, but he can say the wrong thing, and he's an OAP with arthritis and piles. Essentially, he's just as human and mortal as the rest of us, if not more so. Young knocks him off his pedestal and makes him relatable. Galileo is well-spoken and articulate, so when he suddenly breaks out into more colourful language, the unexpected juxtaposition creates humour. He may be a Florentine, but there's a fair bit of British throwaway snark in his dialogue.

The auditorium feels more intimate than usual – the audience curve round the scientist's writing desk, almost echoing the curved shaded moon or sun from his sketches. Hardy moves around the stage, his character agitated by his apparent inability to convince everyone that he has indeed managed to reconcile his faith in God and his belief in science, frequently locking eyes with individual spectators. As he gazes at us from mere inches away, passionately explaining his point of view, the rest of the audience fall away. Dan Saggars' lighting too make the space feel smaller – the edges are shrouded in darkness and the bright yellow lights bear down upon Hardy, again, this evoking the sun. Hardy is clearly an old-school classically trained actor and it's lovely to see this kind of quality in a small theatre pub in central London – you almost feel like you've been let in on a secret.

Ink sketches created by Lou Yates litter the floor – drawings of the planets and the stars scribbled by an excited Galileo trying to prove our planet's rotation. He can't switch off, he's always thinking, always theorising, and the piles of paper reinforce his brilliant energy. Another nice touch is the well finished period costume by Deborah AH Lawrence. In his trial, Galileo is condemned by the devil in the detail, but the production itself leaves no scope for any minor points to derail it.

The narrative, a one-man dialogue, is broken up with short blackouts indicating the passage of time, with Hardy taking on the voices of the other key characters – the Pope, the judge, his lawyer. He has a challenging role, but he makes the transitions between parts feel effortless.

This is a beautifully crafted character study which puts the spotlight on one of science's greatest contributors and makes us think about the connection between science and religion. Galileo managed to reconcile the two – can we? It's an admittedly personal question, but the point is, this is not just a history lesson, it's a thought-provoking and captivating piece of theatre.

Remotegoat

Review by Edwin Reis

Icarus Theatre fly into London on waxen wings, which, after this compelling production, show no sign of melting any time soon. 'The Trials Of Galileo' delivers a rich flow of insight and information into the mind of a man hailed as one of the fathers of modern science. From his home in Florence with his cherished telescope, to conversing with the Pope in the Vatican Gardens, we follow Galileo Galilei on his laboured journey to clear his name of heresy following the publication of his book, which had the audacity to sympathise with the Copernicus Theory – that the Earth orbits around the Sun, rather than vice versa.

Sustaining an audience's attention in a one man show is no mean feat for an actor, but to say that Tim Hardy has been around the block is an understatement; his impressive CV includes spells with the RSC, on the West End, where he worked extensively with Peter Brook, and even international tours as an Opera singer. Hardy has previously worked with writer/director Nic Young on an episode of the BBC's 'Days That Shook The World' called 'Galileo', and it was from here that the idea of this stage production was born. A collaborative project between the two ever since, the feeling of utter ownership and comfort that Hardy brings to the role is refreshing to behold. With seemingly minimal effort, he holds us in the palm of his hand for the duration, expertly manoeuvring through the peaks and troughs of hope and despair poor Galileo is subjected to.

The writing, too, is faultless, and it would be easy to mistake the text for an early forgotten masterpiece by Stoppard or Bennett. There are some cracking lines, such as when Galileo describes the infamous Rack as a "verbal laxative". Period-sounding enough to fit the world, yet contemporary enough to be easily digested, Young finds plenty of opportunity to lighten the tone, often peppering the dialogue with modern expletives, which for the most part feel perfectly natural.

This is a fine production, and a fantastic example of a writer and performer at the top of their game. This is indeed an enthralling story, but on one level feels less like a play, and more like the best history lesson ever.

The Public Reviews

Review by Ray Taylor

Tim Hardy stars in this one-man tour de force as Galileo, put on trial in 1633 for heresy.

