



Image credit: David Eustace

THE JAMES PLAYS

Written by Rona Munro
Directed by Laurie Sansom

FREE PROGRAMME



**AUCKLAND
ARTS
FESTIVAL**

Sponsored by:

Metro
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In association with:



AUCKLAND LIVE

Co-produced by:

**NATIONAL
THEATRE
OF SCOTLAND**
TEN DRAMATIC YEARS

**National
Theatre**
of Great Britain

**EDINBURGH
INTERNATIONAL
FESTIVAL**

NOTE: Suitable for age 14+. Contains strong language, violent scenes, brief nudity. Not suitable for children.

CREDIT

CREATIVE TEAM

| | |
|--|------------------------------------|
| Writer | Rona Munro |
| Director | Laurie Sansom |
| Set and Costume Designer | Jon Bausor |
| Lighting Designer | Philip Gladwell |
| Movement Director | Neil Bettles |
| Original Sound Designer James I and II | Christopher Shutt |
| Sound Design for 2016 Revival of James II | Christopher Shutt and Nick Sagar |
| Sound Designer James III | Nick Sagar |
| Composer James I and James II | Paul Leonard-Morgan |
| Composer James III | Will Gregory |
| Fight Directors | Rachel Bown-Williams (of RC Annie) |
| | Ruth Cooper-Brown (of RC Annie) |
| Associate Director | Luke Kernaghan |
| Associate Set and Costume Designer | Jean Chan |
| Associate Lighting Designer | Rob Casey |
| Sound Associate James I and James II | Nick Sagar |
| Sound Associate | Kevin Murray |
| Musical Director | Alasdair Macrae |
| Assistant Director | Caitlin Skinner |
| Castling Director | Laura Donnelly |

Robin composed by Will Gregory and Alasdair Macrae
Pre-show arrangements, additional arranging and hammered dulcimer by Alasdair Macrae
Additional piping arrangements by Cameron Barnes
Additional Voice Work by Ros Steen

PRODUCTION TEAM

| | |
|--|-------------------------|
| Executive Producer | Neil Murray |
| Producer | Margaret-Anne O'Donnell |
| Production Manager | Chris Hay |
| Company Manager | Mandy Whittaker |
| Stage Manager | Cynthia DuBerry |
| Deputy Stage Manager | Emma Skaer |
| Assistant Stage Manager | Jo Phipps |
| Assistant Stage Manager | Ali Biggs |
| Production Electrician | Paul Claydon |
| Lighting Programmer | Liam Jones |
| Lighting Supervisor and Re-lights | Marec Joyce |
| Lighting Technician | Jon Meggat |
| Lighting Technician | Abbi Fearnley |
| Production Sound Engineer | Andrew Kirkby |
| Production Sound Technician | Fergus Lockie |
| Sound No 1 | Karen Szameit |
| Sound No 2 | Amy Spencer |
| Costume and Wardrobe Supervisor | Louise Robertson |
| Wardrobe Technician | Nicky McKean |
| Wigs and Make Up Technician | Michelle Lyons |
| Wigs Technician | Kirstin McCubbin |
| Production Carpenter | Jes Baines |
| Production Carpenter | Mike Hall |
| Stage Supervisor | David Mason-Hill |
| Stage Technician | Iain Ramponi |
| Touring Communications Manager | Sarah Wilson |

Original casting (2014 production) by Charlotte Bevan and Laura Donnelly

Hammered dulcimer made and supplied by Tim Manning
Border pipes made and supplied by Hamish Moore
Set built and painted by Set-up (Scenery) Ltd

International Representative: Michael Mushalla, Double M Arts & Events, LLC, www.double-m-arts.com

CAST

| ACTORS | JAMES I | JAMES II | JAMES III |
|-------------------------------|--|--|---|
| Rosemary Boyle | Joan, <i>English noblewoman, later wife to James I</i> | Joan, <i>mother to James II, King of Scots.</i> Mary, <i>wife of James II</i> | Ensemble |
| Daniel Cahill | Alasdair Stewart | Earl of Douglas | Jamie, <i>eldest son of James and Margaret</i> |
| Ali Craig | Big James Stewart | Ensemble/ Hume | John, <i>Head of the Privy Council</i> |
| Malin Crépin | - | - | Margaret, <i>Queen of Scots</i> |
| Blythe Duff | Isabella Stewart, <i>Regent Consort</i> | Isabella Stewart | Annabella, <i>the King's aunt</i> |
| Nicholas Elliott | Ensemble | John Stewart, <i>a Scottish Lord</i> | Ensemble |
| Andrew Fraser | Ensemble | Davy Douglas, <i>the Earl's younger brother</i> | Ramsay, <i>the King's personal servant</i> |
| Peter Forbes | Balvenie, <i>of the Douglas family</i> | Balvenie, <i>of the Douglas family</i> | - |
| Dani Heron | Ensemble | Annabella, <i>the King's sister</i> | Phemy, <i>a lady of the court</i> |
| Brian James O'Sullivan | Ensemble | Ensemble | Tam, <i>a member of the household/ Musician</i> |
| Sian Mannifield | Ensemble | Ensemble | Ensemble |
| David Mara | Ensemble | Crichton, <i>Earl and Keeper of Edinburgh Castle</i> | Ensemble/Musician |
| Steven Miller | James I | Ensemble | Sandy, <i>the King's younger brother</i> |
| Calum Morrison | Ensemble/ Musician | Ensemble/ Musician | Ensemble/ Musician |
| Matthew Pidgeon | Henry V, <i>King of England</i> | - | James III |
| Sally Reid | Meg, <i>a lady of the Scottish court</i> | Meg, <i>a lady of the Scottish court</i> | Ensemble |
| Andrew Rothney | Walter Stewart | James II | Cochrane, <i>a lord of the court</i> |
| John Stahl | Murdac Stewart, <i>Regent of Scotland</i> | Livingston, <i>Earl and Keeper of Stirling Castle</i> | - |
| Andrew Still | Ensemble | William Douglas, <i>Balvenie's son</i> | Ross, <i>middle son of James III and Margaret</i> |
| Fiona Wood | Ensemble | Ensemble | Daisy, <i>a laundress</i> |

INTRODUCTION BY RONA MUNRO

These are stories, epic stories, and, hopefully, they are entertainment. However, they are set within a period of Scottish history that is virtually unknown. I feel a certain responsibility, therefore, to alert you to the fact that some small liberties have been taken with known events in order to serve our stories. Certain characters represent amalgamations of many people, or stand for political forces within Scotland. Certain events have been altered in time to maximise the drama.

However, as far as narrative imperatives allow, I have followed history and used primary sources. The most striking details, the strangest and most compelling stories are the ones that have come down to us over the centuries, as good stories do, surviving long after their protagonists. You should also know that you are about to engage with human stories imagined from a human perspective. These people were contemporary to their own century as we are to ours, and human nature has not, I imagine, changed very much over 600 years. Our circumstances are different from those of these dead kings and queens and long gone Scots — but, arguably, not as different as we might think. If any ghosts are offended by my appropriation and free interpretation of their work I hope they will still appreciate the wider publicity.

I hope you will all feel some of our joy, terror and excitement as you watch the plays.



James I: The Key Will Keep The Lock

ASB THEATRE

SATURDAY 5 MARCH, 7:30 PM
WEDNESDAY 9 MARCH, 7:30 PM
SATURDAY 12 MARCH, 12:00 PM
2 HOURS 30 MINS INCL. INTERVAL

ABOUT THE PLAY

Bold and irreverent storytelling explores the complex character of this colourful Stewart king – a poet, a lover, a law-maker but also the product of a harsh political system.

James I of Scotland was captured when he was only 13 and became King of Scots in an English prison. 18 years later he's finally delivered back home with a ransom on his head and a new English bride. He's returning to a poor nation, the royal coffers are empty and his nobles are a pack of wolves ready to tear him apart at the first sign of weakness. But James has his own ideas about how to be a king and, after 18 years, he finally has the chance to realise them. James is determined to bring the rule of law to a land riven by warring families, but that struggle will force him to make terrible choices if he is to save himself, his Queen and the crown.