Tim Hardy certainly looks the part in a visually authentic costume and grey beard (his own). The performance lasts for 75 minutes without a break and Hardy inhabits the stage with assurance, sometimes addressing the audience directly, while at other times lost in his own ruminations. He demonstrates a full gamut of emotions including anger, bitterness, frustration, despair, fear, satire, humour, enthusiasm, surprise. His scene "with" the Pope is so expertly done it is as if there was, indeed, another actor on the stage. The only lapse in an otherwise acclaimed performance is an occasional drop in his voice with some inaudible speech.

The props and furniture are few but atmospheric: a main desk with a red cloth, a smaller table with pitcher and glass of water, a stool, the iconic telescope, papers strewn about on the desk and floor, a book – but all of these are skilfully used and woven naturally into the production. There is also very occasional use of music that is good and is, if anything, underused.

Galileo is portrayed as something of an innocent in a world of political machination. His somewhat naïve belief in the evidence and his scientific reasoning did not save him from having the full weight of the Catholic church thrown against him. He certainly understood the science better than anyone else, but could never quite grasp the politics.

If you know nothing at all about Galileo before seeing this play you will come away enlightened and entertained and it is predicted that you will seek further knowledge about him at the earliest opportunity.

Three Weeks

Galileo Galilei, wonderfully outlined by Tim Hardy in this one - man show, lets the audience look into his heart when he takes them on a most personal discourse of his famous trials. Deeply Catholic, Galileo has indubitable proof that the Sun is the central point of our universe; Catholic dogma, on the other hand, states that Earth is the centre of God's creation. So how do you live with knowledge? Do you choose truth or life? With a delicious dollop of sarcasm and wit, Hardy attempts to describe such inner conflict. A fine and sarcastic play full of thought - provoking contradiction, it is as soul - breakingly bitter as it is heartbreakingly humorous.

British Theatre Guide

Review by Graeme Strachan

Sitting quietly within his chamber, an ageing Galileo Galilei ponders the cards that fate has dealt him, recounting the sham and mockery that was his trial and the events which lead him to write the book which almost led to his death. Tim Hardy's portrayal of the legendary astronomer is an excellent piece of theatre. As we are gently led through the years by his kindly yet incisive wit, Hardy keeps a thinly veiled intelligence ever brooding beneath the surface of the man. His descriptions of the trial itself create a palpable feeling of being in the presence of the era, and it becomes almost impossible to remember that the audience is watching an actor and not the real man somehow magicked upon the stage. With great levels of detail, it's a joy to listen to the stories which surround this fascinating period of Papal dominance and fear. The only slight quibble with the production is the unfortunately weak ending, which was necessitated by the lack of detail after the trial. Otherwise a solid piece of theatre that won't disappoint audiences this Fringe.

Fringe Review
 Review by **Chris Hislop**

The life of Galileo Galilei is an often - plundered tale, and for good reason: not only did his discoveries take us a huge step further into understanding the cosmos, but his struggle for reason against the church is an ideal metaphor for any struggle against oppression, especially of a religious nature. In this retelling, written by Nic Young and performed by Tim Hardy, Galileo's struggle is shown from all possible angles and analysed legally, scientifically and politically, as well as personally. The powerful performance, along with the pacy script, make for a great evening's entertainment... This particular production focuses on Galileo's trial: the moment when the Catholic Church condemned a book he had written, a philosophical discussion of the Copernican universe (Earth revolving around sun), and the mis - trial that led to his house arrest. The trial is examined in meticulous detail: and although we jump around in time a little, the focus is on the discussions before, during and after the trial: the dichotomy between two views of the universe, mostly.

This cerebral discussion is made human and entertaining by giving Galileo a passionate case to argue, and it is a credit to Tim Hardy that he could take something so discursive and turn it into engaging drama. The occasional scene involved him jumping between characters, but the play was most alive when he was just Galileo, just the poor man in his house, replaying his actions in his mind. A tour - de - force from this fine actor! ...It is a fantastic show, well worth seeing and a delight for anyone interested in theatre: if I could give 4 and a half stars I would!

Fringefan.info, Sean Davis

Galileo describes his Inquisition trial for violating an edict that proscribed advocating Copernicus' theory that the Earth revolved around the sun. During his thorough discourse he covers the effects of the rack, his own astronomical studies, his friendly meetings with Pope Urban, and the legal maneuvering during the trial. All the pieces fit nicely together to explain the verdict and his ingenious recanting.

Round Town
 Review by **Jack Toughton**

Galileo is simply 'magnifico'

THEATRE ON the Costa Blanca went into orbit with the visit of veteran actor Tim Hardy as he held an audience spellbound with his hit one man show *The Trials of Galileo*.

For around 75 minutes Mr. Hardy, who trained at RADA and has performed with the Royal Shakespeare Company, stood centre stage and performed theatrical magic. He has directed and performed across the world and taken roles in numerous musicals, operas, and films, as well as on UK television, where he is also in demand as a successful narrator– thus the silken tones. The success of the show is its language– these might be complicated historical matters but the script wonderfully and faultlessly brought alive by the actor are very modern– and it helps get the grey matter going. As a scientist who has the mathematics to prove a crucial theory, we meet a Galileo who despite the anguish of a rigged trial and fears of an uncertain future, reflects on his lot. Hardy brings out all the emotions of the piece. We are treated to plenty of humour. His Galileo remains proud of his achievements, scornful of the establishment, and deeply religious– but when making peace with God as the creator, concludes that the earth and planets are still orbiting the sun.

IBJ.com (Indianapolis Business Journal)

A full house greeted Butler University visiting artist Tim Hardy for the first of a two - show - only stint in Nick Young's one - man play "Galileo" (Sept. 9 - 10)... The quality of the performance I found inspiring. Seeing this level of excellent work can be intimidating, but I hope that it also proves inspiring.

Hardy - a faculty member of the Royal Academy of the Dramatic Art who appeared in such landmark productions as Peter Brook's "Marat/Sade" and Peter Hall's "Henry V" - created a weary, funny, sad Galileo angry at himself for misjudging the forces against him. His explanation of the power of the rack as a torture device effectively painted a flesh - and - blood picture of the consequences of his alleged heresy. It brought humanity to his brilliance, taking this from history lesson to an evening of theatre.

The Stage

Review by Gerald Berkowitz

Because the Renaissance Catholic Church claimed infallibility and absolute authority, and because the Bible seemed to describe an earth - centred universe, any scientific assertion to the contrary was a threat.

Called before the Inquisition to recant his assertion that the earth revolved around the sun, Galileo was at first confident and disdainful because, as he explains in this monologue by Nic Young, he had carefully structured his writings to stay just within canonical edicts and had the personal assurance of Pope Urban that this ploy would be acceptable. But popes can change their minds, religious and secular politics can require sacrifices and scapegoats, and the mere fact that you happen to be right and can prove it is not as significant as who your friends and enemies are.

Tim Hardy plays Galileo, capturing the intellectual rigour and deep faith of the man, along with an attractive sense of irony, an admittedly dangerous degree of unworldliness, and a haunting sense of guilt that pure fear of torture led him to recant. Script and performer carry us clearly and gracefully through a lot of history and science, so that we always understand both the issues and the politics, while painting a multifaceted and always sympathetic portrait of a complex man in an even more complicated situation.

The Scotsman

Review by Susan Mansfield

Galileo's conflict with the Catholic Church is often seen as a clash between religion and science, entrenched belief getting in the way of scientific progress. This one - man play, written by Nic Young for the 400th anniversary of Galileo's discoveries, reveals the situation to be more complex.

Exploring in detail Galileo's trial for heresy, at which he was required to renounce his belief that the Earth moves around the Sun, Young suggests that Galileo's real weakness was his failure to understand the politics unfolding around him.

A genius at astronomy, he was less adept at discerning the machinations of his fellow men; when Pope Urban VIII seemed to give support to his book, Galileo made the mistake of believing him.

Actor Tim Hardy creates a suitably complex portrait of the scientist, now in advancing years: naive, impulsive, excitable, yet feisty, occasionally sardonic. He is angry at being held under house arrest even though he has recanted, but at the same

time wonders if he should have stood by his beliefs and been martyred. One can't leave this play and not be wiser about the man, his predicament and its lasting implications.