James II: Day of The Innocents

ASB THEATRE

SUNDAY 6 MARCH, 2:00 PM
THURSDAY 10 MARCH, 7:30 PM
SATURDAY 12 MARCH, 4:00 PM
2 HOURS 30 MINS INCL. INTERVAL

ABOUT THE PLAY

A six-year-old boy is crowned King of Scots. Soon James II is the prize in a vicious game between the country's most powerful families, for whoever has the person of the boy king, controls the state. Seen through a child's eyes, the Scottish court is a world of monsters with sharp teeth and long knives. Growing up alone, abandoned by his mother and separated from his sisters, James II is little better than a puppet. There is only one relationship he can trust, his growing friendship with another lonely boy, William, the future Earl of Douglas. The two boys cling together as they try to survive the murder and mayhem that surrounds them.

But the independence and power of young adulthood bring James into an even more threatening world. He has to fight the feuding nobles who still want to control him, he has to make brutal choices about the people he loves best, and he has to struggle to keep his tenuous grip on the security of the crown and on his sanity.... while the nightmares and demons of his childhood rise up again with new and murderous intent.



Daniel Cahill and Andrew Rothney in *James II*. Photograph: Tommy Ga-Ken-Wan



James III: The True Mirror

ASB THEATRE

SUNDAY 6 MARCH, 6:30 PM
FRIDAY 11 MARCH, 7:30 PM
SATURDAY 12 MARCH, 8:15 PM
2 HOURS 40 MINS INCL. INTERVAL

ABOUT THE PLAY

James III of Scotland. He knows what he sees in his mirror. A man who's irresistible, charismatic, a man of fashion and culture. A man with big dreams ...and no budget to realise any of them. But he's convinced a true king should never allow minor details like available cash to deprive his people of the magnificent European style court they deserve.

Obsessed with grandiose schemes that his nation can ill-afford and his restless nobles will no longer tolerate, James is loved and loathed in dangerously unstable proportions. But Scotland's future will be decided by the woman who loves him best of all, his resourceful and resilient wife, Queen Margaret of Denmark.

As dreams battle brutal realities and the nation thunders dangerously close to regicide and civil war, her true love and clear vision offer the only protection that can save a fragile monarchy and rescue a struggling people. But the cost for Margaret herself may be too high...



CAST AND CREATIVE TEAM BIOGRAPHIES



WRITER – RONA MUNRO

Rona's writing credits for the National Theatre of Scotland include an adaptation of *The House of Bernarda Alba* and *Dear Scotland*. Her other theatre writing credits include *The Tracks of the Winter Bear-Jackie* (with Stephen Greenhorn for Traverse Theatre), *Scuttlers* (The Royal Exchange Theatre, Manchester), *The Astronaut's Chair* (Drum Theatre, Plymouth), *Pandas* (Traverse, Edinburgh), *Little Eagles* (Royal Shakespeare Company), *The Last Witch* (Edinburgh International Festival) and *Iron* (Traverse, Edinburgh) for which she won the John Whiting Award in 2003. Her television credits include the BAFTA-nominated *Bumping the Odds* and *Rehab*, and her films include *Ladybird* *Ladybird* and *Oranges and Sunshine*. Her work for radio includes *The Stanley Baxter Playhouse*. She is the writing half of the award-winning The MsFits, Scotland's oldest

continuously operating feminist theatre company.



DIRECTOR – LAURIE SANSOM

Laurie is the Artistic Director and Chief Executive of the National Theatre of Scotland. He joined the Company in 2013. Besides *The James Plays* trilogy, he directed and adapted *The Driver's Seat* by Muriel Spark in 2015. In 2016, he is directing *The 306: Dawn*, a new musical by Oliver Emanuel and Gareth Williams. From 2006 he was Artistic Director of Royal & Derngate, Northampton, and Associate Director to Alan Ayckbourn at the Stephen Joseph Theatre, Scarborough from 2002 to 2006. He was an Arts Council England Trainee Director at the Palace Theatre, Watford, from 1996 to 1997. He was a member of the National Youth Theatre and the National Student Drama Festival, for whom he has also worked extensively. His productions at Royal and Derngate include; the UK premiere of *Spring Storm* by Tennessee Williams and *Beyond the Horizon* by Eugene O'Neill, which were presented at the National Theatre of Great Britain and led to a nomination for Best Director at the Evening Standard Awards and won him the TMA award for Best Director, and *The Bacchae*, *Blood Wedding* and *Hedda Gabler*, which were presented as The Festival of Chaos as part of London

2012 Festival.



SET AND COSTUME DESIGNER – JON BAUSOR

Jon studied at the University of Oxford and trained on the Motley Theatre Design Course. He designed the Opening Ceremony for the 2012 Paralympic Games in London and the kinetic sculpture to light the flame for the Sochi 2014 Paralympic Games. His recent theatre designs include *hang* (Royal Court), *Bugsy Malone* (Lyric Theatre, Hammersmith), *Hamlet*, *Twelfth Night*, *The Winter's Tale*, *The Comedy of Errors*, *The Homecoming* (Royal Shakespeare Company), *The Believers* (Frantic Assembly), *Ghost Stories* (West End / Moscow / Toronto) and *MAMETZ* (National Theatre of Wales; Best Design, UK Theatre Awards; Best Design, Welsh Theatre Awards). His opera work includes *The Knot Garden* (Opera en de Wien), *The Queen of Spades* (Edinburgh Festival Theatre), *The Lighthouse* (Montepulciano) and *The Human Comedy* (Young Vic). His dance work includes *No Man's Land* (English National Ballet), *Hansel and Gretel*, *Ghosts* (Royal Opera House), *Scribblings and Castaways* (Rambert). Jon designed the One Millionth Runner show to open the Great North Run on the River Tyne in 2015.

LIGHTING DESIGNER – PHILIP GLADWELL

Philip's stage credits include *The World of Extreme Happiness*, *Love the Sinner* (National Theatre of Great Britain), *Mr. Burns, Before the Party* (Almeida, London), *Fraulein Julie* (Barbican / Schaubuhne Berlin), *Blanc de Blanc* (Sydney Opera House), *A Midsummer Night's Dream* (Barbican/ Bristol Old Vic/ USA), *First Love is the Revolution*, *The Boy Who Fell into A Book*, *Pastoral* (Soho Theatre, London), *Hairspray*, *The Sound of Music*, *GYPSY*, *The King and I*, *Chicago* (Leicester Curve/UK Tour), *Limbo* (London Underground/International Tour), *Member of the Wedding* (Young Vic), *Gobsmacked* (Edinburgh Festival Fringe/ International Tour), *Swallow*, *Ciara*, *I'm With The Band* (Traverse, Edinburgh), *The Rise and Fall of Little Voice* (Birmingham Rep/ West Yorkshire Playhouse), *Enjoy* (West Yorkshire Playhouse), *The Seagull* (Regent's Park), *The Twits*, *Liberian Girl*, *God Bless The Child*, *The Ritual Slaughter of Gorge Mastromas*, *No Quarter* (Royal Court, London), *The Infidel* (Theatre Royal Stratford East), *Limbo*, *Mogadishu*, *Punk Rock* (Lyric Theatre Hammersmith), *One For the Road*, *Hedda Gabler*, *The Duchess of Malfi* (Northampton Theatre Royal), *If Only* (Chichester), *1984*, *Macbeth*, *Too Clever by Half*, *You Can't Take it With You* (Royal Exchange), *The Spire* (Salisbury Playhouse) and *Terminus* (Abbey Theatre Dublin, Edinburgh Festival Fringe, Irish and Australian Tour, USA).

MOVEMENT DIRECTOR – NEIL BETTLES

Neil is Associate Director for Frantic Assembly, most recently co-directing *No Way Back* for the company. Credits include, as movement director *Blood Wedding* and *The Bacchae* (Royal and Derngate Northampton). As associate choreographer *The Light Princess* (National Theatre) and *The Full Monty* (Sheffield Theatres/London's West End). Other movement direction includes *Much Ado About Wenlock* (Vamos Theatre), *Platform* (Old Vic Tunnels), *Henry IV Part One* (Drum Theatre Plymouth), *One Flew Over the Cuckoo's Nest* (Secret Cinema) and *Stanley Pickle*, an animated short film for the National Film and Television School. He is co-founder and Artistic Director of *ThickSkin* for which his directing credits include *Chalk Farm*, *The Static*, *Blackout*, *Overture* and *These Imagined Stories*. He also co-directed *Boy Magnet* and *White Noise* for the company. Neil was Associate Director for the tours of *Beautiful Burnout* and *Lovesong*, and Assistant Director of *Dirty Wonderland* for Frantic Assembly. His other directing credits include *Playlist* (Belgrade Theatre, Coventry) and *Brave* (Battersea Arts Centre).

ORIGINAL SOUND DESIGNER JAMES I AND II & SOUND DESIGNER FOR 2016 REVIVAL OF JAMES II – CHRISTOPHER SHUTT

Christopher trained at the Bristol Old Vic Theatre School. His previous work with the National Theatre of Scotland includes *Little Otik* and *The Bacchae*. Other recent theatre includes *Here We Go*, *The Beaux' Stratagem*, *Man and Superman*, *From Morning to Midnight*, *The Effect*, *Strange Interlude*, *Timon of Athens*, *War Horse*, *The White Guard*, *Burnt by the Sun*, *Every Good Boy Deserves Favour*, *Happy Days*, *Not About Nightingales*, *Machinal* (National Theatre of Great Britain), *The Winter's Tale* (Kenneth Branagh Season at the Garrick), *Hamlet* (Barbican), *Bull* (Young Vic), *The Father* (London's West End), *Disappearing Number*, *Mnemonic*, *Street of Crocodiles* (Complicite), *Macbeth* (Manchester International Festival / New York), *hang*, *Love and Information*, *Kin*, *Aunt Dan and Lemon*, *Serious Money*, *Road* (Royal Court), *All My Sons* (Broadway), *Oppenheimer*, *Wendy and Peter Pan* (Royal Shakespeare Company) and *The Resistible Rise of Arturo Ui* with Al Pacino (New York). He won a Tony Award for *War Horse* and Drama Desk Awards for *War Horse*, *Mnemonic* and *Not About Nightingales*.

SOUND DESIGNER JAMES III, SOUND DESIGNER FOR 2016 REVIVAL OF JAMES II & SOUND ASSOCIATE JAMES I AND JAMES II – NICK SAGAR

Nick's previous work with the National Theatre of Scotland includes *A Doll's House* (with The Lyceum, Edinburgh), *Men Should Weep*, *Caledonia*, *Appointment With the Wicker Man*, and, as Associate Designer, *27* (with The Lyceum, Edinburgh), *Peter Pan*, *Black Watch* and *Wolves In the Walls*. His recent credits include *Tree of Codes* (Manchester International Festival / Park Avenue Armoury New York), Robert Wilson's *Letter To A Man* (Milan, International Tour), *The Life and Death of Marina Abramović* (New York / Toronto / Amsterdam / Antwerp / Madrid / Manchester), *The Old Woman* (Athens), *End of the Road for Young@Heart Chorus* (Oslo / Singapore / New York / Manchester), *Gangsta Granny* (UK Tour), *Horrible Histories: Barmy Britain* (London's West End / tour / Sydney Opera House), *Horrible Histories: Ruthless Romans* (Hong Kong / Singapore / Dubai / Abu Dhabi), *Horrible Histories: Greeks & Invaders* (UK Tour) and *Tom's Midnight Garden* (tour).

COMPOSER JAMES I AND JAMES II – PAUL LEONARD-MORGAN

Paul studied at the Royal Scottish Academy of Music and Drama and began his career as a producer and arranger on Glasgow's music scene, working with bands such as Belle and Sebastian, Snow Patrol and Texas. He formed an ongoing collaboration with the singer Isobel Campbell, including work on her Mercury-nominated album *Ballad of the Broken Seas* with Mark Lanegan. He worked with the producer Phil Ramone on Sharleen Spiteri's best-selling album *Melody* and collaborated with Mogwai on numerous projects. His credits include the scores for the film *Pineapple*, for which he won a BAFTA; the television film *Fallen*, for which he was nominated for a BAFTA and an Ivor Novello Award; six series of *Spooks*; *Limitless* TV series and film starring Bradley Cooper and Robert De Niro, for which he was nominated for the World Soundtrack Discovery Award; *Dredd*; three *Minions* films, released alongside *Despicable Me 2*; *Walking With Dinosaurs 3D*; *The Numbers Station* starring John Cusack; and *Legendary*, starring Dolph Lundgren. He composed the official anthem for the USA Olympic Team; created the soundtrack for the 'Test Track' ride at Disney World, Florida; and composed a symphonic suite based on his score for the BAFTA-winning *A History of Scotland*, which was first performed at Stirling Castle and which subsequently toured the UK. Paul scored his first ever video game soundtrack in 2014 for EA Games' *Battlefield: Hardline*.

COMPOSER JAMES III – WILL GREGORY

Will has performed with a wide range of artists, including Tears for Fears, Peter Dinklage, The Cure, and Portishead. He formed the band Goldfrapp with Alison Goldfrapp in 1999, releasing six albums to date. His first opera, *Picard in Space*, had its premiere at the Queen Elizabeth Hall, London, in 2011. In 2013 his piece for orchestra and Moog was first performed at the Roundhouse, London, where another of his commissions was performed in August 2014 by Joby Burgess (Powerplant) as part of 'Imogen Heap's Reverb'. With Alison Goldfrapp he recently created the music for *Medea* at the National Theatre of Great Britain. He continues to tour with the Will Gregory Moog Ensemble.

RC-ANNIE - FIGHT DIRECTORS

RC-ANNIE Ltd is a Dramatic Violence Company established in 2005 by Rachel Bown-Williams and Ruth Cooper-Brown. Their previous work with the National Theatre of Scotland includes *Dunsinane* (with the Royal Shakespeare Company). Other recent theatre credits include *80 Days Around the World* (St James Theatre / Simon Friend Entertainment), *My People, All My Sons* (Clwyd Theatr Cymru), *A Wolf in Snakeskin Shoes*, *Paper Dolls*, *Red Velvet* (Tricycle Theatre), *Richard III* (West Yorkshire Playhouse), *Peter Pan: The Never Ending Story Arena Tour* (Music Hall, Belgium), *The Mentalists* (Old Vic Productions at The Wyndhams Theatre) and *Brave New World* (Royal and Derngate). Film credits include *Heretiks*, *Genesis*, *Arthur and Merlin*, *Howl*, *The Seasoning House*, *City Slacker*, *Cheerful Weather for the Wedding*, *Deviation* and *iLL Manors*.

LUKE KERNAGHAN - ASSOCIATE DIRECTOR

Luke is a freelance theatre director, working both within the UK and internationally. He is an Associate Director of the multi-award winning Australian company Big hART, collaborating on *Namatjira*, *Hipbone Sticking Out*, *Blue Angel* and *To A Different Drum*. His directing work includes *Códice Ténoc* (Compañía Nacional de Teatro de Mexico / Royal Shakespeare Company), *Redcrosse* (Royal Shakespeare Company), *Heartbreak Beautiful* (Theatre Royal Plymouth), *The Urban Girl's Guide to Camping*, *No Way Out (Huis Clos)* (Southwark Playhouse) and *Vantastic and Lobster* (Ovalhouse). As Associate or Assistant Director, Luke has worked for the Jamie Lloyd Company (*The Homecoming*), National Theatre of Scotland (*Dunsinane*) and the Royal Shakespeare Company (*Richard III* and *A Soldier in Every Son*) and The Donmar (*Novecento*).