For interviews, images, tickets and/or further information, please contact Max at Icarus Theatre Collective on telephone 0207 998 1562, or by email on pr@icarustheatre.co.uk

PEER REVIEWS /

"It is excellent... it's fantastic to see a one man show , and feel in such safe hands as Tim... he is brilliant... and he played the audience like a violin..."

Brian Kirk, Yvonne Arnaud Theatre

"This is a thrilling show about one of the crucial moments in the history of the Western civilization: the confrontation between science and religion in the work – no, in the mind and body – of Galileo. This is drama that makes you think but also laugh and cry. Anyone who loves theatre should see this performance."

Peter Holland, McMeel Family Chair, Shakespeare Studies, Notre Dame

"Passionate, intelligent, hilarious, chilling – in Tim Hardy's phenomenal performance, the knife-fight between science and religion does not take place between men, but INSIDE one."

Gary Taylor, George Matthew Edgar Professor of English, Florida State University

"At a gathering of postgraduate students from universities all round the United Kingdom and Northern Ireland, Tim Hardy gave his one-man performance as Galileo, the father of research... it is Hardy's performance, through a spectrum of mood changes, that makes the evening so special. It is an entrancing and moving character study, showing that great acting can as easily happen in small spaces as in the grandest theatres."

Dr Alistair Niven, Principal, Cumberland Lodge, The Great Park, Windsor

"...For me it was the memorable of all the (Barlow) lectures. Not only the lecture, but the performance and the discussions at dinner were outstanding."

John D. Barlow, Dean Emeritus IUPUI

"Galileo was fantastic! As a thrilling account of Galileo's battle with the church, it was dramatic story telling at its best. With minimal props and set, Tim Hardy told a rich and thought provoking story which held the audience throughout. It was a well-structured, compelling, virtuosic solo performance and gave rise to thought provoking and intelligent post-show questions. Our students and staff much appreciated the question and answer session at the end. I would be delighted to recommend any production from Icarus Theatre Collective."

Jennifer Nelson, Sherborne School

Biographies:

Tim Hardy – Galileo

Born in Rome, Tim was educated at St.Paul's School, London. Early on he played the title role in *Comus* by John Milton before Her Majesty the Queen and His Royal Highness the Duke of Edinburgh leading to him winning a place at the Royal Academy of Dramatic Art (RADA) with a scholarship.

Since graduating work for the Royal Shakespeare Company includes *Henry V* directed by Sir Peter Hall and *Marat\Sade* directed by Peter Brook and played on Broadway before being turned into a feature film. Work in the West End includes Hotspur in *Henry IV* and Dauphin in *Henry V* opposite Tim Dalton, The Spartan in *Lysistrata* directed by Sir Peter Hall, Alan in *Mary Barnes* opposite Simon Callow, and Perchik in *Fiddler on the Roof*. Off West End he played the title role in *Peer Gynt*, *Cavafy*, and *Moliere* as well as Petruchio in *Taming of the Shrew* and Vladimir in *Waiting for Godot*. In large scale regional venues he has played Lord Darlington in *Lady Windermere's Fan*, the title role in *Macbeth*, Reverend Hale in *The Crucible*, Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Nathan in *Guys and Dolls*, Colonel Cathcart in *Catch 22*, Cleante in *Tartuffe*, and Bertram in *Largo Desolato* by Tom Stoppard which transferred to the International Arts Festival, Hong Kong. In Europe Tim has played the title role in *Life After George* and *A Picasso*, Michael in *Someone Who'll Watch Over Me* and in the US he played Leontes/Old Shepherd in *The Winter's Tale*, Mercutio/Lord Capulet in *Romeo and Juliet*, and Shylock in *The Merchant of Venice*.

In Opera internationally Tim has sung Sarastro in *The Magic Flute*, Commendatore in *Don Giovanni*, Bartolo in *The Marriage of Figaro*, The Baron in *La Traviata*, and Don Magnifico in *Cenerentola*.