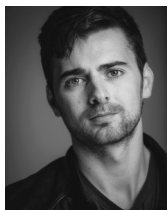


Matthew Pidgeon & Malin Crépin in *James III*.
Photograph: Tommy Ga-Ken Wan.



ROSEMARY BOYLE

Rosemary graduated from Guildhall School of Music and Drama in 2014. *The James Plays* are her professional stage debut. Her work while training includes *Napoli Millionaria*, *Hamlet*, *The Seagull*, *Marathon 33*, *Agamemnon*, *Cymbeline*, *Guys and Dolls*, *The Bacchae*, *The Insect Play*, *Arms and the Man* and *Hayfever*. Her television work includes *Father Brown* and *Doctors*.



DANIEL CAHILL

Daniel trained at the Royal Conservatoire of Scotland. His previous work for the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain / Edinburgh International Festival in 2014) and *Truant*. Other theatre work includes *Lot and his God* (Citizens, Glasgow), *Macbeth* (Perth Theatre), and *Blackout* (ThickSkin). His film and television work includes *Bruadar a' Bhais*, *Blackout*, *Exodus 21:24*, *Outpost 3: Rise of the Spetsnaz* and *River City*. Daniel was Parkour Choreographer on *Jump and Run Free Jamaica* (National Theatre of Scotland) and has worked as a Director or Creative Team member on *Rock*, *Whitenoise* and *Bring Your Own* (Thickskin).



ALI CRAIG

Ali trained at the Mountview Academy of Theatre Arts, London. His previous work with the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain / Edinburgh International Festival in 2014), *The Making of Us*, *Macbeth*, *Beautiful Burnout* (with Frantic Assembly) and *Black*

Watch. Other theatre work includes *Into That Darkness* (Citizens Theatre), *The BFG*, *Hecuba*, *Victoria* (Dundee Rep Theatre), *The Secret Garden* (Footlights Productions), *Hamlet* (Greenwich Theatre) and *Waterproof* (Òran Mór). His television credits include *Shetland*, *River*, *The Monarch of the Glen*, *Sea of Souls* and *Black Watch*. His films include *May I Kill U?*, *The Making of Us*, *Outpost: Black Sun*, *Weekender*, *Pelican Blood* and *The Good Times Are Killing Me*. His radio credits include *Topaz*, *McLevy*, *Immaculate* and *Black Watch* for BBC Radio.



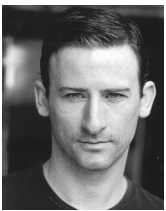
MALIN CRÉPIN

Malin trained at Malmö Theater Academy. She has performed in several plays at The Swedish National Theater. Her recent theatre work includes the lead role in the French play *A la Mémoire d'Anna Politkovskaïa* written and directed by Lars Norén in a co-production with Théâtre Nanterre-Amandiers in Paris, Theatre National in Brussels and The National Theater in Sweden. Her television and film work includes both international and Scandinavian productions including *Lulu*, *Oslo August 31st*, *Kiruna-Kigali* and *The Medium*. She was nominated for Best Leading Actress at The Swedish Academy Awards for her performance in the film *In Your Veins*. Malin plays the lead character in the film series about the crime reporter Annika Bengtzon written by Liza Marklund. *James III: The True Mirror* is her first play in the UK.

**BLYTHE DUFF**

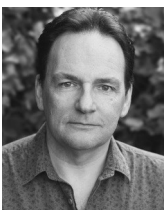
Blythe's previous work with the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain / Edinburgh International Festival in 2014), *Beautiful Burnout* (with Frantic Assembly at St Ann's Warehouse, New York, and Sydney, Perth and Wellington

Festivals), *Be Near Me* (with Donmar Warehouse) and *Home*. Other theatre work includes include *Into That Darkness* (Citizens, Glasgow), *Ciara* (Traverse, Edinburgh/ Datum Point Productions (which she founded in 2010) for which she won a Best Actress Award at the 2014 Critics' Awards for Theatre in Scotland (CATS), a Fringe First and a Herald Angel Award), *Good With People* (Datum Point/ Paines Plough/Òran Mór/59E59 Theater, New York), *Just Checking* (Datum Point), *Iron* (Firebrand, for which she won the Best Actress Award at CATS in 2013), *Infinite Scotland* (Big Sky), *Mum's the Word* (R.C. Kelly/Volcanic Productions, New Zealand), *King of the Fields* (Traverse, Edinburgh) and *Swing Hammer Swing* (Citizens, Glasgow). Her film work includes *Sarajevo*, part of the 2011 Edinburgh International Festival. Her work with various orchestras includes *Hansel and Gretel* and *The Young Person's Guide to the Orchestra*. Her opera work includes *Street Scene* (Scottish Opera/ English National Opera). Her radio credits include various readings for *The Complete Works of Robert Burns*. She is probably best known for playing Jackie Reid in *Taggart* for Scottish Television/ITV for 21 seasons. She is a cultural fellow of Glasgow Caledonian University having been awarded an Honorary Doctorate in 2011.

**NICHOLAS ELLIOTT**

Nicholas trained at the Gaiety School of Acting, Dublin and at RADA in London. His previous work with the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain and Edinburgh International Festival in 2014). Other theatre work

includes *Roadkill* (Pachamama Productions/ Richard Jordan Productions/Traverse, Edinburgh), *Telling the Truth Beautifully* (Marilyn Imrie), *The Authorised Kate Bane*, *Decky Does a Bronco* (Grid Iron), *The 27 Club* (27 Productions), *The Hard Man* (Scottish National Theatre Consortium), *A Long Day's Journey Into Night* (Druid), *Father Mathew*, *The Importance of Being Earnest*, *Black Is the Colour* (Lyric Theatre, Belfast). *Soldier Boy* (Abbey/National Theatre of Great Britain) *Me and My Girl* (SMS), *Salome* (Replay Theatre), *The Rat Pack- A Night in Monte Carlo* (Panache), *Glengarry Glen Ross* (Alexander Ross), *I, Keano*. (Lane Productions), *Aladdin*, *The Snow Queen* and *A Christmas Carol* (Cumbernauld Theatre). Recent television credits include *Castles in the Sky*, *Waterloo Road*, *River City*, *Lip Service*, *Fair City* and *The Big Bow Wow*. His films include *City* (Middleman Prods), *Legacy* (Black Camel Prods) and *Kitchen* (Ecosse Films).

**PETER FORBES**

Peter studied at the University of Edinburgh and trained at the Bristol Old Vic Theatre School. His previous work with the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain / Edinburgh International Festival in 2014) and *Black Watch* (at Edinburgh

Festival Fringe and St. Ann's Warehouse, New York). Other stage credits include *Our Country's Good*, *The Observer*, *Afterlife*, *Never So Good*, *Two Weeks With The Queen* (National Theatre of Great Britain), *How To Hold Your Breath* (Royal Court, London), *The Same Deep Water As Me* (Donmar Warehouse), *Singin' In The Rain*, *Mamma Mia!*,

Henceforward... (London's West End), *Donkey's Years* (national tour), *Way Upstream*, *A Small Family Business*, *A Word From Our Sponsor* (Chichester Festival Theatre) and *Educating Agnes* (Royal Lyceum Theatre Edinburgh). His film work includes *Nativity 3*, *Wilde* and *Blue Ice*. His television work includes *Endeavour*, *Holby*, *The Promise*, *The First Men in the Moon*, *Doctors*, *Taggart*, *Eastenders*, *Bad Girls*, *The Bill*, *Berkeley Square*, *The Government Inspector*, *Walking on the Moon*, *The English Revolution*, and *Little Devil*. Radio includes *The Architects*, *Burns and the Bankers*, *Black Watch*, *Beryl du Jour* and *Raffles*, and he is the narrator of several audiobooks, including Peter May's bestselling *Lewis Trilogy*, *China Thrillers*, *Entry Island* and *Runaway*, and Ian Rankin's Malcolm Fox novels *The Complaints* and *The Impossible Dead*.

**ANDREW FRASER**

Andrew trained at the Royal Conservatoire of Scotland. His previous work with the National Theatre of Scotland includes *The James Plays* (National Theatre of Great Britain / Edinburgh International Festival in 2014), *Black Watch* (UK and international tour) and *Let the Night One In* (St Ann's Warehouse, New York). Other theatre work includes *King John* (Òran Mòr), *The Little Boy That Santa Claus Forgot* (macrobert, Stirling)

**DANI HERON**

Dani trained at the London Academy of Music and Dramatic Art (LAMDA). Her recent theatre work includes *The Venetian Twins* (The Lyceum, Edinburgh), *A Perfect Stroke* (Òran Mór /Traverse Theatre), *Chariots of Fire* (London's West End), *Aladdin* (Eden Court), *One Turbulent*

Ambassador (Lyric Hammersmith), *Merry Wives of Windsor* (The Drill Hall, London), *A Funny Thing Happened on the Way to the Forum* (Greenwich Theatre), *Borders of Paradise* and *Pride and Prejudice* (LAMDA). Her television work includes *Casualty* and film work includes *Skin Deep*, *I Am Me* and *Rat Trap*.

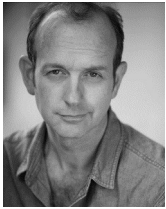
**BRIAN JAMES O'SULLIVAN**

Brian works as an actor, writer and musician throughout the UK, USA and Australia. As an actor, Brian's recent theatre work includes *Keep Right On to the End of the Road* (tour) and *To Hell and Back* (Òran Mór). In 2015 he wrote and directed the musical *Newcomer* with Triple Threat Theatre Academy in Mackay, Queensland, Australia.

**SIAN MANNIFIELD**

Sian trained at Queen Margaret University College. Her theatre credits include *A Bench in the Road* (Charioteer Theatre), *Get Up and Tie Your Fingers* (Guild of Lillians/Customs House/national tour), *Six Black Candles* (Goldfish Theatre/tour), *Waiting Room*, *Loves Fire*, *Shakespeare's*

Women, *Ad Infinitum* (Zendeh), *Cinderella* (Brunton), *Tristan and Mr Poppins* (Zendeh), *The Bridge and Beach* (Boilerhouse). Television credits include *Lip Service*, *Rab C Nesbitt*, *Still Game* and *High Times*. Sian has performed in various short films and has worked for BBC Radio as a voiceover artist. She has toured extensively as a singer with Absolute Abba and was a lead vocalist with The Divine Divas and The Double D Band.

**DAVID MARA**

David trained at the Royal Welsh College of Music and Drama. His previous work for the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain / Edinburgh International Festival in 2014). His theatre credits include *Our Country's Good* (National Theatre of Great Britain), *Arcadia* (English Touring Theatre), *The King's Kilt* (Òran Mór), *Pocket Henry V* (Propeller Theatre Company / UK and international tours), *Oliver!* (Crucible, Sheffield), *The Curious Incident of the Dog in the Night Time* (National Theatre of Great Britain/London's West End), *The Second Mrs Tanqueray*, *Treasure Island* (Rose Theatre, Kingston upon Thames), *Othello* (Donmar Warehouse, London), *Peapickers* (Eastern Angles), *Pericles* (Cardboard Citizens/ Royal Shakespeare Company), *The Tempest* (Crucible Theatre / Old Vic), *King John*, *Julius Caesar*, *As You Like It*, *The Comedy of Errors*, *La Lupa* (Royal Shakespeare Company), *As You Like It* and *Antony and Cleopatra* (English Shakespeare Company). Radio includes *The Stanley Baxter Playhouse – The Flying Scotsman*. His television work includes *Doctors*, *Casualty*, *Murder in Mind* and *Taggart*, and his films include *Memorabilis*.

**STEVEN MILLER**

Steven trained at the Bristol Old Vic Theatre School. His previous work with the National Theatre of Scotland includes *Black Watch*. Other theatre credits include *No Way Back*, *Othello* (Frantic Assembly), *The Perfect Murder* (national tour), *The Blood Is Strong* (Finborough), *Lord Of The Rings* (Theatre Royal Drury Lane), *Fiddler On The Roof* (Crucible, Sheffield), *Long Short and Tall* (Pleasance), *Richard II* (Old Vic), *Cargo* (Oval House) and *Paradise Lost* (Bristol Old Vic). His television credits include *Silent Witness*, *Father Brown*, *Coming Up*, *Our Girl*, *Casualty*, *Holby City* and *The Bill*. His film credits include *A Christmas Carol*, *Drone Strike* (short) and *Twelfth Night*. Steven is also a Motion Capture artist and has recently become a practitioner for Frantic Assembly.

**CALUM MORRISON**

Calum trained at the Royal Conservatoire of Scotland. He is a multi-instrumentalist and singer-songwriter, specialising in bagpipes, guitar, banjo, mandolin and bodhran. He has performed throughout Europe as part of the large-scale dance show *Celtic Legends* and most recently was Musical Director for the house band at Disneyworld's Irish themed venue in Florida.

**MATTHEW PIDGEON**

Matthew's previous work with the National Theatre of Scotland includes *Caledonia*, *Realism* and *The Wonderful World of Dissocia* (with Edinburgh International Festival). Other previous theatre work includes *Wolf Hall* and *Bring Up The Bodies* (Royal Shakespeare Company/West End/Broadway), *Edward II*, *This House* (National Theatre of Great Britain), *Midsummer* (Traverse, Edinburgh, Tricycle, London/Soho Theatre, London/ tour including New York, Sydney Theatre Company), *Much Ado About Nothing*, *The Globe Mysteries* (Shakespeare's Globe), *The Cherry Orchard*, *The Man Who Had All The Luck*, *Vanity Fair*, *Wizard of Oz*, *Pinocchio*, *The Glass Menagerie* (The Lyceum, Edinburgh), *Kyoto* (Traverse, Edinburgh/ Òran Mór), *The Tempest* (Tron, Glasgow), *The Nest* (Traverse, Edinburgh), *8000M* (Suspect Culture/Tramway, Glasgow), *The Lying Kind* (Royal Court, London) and *Edward*

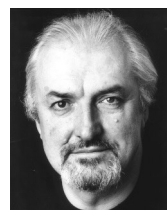
Gant's Amazing Feats of Loneliness (Plymouth Theatre Royal). His television work includes *Fiona's Story*, *Casualty*, *Casualty@Holby City*, *Rockface*, *Taggart*, *This Morning With Richard Not Judy*. Film work includes *A Shot At Glory*, *State And Main* and *The Winslow Boy*. Matthew has appeared in many dramas for BBC Radio.

**SALLY REID**

Sally attended the School at Steppenwolf in Chicago where she trained in Meisner, Viewpoints and improvisation with ensemble members. Her previous work with the National Theatre of Scotland includes *An Appointment with the Wickerman*, *Miracle Man*, *Empty* and *The Crucible*. Sally's other theatre credits include *Great Expectations* (nominated Best Supporting Actress, TMA award 2013), *Time and the Conways* (Dundee Rep), *Three Sisters* (Tron, Glasgow), *Blithe Spirit* (Perth Horsecross), *Guid Sisters*, *Union* (The Lyceum, Edinburgh), *Days of Wine and Roses* (nominated best actress CATS awards 2012), *Doubt* (Theatre Jezebel), *Sunset Song* (His Majesty's Theatre, Aberdeen), *The Wall* (nominated best actress CATS awards 2008) and *The Ducky*, *The Chooky Brae* (Borderline). Her recent television credits include *Only an Excuse* and *Scot Squad* (two series).