Going back to RADA as a professor in 1994, he has taught Ibsen, Shakespeare, Acting, and Opera. Tim is also a Member of the Admissions Panel, Director on the annual Summer Course, Director on the twice-yearly NYU courses, created a 3-month course for Syracuse University in London, and directed for Drama Studio London and Guildford School of Acting.

Television credits include the title role in *Galileo* and Arthur Taylor in *Oscar Wilde* opposite Sir Michael Gambon for the BBC, Jesus in *Son of Man*, John Rampayne in *The Trial of Sir John Rampayne* opposite Sir Ian McKellen, The Doctor in *The Wife of Bath* opposite Julie Walters, David Manners in *Eastenders*, leading roles in *Midsomer Murders*, Rabbi in *Casualty 1909*, and Ross in *Macbeth*. Films credits include *Captain Corelli's Mandolin*, *The Duelist*, *Nothing but the Best*, and *Marat\Sade*.

Directing credits include *Troilus and Cressida*, *Timon of Athens*, *Henry V*, *Midsummer Night's Dream*, *All's Well That Ends Well*, *Romeo and Juliet*, *Othello*, *Twelfth Night*, *Julius Caesar*, *The Dumb Waiter* by Harold Pinter, *Dangerous Liaisons* by Christopher Hampton and *Rebecca* for Vienna's English Theatre, and *Gaslight* by Patrick Hamilton in English Theatre Frankfurt.

Nic Young – Writer/Director

Nic Young is the author of *The Trials of Galileo* and a writer, director, and producer. Nic has written dramas and drama documentaries for international Television, including the Emmy award-winning *Ape to Man* (2005), *The First Emperor* (2006) and *The Great Wall of China* (2007), as well as several episodes of the BBC series *Days that Shook the World*, including stories of *The 1914 Christmas Truce*, *Kristallnacht* and *Galileo*, starring Tim Hardy as Galileo. It was here that Nic and Tim first conceived the idea of the one-man stage play adaptation. Nic has also written and directed major documentary projects including *Discovery Atlas* (South Africa 2007), *Britain from Above* (2008) and the widely-acclaimed *On Tour with the Queen*, hosted by playwright Kwame Kwei Armah (2009). He recently took on the daunting task of adapting the Bible for the small screen as Series Writer of the hugely popular drama series for History Channel, helping to create the first ever serialised dramatization from Genesis to Revelation, which drew an unprecedented viewing audience estimated to be close to 100 million worldwide. Nic continues to write and direct for TV and is in the development stage of a number of drama projects, including a follow up to his award-winning film on the Hindenburg, which will tell the tragic story of Britain's ill-fated flagship airship, the R101.

Max Lewendel – Producer

In 2004 Max Lewendel founded The Icarus Theatre Collective (www.icarustheatre.co.uk) and directs the majority of their plays. After directing a Time Out Critics' choice show for the Finborough Theatre (April 2004), they commissioned Max to direct *The Time of Your Life* by William Saroyan and James Graham's *Albert's Boy* (which won the Pearson Playwright Award) starring Tony Award winner Victor Spinetti. Max also co-produced the British premiere of Frank McGuinness' *Gates of Gold* for the Finborough, which was Critics' Choice in both Time Out and The Evening Standard. In 2007 Max directed an international tour of Ionesco's *The Lesson* which transferred to the Assembly Rooms, Old Red Lion Theatre, and Romania, winning two major awards and securing 15 four-star-or-better notices. In 2009 he directed *Othello* and Nicholas Wright's *Vincent in Brixton* which transferred to three No 1 touring houses. He co-produced a National Tour of *Journey's End* in 2010 which won Runner-Up in the Guide Awards for best Professional Production. In 2011–2012 he toured *Hamlet* across the UK before the Tivoli Theatre in Dublin commissioned him to re-directed the show again for their theatre. More recently he has directed *Macbeth* and a rep tour of *Romeo & Juliet* and *Spring Awakening*. The International Shakespeare Festival in Germany bought Max's *Macbeth* and Propeller's *Henry V* as the only two British productions at their 2012 festival. *Macbeth* opened the festival with a full week of sold-out performances, taking over the second British slot from London's Globe Theatre.