**ANDREW ROTHNEY**

Andrew trained at the Royal Scottish Academy of Music and Drama. His previous work for the National Theatre of Scotland includes *The James Plays* (National Theatre of Great Britain / Edinburgh International Festival in 2014). His theatre credits include *Macbeth* (Perth Theatre), *Much Ado About Nothing* (Glasgow Repertory Company), *The Sea Between Us* (Skraelings Theatre Company), *A Dream on Midsummer's Night* (Wee Stories), *Facegone* (Òran Mór), *Beauty and the Beast* (Royal Lyceum Theatre Edinburgh), *The Cherry Orchard* (Dundee Rep) and *A History of Scotland in 60 Minutes or Less* (Sleekit Productions). His film and television credits include *The Huntsman*, *Shetland*, *Outlander*, *Blackbird* (nominated for the Michael Powell Award and the Best of the Fest Award at the 2013 Edinburgh International Film Festival), *King James Bible* and *The Cottage*.

**JOHN STAHL**

John's previous work with the National Theatre of Scotland includes *Mary Stuart*. His most recent theatre work includes *The Crucible*, *Ghosts* (Bristol Old Vic), *Uncle Varick* (Rapture Theatre Company), *Hamlet*, *All's Well That Ends Well*, *As You Like It*, *King John*, *Richard III*, *A Soldier in Every Son*, *The Crucible*, *Tamar's Revenge*, *Dog in the Manger*, *Pedro the Great Pretender* (Royal Shakespeare Company), *Much Ado About Nothing*, *The Globe Mysteries*, *Troilus and Cressida*, *The Frontline*, *We, The People*, *Othello*, *King Lear* (US tour) (Shakespeare's Globe), *Frankenstein* (National Theatre of Great Britain), *Memory Cells* (Pleasance Theatre), *The Gods Weep* (Royal Shakespeare Company/Hampstead Theatre), *Macbeth* (Royal Exchange Theatre), *Carthage Must Be Destroyed* (Theatre Royal, Bath), *The Alice Trilogy* (Royal Court), *The Whisky Taster* (Bush) and *Blue Eyes and Heels* (Soho Theatre). His television work includes *Shetland 3*, *Game of Thrones*, *Holby City*, *Being Human*, *Beehive*, *Rebus – The First Stone*, *The Darien Venture*, *Doctors*, *Murder Rooms*, *Glasgow Kiss*, *Life of Jolly*, *Para Handy*, *Dr Finlay*, *Resort to Murder*, *Crime Story*, *Taggart*, *High Road*, *Garnock Way* and *Albert and the Lion*.



ANDREW STILL

Andrew's previous theatre work includes *Jerusalem: Song Of Deeds* and *Prom Night Of The Living Dead* (Scottish Youth Theatre). His television work includes *Waterloo Road*, *Outlander*, *Fried*, *Hollyoaks* and *Hollyoaks Later*. *The James Plays* is Andrew's professional stage debut.



FIONA WOOD

Fiona trained at the Glasgow Academy of Musical Theatre Arts. Her previous work for the National Theatre of Scotland includes *The James Plays* (with National Theatre of Great Britain / Edinburgh International Festival in 2014) and *Truant*. Her other theatre work includes *Cannibal Women of Mars* (Limelight), *Sleeping Beauty* (NLP Theatre Company), *The Steamie* (Neil Laidlaw), *Flo White*, *Ya Beauty and the Beast* (Tron, Glasgow), *Aladdin* (Websters Theatre), *I Will Survive* (InsideOut Productions), *Gabriel's Gig* (Drake Music) and *The Winter King* (Gordon Dougall). Her television work includes *Sketchland*, *Hospital 24/7*, *Scot Squad* and *Rab C. Nesbitt*. She appeared in the short films *Room 9* and *Home*.



Rosemary Boyle and Sally Reid in *James I*. Photograph: Tommy Ga-Ken Wan.



NATIONAL THEATRE OF SCOTLAND

The National Theatre of Scotland reaches its 10th birthday in 2016. Being a theatre without walls and building-free, the company presents a wide variety of work that ranges from large-scale productions to projects tailored to the smallest performing spaces. In addition to conventional theatres, the company has performed in airports, schools, tower blocks, community halls, ferries and forests. Much of the work is created in partnership with theatre-makers, companies, venues and participants across the globe. The National Theatre of Scotland's aspiration is to tell the stories that need to be told and to take work to wherever audiences are to be found.

Artistic Director and Chief Executive Laurie Sansom
Chair Seona Reid DBE

NATIONAL THEATRE OF GREAT BRITAIN

Founded in 1963, and established on London's South Bank in 1976, the National Theatre is dedicated to making the very best theatre and sharing it as widely as possible. We stage up to 30 productions each year, from classics to modern masterpieces, and new work developed at the NT Studio.

The National's work is also seen on tour nationally and internationally, and in co-productions with regional theatres. Popular shows (such as *War Horse* and *The Curious Incident of the Dog in the Night-Time*) transfer to the West End and Broadway; and, through National Theatre Live, we broadcast live performances throughout the world.

Director of the National Theatre Rufus Norris
Executive Director Lisa Burger
Registered Charity No: 224223

EDINBURGH INTERNATIONAL FESTIVAL

Every August, for three exhilarating weeks, Edinburgh becomes an international cultural epicentre with the finest creators and performers from classical music, theatre, opera and dance from around the globe, offering intense, personal and exciting experiences to audiences from Scotland, the UK and overseas.

Vibrant, innovative and energetic, the Edinburgh International Festival commissions and produces new work from the very best artists working internationally, while nurturing arts engagement on its doorstep, contributing to many aspects of life, be it culture, economy, education and society and enhancing the lives of people not just in Edinburgh and Scotland, but around the world.

HISTORICAL BIOGRAPHY OF THE KINGS

ABOUT JAMES I

Though he ruled Scotland for only 13 years, James I transformed the way his kingdom was governed. Just as he was the first in a sequence of men named James Stewart to be Kings of Scots, so his reign created a template for the way in which those monarchs exercised authority.

After over 50 years of elderly kings and regents content to accept the power and status of great Scottish nobles, James I represented a new style of ruler. His aggressive pursuit of increased respect and resources marked the formation of a more powerful monarchy of Scotland and of her identity as a nation.

James's life was shaped by two events in his childhood. In 1402 his elder brother and the heir to the throne, David Duke of Rothesay, was arrested by his uncle, Robert Duke of Albany, and died in captivity. Four years later, a plan by the ailing King, Robert III, to safeguard his younger son, James, by sending him to France ended in disaster. James's ship was captured and he was handed over to the English King, Henry IV. The 12-year-old James would grow up as an English prisoner. For the next 18 years he was a pawn in the games of others — a passive role that left a deep mark on his character. Though King Robert had died within weeks of James's capture there was no recognition of the new king within Scotland.

Instead the Duke of Albany assumed the role of governor. He secured the release of his own son, Murdoch (Murdac in the play), who was also an English prisoner, but he seemed content to abandon James. Instead, James's only taste of kingly status came from the English King, Henry V. Opposition to Henry's ambitions for an Anglo-French monarchy following his victory at Agincourt was being bolstered by the many Scots who served the French Dauphin. To present these Scots as traitors, in 1420 James was taken to France to appear publicly as their King. Though little more than a puppet, James was allowed a taste of his true rank and authority.

Real kingship was not to be long delayed. The death of Henry V in 1422 led the English government to release James for a large ransom and in the hope that he would prove to be an ally. James's affiliation to the English was cemented by his marriage to a cousin of their King: Joan Beaufort. She was already known to James, and the match may have been more than a political arrangement as suggested by 'The Kingis Quair', a love-poem attributed to the king.

The man who returned to Scotland in 1424, at the age of 29, clearly impressed his contemporaries. The description of James as a talented poet, wrestler, jousting, archer and musician was not just conventional praise but a mark of his impact on his land.

On the first day of his return, in April 1424, he promised to guarantee the safety of his subjects and their goods from robbery or plundering, saying 'I shall see to it that the key keeps the castle and the thorny hedge the cow'. It was the conscious announcement of a programme to identify his kingship with the enforcement of law in the

interests of all Scots. It was also a tacit criticism of the slack rule of the Dukes of Albany, which James identified with a lack of justice, particularly in the face of noble crime. The parliament that James convened after his coronation was concerned with the recovery of the lands and revenues belonging to the crown.

The arrest of Duke Murdoch's son, Walter Stewart, a disruptive figure, probably had his father's blessing but, also marked the start of the King's personal campaign against the house of Albany. A further round of arrests came in late 1424 and James seized Murdoch himself. The Duke's Earldoms of Fife and Menteith were occupied by royal forces and his wife, Duchess Isabella, was also imprisoned. The King's actions provoked Murdoch's youngest son, James the Fat, into raising a rebellion but that was defeated. In May, King James placed Murdoch, his elder sons and his father-in-law on trial at Stirling. The next day Albany and his sons were beheaded before the walls of Stirling Castle.

The destruction of the house of Albany, which had governed Scotland for over 20 years, defined James I's kingship for good and ill. It displayed that no-one was beyond the reach of royal justice. He was 'our lawgiver king'.

The downfall of Duke Murdoch also increased the material resources of the crown. Over time he continued to acquire property. Money, too, came into the King's hands from grants of taxation paid to him by his subjects. Though intended to pay off his ransom, James used this money to fund a spending spree on clothing, jewellery, artillery and on the first stages of the royal palace at Linlithgow. These items were not just extravagance. The great hall at Linlithgow remains as a physical reminder of the ambition and confidence of James as King.

At the same time, the merciless treatment of James's closest male relatives cast a shadow over his kingship that was part of a more negative perception of his reign. There were suspicions that the condemnation of the Duke sprang more from a desire for personal vengeance and to seize his lands and castles than from the pursuit of justice.

There was a strand of complaint and mistrust of James I running through his dealings with his subjects in parliament. Some Scots saw things in more extreme terms; to them James's greed and his punishment of his natural counsellors and chief subjects made him a tyrant. On 21 February 1437 a group of former servants of the Dukes of Albany broke into the royal apartments at the Dominican Friary in Perth. Led by Sir Robert Graham, they had the support of the King's uncle the Earl of Atholl. They found the King unprotected and, though James fought against them with bare hands, the assassins overpowered and killed him.

The killing of James I was presented as both the slaying of a cruel tyrant and as the martyrdom of a divinely appointed sovereign by his traitorous subjects. Queen Joan orchestrated the pursuit and brutal execution of her husband's murderers. There was genuine shock at this worst of all crimes: the killing of a king. However, it

may have been tempered by a degree of relief that such a demanding ruler had been removed. Despite the bloody end of his reign — or perhaps because of it — James I's legacy as a model of Scottish kingship was strong. His son and subsequent successors as King of Scots would all base their own approach to the ruling of the realm on that of the first King James. The result would be a Scotland that was more closely integrated under the crown but in which kings would continue to face the criticism and dissent of their subjects.

© Michael Brown

Michael Brown is a Professor in the Institute of Scottish Historical Research at the University of St Andrews; his books include James I and The Black Douglases



Blythe Duff in *James I*.
Photograph: Tommy Ga-Ken Wan.

ABOUT JAMES II

James II was one of twin boys born to James I and Joan Beaufort, on 16 October 1430. The elder twin, Alexander, died in infancy, leaving James as the only male heir, though he had six sisters. The prince's childhood was interrupted violently when his father was assassinated in 1437, and James became King at the age of just six.

Royal minorities were not uncommon, and the business of government was entrusted to members of the Royal Council until the king could assume personal power. However, this was often an opportunity for ambitious nobles to advance their personal interests. Archibald, 5th Earl of Douglas, was appointed to the office of Lieutenant-General but he died of plague in 1439. As this coincided with an unprecedented dearth in the ranks of the higher nobility, the business of government was in the hands of two families of lesser status, the Crichtons and the Livingstons.

William Crichton held the office of Chancellor and was the keeper of Edinburgh Castle, and Alexander Livingston of Callendar held Stirling Castle, but it was the growing ambition of James Douglas, Earl of Avondale, that had the most serious impact on the political map of mid-15th-century Scotland. The death of the Lieutenant-General had led to the succession of his 16-year-old son, William, as 6th Earl of Douglas. In November 1440, William and his younger brother David were invited by Crichton and Livingston to Edinburgh Castle; there they had dinner with the ten-year-old king and were then taken outside and executed for treason.

The consequences of what became known as the 'Black Dinner' reveal the motivation: the boys' great-uncle,

James Douglas, inherited the entailed Black Douglas estates as the 7th Earl of Douglas, shifting the line of inheritance from one branch of the family to another. This was a conscious policy of self-aggrandisement for which Crichton and Livingston were the agents. The new Douglas Earl had his own son, William, married to Margaret, the surviving sister of the 6th Earl. This ensured that the unentailed estates would pass to the new Douglas line, increasing their territorial resources and political influence. The death in 1443 of James 7th Earl of Douglas saw the augmented inheritance pass to his son, William 8th Earl of Douglas, who consolidated the political authority of his family right at the heart of the royal court. The influence of the Crichtons faltered briefly in the mid-1440s as the Livingstons allied themselves to the ascendant Black Douglases. This dramatic rise to power of the Douglases created its own tensions, not least with the King himself.

The six sisters of James II enabled the Stewarts to play an important role in the formation of continental diplomatic alliances. This policy was initiated by James I through the marriage in 1436 of his eldest daughter, Margaret, to the eldest son of Charles VII of France. Although Margaret died before she could become Queen of France, three of her sisters had foreign marriage alliances negotiated by Charles VII. James's youngest sister, Annabella, was betrothed to Louis, Count of Geneva and second son of the Duke of Savoy; she spent many years at the court in Savoy until a shift in Charles VII's diplomatic ambitions led to the breaking of the betrothal and Annabella's unwilling return to Scotland.

It was through Philip 'the Good', Duke of Burgundy, that James II secured the arrangement of his own marriage. Philip's great-niece, Mary, was the daughter of Arnold Duke of Gueldres. Through an agreement in 1449 known as the Treaty of Brussels, Mary of Gueldres married James II. A substantial dowry provided by the Duke, which included high-quality Burgundian artillery weapons, and a later gift of the famous cast-iron siege cannon known as Mons Meg which stands on the ramparts of Edinburgh Castle.

The marriage of the King, on 3 July 1449, signalled his emergence from minority and the assumption of a more active and personal role in governing. It is probable that he had become increasingly frustrated with the level of influence exercised by the Black Douglases.

James II's political muscle-flexing began with the attack on the Livingston family in 1450. Sir Alexander Livingston, his son James and other members of the family were judged in parliament, resulting in the execution of two minor Livingstons. Chief beneficiaries of their forfeiture were the Queen and William 8th Earl of Douglas, who witnessed the downfall of his former allies. However, he may not have understood the danger to his own position in this new assertion of royal dominance. Douglas's departure from Scotland in the winter of 1450–51 in order to travel to Rome on pilgrimage for the papal jubilee, provided the chance for the King to move against Black Douglas interests. The Earl was accompanied by a great entourage, prompting a contemporary chronicler to state that he was 'commended by the supreme pontiff above all pilgrims'. Such a commendation was unlikely to please James II, who may have viewed such actions as promoting quasi-regal status.

The seizure by the King in 1451 of the Douglas Earldom of Wigton was the initial shot in a protracted power struggle between James II and the Black Douglases. This generated unease, in view of the fact that the Earl was absent and therefore not able to plead his case. This resulted in the King having to back down and return the Earldom by October 1451.

The most dramatic development came during a meeting between the two men at Stirling Castle in February 1452, when the King, aided by his courtiers, stabbed to death William 8th Earl of Douglas, notwithstanding the fact that the Earl had requested a letter of safe-conduct before he would agree to attend the meeting. The spark that ignited the King's temper was the refusal of William to break an agreement of mutual support between himself and John MacDonald, Earl of Ross and Lord of the Isles, and Alexander Lindsay, Earl of Crawford. It is clear that James II resented the implications for his own authority, and it seems to have been the last straw in the king's resentment against Douglas.