At Illinois Wesleyan School of Theatre Arts in Bloomington, Illinois, Max completed a Bachelor of Arts (Honours) degree in Theatre Arts with an emphasis on directing and minors in French Language and Business Administration.

PAST WORK OF ICARUS THEATRE COLLECTIVE

Journey's End by R.C Sherriff

A co-production between Icarus Theatre Collective and Original Theatre Company (2010)



'Strong and deeply moving... in Alistair Whatley's fine production there are outstandingly subtle, heartfelt performances'

Joyce MacMillan, *Scotsman*



'Alastair Whatley taps into the playwright's rhythms straightaway. He is blessed with a sterling ensemble'

Donald Huttera, *The Times*



'Each and every performance is consummately delivered... this is a profound piece of theatre that highlights the heroism, humour and tragedy of



Vincent in Brixton by Nicholas Wright

A co-production between Icarus Theatre Collective and
Original Theatre Company (2009)



"Brooding, malevolent, marvelous and
magnificent...it is a work of art"
–Paul Thomas, *Bucks Free Press*



"It is rare to come across a show with such
artistry, intelligence and talent and for that
reason this is a must-see show. So far this
is the play of the year and if patrons see
nothing else this year, this is the show they
need to see."

–Paul Bowers, *Farnham Herald*



This play is a must-see
–Anya Hastwell, *Remote Goat*



Macbeth by William Shakespeare

A co-production between Icarus Theatre Collective and
Harrogate Theatre (2011–2012)

★★★★★ [Remotegoat](#)
 ★★★★★ [Carrick Biz](#)
 ★★★★★ [Stage, Screen...](#)
 ★★★★★ [ThePublicReview](#)
 ★★★★★ [Oxford Theatre...](#)
 ★★★★★ [Three Weeks](#)



"A remarkably high-octane Macbeth... as action packed as it is exhilarating... With sword, axe, spear and bare fist fighting it is an impressively energetic and dynamic production, wonderfully unhinged... don't miss it". –Victoria Claringbold, [Remotegoat](#)

"Five Stars alone are due to the designers of the simple set and the expressive mood-setting lighting and sound". –David Kerr, [Carrick Biz](#)

"Absolutely spine-tingling! ... Go and see!" –Damien Bullen, [Damowords](#)



"Icarus Theatre Collective's *Macbeth* is an impressive fluid production... Clarity and adroit direction by Max Lewendel... The play explodes into action with a high-powered fight sequence using real swords, axes and spears that superbly captured the intensity of battle". – Robin Strapp, [British Theatre Guide](#)

"My heart missed a beat... An absolute thrill... Go see it". –G Allan, [A Shakespeare Journey](#)

***The Lesson* by Eugène Ionesco**

The Icarus Theatre Collective in association with South Hill Park Arts Centre

Directed By Max Lewendel

International Tour
12 April 2007 – 07 April 2008



"Directed so specifically that the beast of chaos that charges through Ionesco's work like his own rhinoceros is safely routed through the play." –Rebecca Banks, *Ham & High*

★★★★

The Times



*Won Special Jury Prize in Romania
Best Actress in a Leading Role – Amy Loughton in Romania*

★★★★ or better in 15 out of 17 reviews



***Othello* by William Shakespeare**

The Icarus Theatre Collective and Harrogate Theatre in association
with the South Hill Park Arts Centre

Directed by Max Lewendel

“This is a performance with music but not at all a musical. The strings catch the musicality of the text, although not every time an actor speaks. Turmoil and anxiety are heightened, passion brushed and coloured with a moment of melody. Then, when there is heightened dramatic tension, the instruments strike emphatic chords.”

Kevin Berry, The Stage



“Othello was a dramatic and spectacular show presented by Icarus Theatre Collective, Original Theatre Company and South Hill Park Arts Centre.”

*Sonia Kapur,
The Maidenhead
Advertiser*

“Completely encapsulated, the audience, along with Othello, did indeed “lay down and roar” for the tragedy of the deception. Both as actors and musicians, the level of talent was astounding.”

Alice Williams, The York Press