Tension and frustration engendered by conflicting perceptions of power and jurisdiction, culminated in the brutal slaying of this most powerful magnate. That was serious enough, but it was compounded by the King's transgression in breaking his word of honour — a circumstance that forced him to justify his actions both domestically and internationally and to seek exoneration in parliament.

The three years prior to the final downfall of the Black Douglases were marked by setbacks and compromise, during which the King was forced to make agreements with James 9th Earl of Douglas. However, James II worked steadily to placate those with political influence through a more judicious use of patronage. Such preparation took time, but led eventually to a position of royal strength that allowed the King to attack Douglas castles. This resulted in a significant windfall of land, castles and offices into crown hands.

The remaining years of James II's reign demonstrate his intention to exert his personal authority beyond the crises that had dogged the first five years of his majority rule. In the summer of 1460 James II determined to lead a campaign to besiege the castle of Roxburgh, the only remaining stronghold within the Scottish border that was held by an English garrison. He took his beloved artillery weapons into the field and, on 3 August, he was watching one of those guns being fired when it broke apart and a piece of metal hit and fatally injured him. His Queen continued the siege and won the castle, after which she took her eight-year old son to neighbouring Kelso to have him crowned on 10 August as James III, heralding yet another royal Scottish minority.

© Christine McGladdery
Christine McGladdery teaches at the Institute of Scottish Historical Research at the University of St Andrews; her publications include a monograph on James II



Andrew Rothney in *James II*.
Photograph: Tommy Ga-Ken Wan.

ABOUT JAMES III

The reign of James III began well. Born in 1452, he was crowned in 1460. During the early 1460s, the kingdom of Scotland recovered the two great border burghs of Roxburgh and Berwick from England. In 1469 the young King's marriage to Margaret of Denmark, daughter of Christian I of Denmark-Norway, resulted in the annexation of the Orkneys and Shetlands by the Scottish crown. Therefore in the early 1470s the kingdom of Scotland had reached its greatest territorial extent in the late medieval period.

So what went wrong? Certainly the enigmatic character of James III played its part. The king has been variously characterised as artistic, peace-loving, morbidly suspicious, treacherous, pious, lecherous and lazy. Complaints about King James included his reliance on low-born favourites, his debasement of the coinage (the notorious 'black money', a short-term measure to enhance royal income), his hoarding of money, his failure to staunch feuds and to enforce criminal justice. This heavy weight of negativity is to some extent redressed by reference to royal patronage of the arts, the existence of a cultured Renaissance court and an intelligent and forward-looking foreign policy.

It may be added that James III was a warrior in the mould of his father. He was involved in sieges at Roxburgh, Norham and Dunbar (twice); in proposals to lead a Scottish army to invade Brittany in 1472; in the forfeiture of the MacDonald Earl of Ross in 1476; in the defence of his kingdom in 1481 and 1482; and in decisions, during the final crisis of 1488, which committed him to conflict rather than negotiation. Like his father, James III showed enthusiasm for large siege guns.

Close to home, criticisms of James III included the complaint that he was a static ruler, conducting all official business from Edinburgh rather than travelling widely like his predecessor — and indeed his successors. In the sphere of civil justice, this may not have mattered so much. Indeed, James may be credited with giving easier access to the Lords of Council (the supreme civil court and forerunner of the Court of Session). But to many of his subjects, James III was a remote figure in Edinburgh whom they never saw; and in the field of criminal justice, his lack of interest in travelling resulted in unresolved feuds, in many parts of the country, spiralling out of control.

As for the machinery of government, James's council was composed of prominent members of the nobility and clergy. The problem was that the king was believed to be ignoring this council's advice and relying instead on familiars who held no offices of state or household. And James had a lofty view of Stewart kingship, most apparent in his declaration that the sovereign 'has full jurisdiction and free empire within his realm', and in his striking of a silver coinage bearing his own likeness wearing a closed imperial crown in what has been described as the first Renaissance coin portrait outside Italy.

Above all, James's problems arose from his appalling relations with his siblings. One brother, Alexander, Duke of Albany, a powerful March Warden (defender of security of the Scottish–English border), wrecked the King's Anglophile foreign policy. Yet he retained sufficient support within Scotland to replace his brother, either as King or Lieutenant-General, with the aid of an English army in 1482; and for two months James III remained incarcerated in Edinburgh Castle and in fear of his life. Albany's younger brother, John, Earl of Mar, was executed in mysterious circumstances in the late autumn of 1479, with James and his familiars held responsible for what was widely held to be an act of murder. The king's elder sister Mary opposed her brother in 1482 in the interests of her son James, the son of her long-since forfeited and dead husband Thomas Boyd, Earl of Arran. And James's younger sister Margaret had an affair with William, 3rd Lord Crichton, which produced a child and made her useless as a potential bride in the English marriage market. All in all, then, James III was a king who could not control his family, far less his realm.

At the heart of this mayhem was Margaret of Denmark, James's pious queen. Throughout the 1470s she had fulfilled her role as royal mother, giving birth to three sons in the 1470s. The eldest, the future James IV, was born at Holyrood on 17 March 1473. During the crisis of 1482, Margaret astutely moved away from Edinburgh to the relative safety of Stirling Castle, where she negotiated with Alexander, Duke of Albany, no doubt in order to protect her sons and preserve the family line. She may even have discussed with Albany her eldest son's education. Was she perhaps grooming Prince James for the kingship in the event of James III's death? In any event, James recovered power early in 1483, and Margaret continued to live at Stirling. Relations between King and Queen in the 1480s are difficult to determine. A Danish source claimed that when Margaret died at Stirling in 1486, she had been poisoned at the instance of her husband. On the other hand, in 1487 James III requested that a papal commission be set up to investigate evidence of his late wife's sanctity with a view to her canonisation. This, of course, could have been a cynical move: a second Scottish St Margaret in the

person of his saintly (and safely dead) wife would help to enhance James's position through his association with her.

The end for James III came in the spring of 1488. The King suddenly decided to take on all real or potential enemies at once, beginning by sacking his Chancellor, Colin Campbell, Earl of Argyll. At the same time the royal Privy Seal, David Livingstone, defected, later claiming that the realm was being governed badly by James III. A civil war followed, with the now 15-year-old heir to the throne the focus for disparate rebel groups. The King made the disastrous tactical error of signing a series of articles agreeing to negotiate with the rebels, then immediately rejecting them and resorting to arms, leaving his opponents with documentary evidence of his breach of faith. Nor did his attempt to secure armed assistance from Henry VII of England help his cause. After James's death the new government was able to justify its rebellion by declaring him guilty 'of the inbringing of Englishmen, to the perpetual subjection of the realm'.

In June 1488 James III, having distributed boxes of money among potential loyalists to win their support, set out on his last campaign. The battle that decided the issue — dubbed 'the field of Stirling' at the time and 'Sauchieburn' in the 17th century — was in fact fought at Bannockburn, close to the site of Robert Bruce's great victory over the English Army in 1314. Emulating the hero king and anticipating a second Bannockburn,

James III rode into battle carrying Bruce's sword. However, he was fighting not the English Army but his own people, and the royal standard flew over both armies. At the end of the day James was dead and the following day his son started to issue charters as James IV. A final irony rests in the fact that James IV was crowned at Scone a fortnight later, on 24 June, the anniversary of Bannockburn; and the following day his father James III was at last reunited with Margaret of Denmark in the royal tomb at Cambuskenneth Abbey.

Cynics might claim that James III's only legacy was his money: £24,000 Scots in coin and jewellery, which helped to bolster up the victorious new regime in its early years.

However, the true legacy of James III and Margaret of Denmark was surely their eldest son, who as James IV became the greatest of the Stewart Kings of Scotland.

© Norman Macdougall
Norman Macdougall taught at the Scottish History Department of the University of St Andrews; his books include monographs on James III and James IV

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