

NOTTINGHAM PLAYHOUSE



NOTTINGHAM PLAYHOUSE PRESENTS

THE REAL & IMAGINED HISTORY OF THE ELEPHANT MAN

WRITTEN BY **TOM WRIGHT**

SUPPORTED BY A GRANT FROM



Royal Theatrical Support Trust



Supported using public funding by
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WELCOME

Welcome to Nottingham Playhouse for The Real and Imagined History of the Elephant Man.

We are delighted to be bringing you the European premiere of this re-telling of the Elephant Man story.

We have produced this show with the help of a grant from the Royal Theatrical Support Trust (RTST), who each year run their Sir Peter Hall Directing Award. Stephen Bailey was unanimously voted the winner by a panel of experts and directs the European premiere of this hit Australian play by Tom Wright. The production finally puts Joseph Merrick at the centre of his own story.

Join us again at the Playhouse later this year for the return of Mark Gatiss' **A Christmas Carol: A Ghost Story** starring Keith Allen as Scrooge and Peter Forbes as Marley. Polish your glass slippers as our glittering Playhouse Panto is fast approaching and this year it is **Cinderella** – with live music, dazzling dance and comedy chaos, it is the perfect festive treat. In our Neville Studio, we have the perfect introduction to theatre for your little ones with a fun new version of the classic tale **Hansel and Gretel**.

We are also announcing our brand new season of events on Monday 25 September so be on the lookout for that exciting news.

We can't wait to welcome you back again this year.



Stephanie Surr

Stephanie Surr
Chief Executive

Adam Penford

Adam Penford
Artistic Director

WHAT IS REAL AND WHAT IS IMAGINED IN THE HISTORY OF JOSEPH MERRICK?

BY STEPHEN BAILEY (DIRECTOR)

Is this play a history play? Sort of. It's more about who tells a story and why. In history, whoever writes the account controls the narrative. Joseph Merrick exists in the public imagination primarily due to the account of the surgeon Sir Frederick Treves, who was responsible for Joseph spending his final years in the London Hospital.¹ David Lynch's film with Sir John Hurt and Bernard Pomerance's 1979 play where Merrick has been played by actors including David Bowie and Bradley Cooper.

However, Treves's account has multiple inaccuracies. Perhaps the worst is that he repeatedly calls Merrick 'John' when every other record has his name as 'Joseph'. The short text is focused on Treves's achievements and his self-proclaimed charity towards Joseph in Merrick's final years. It cares little about Joseph as a person. Like all accounts, Treves was writing a "narrative reconstruction ... that reflect[ed] personal and professional prejudices and cater[ed] to the demands and expectations of [his]

audience."² He described Joseph as "the most disgusting specimen of humanity that I had ever seen", and that fixation on Joseph's appearance dominates cultural representations.

There was a real person behind Treves's medical description and the Elephant Man moniker.³ Joseph Merrick was born in Leicester. As his body began to shift and change in childhood, he found himself unable to work and was expelled from his family home. Though Merrick's face is most famous, it was the unrestricted growth on his legs and arm which rendered him unable to continue the cigar factory work he started age thirteen. He spent a period in Leicester Workhouse. To escape, he joined the popular freak show business, debuting in Nottingham. For several years he earned a solid income exhibiting himself to the disgust and wonder of passers-by.

After a few years, his health deteriorated and a new manager stole his savings. Desperate, he was admitted to London Hospital

under Treves's direction. He spent his final four years confined to a basement room (his appearance judged too shocking to allow general socialisation), but visiting 'The Elephant Man' became a popular activity for members of London's high society. He died in 1890 from complications linked to the weight of his head. He was twenty-eight.

What we don't have is Joseph's own testimony. There's a short pamphlet *The autobiography of Joseph Carey Merrick* distributed with his performances which is how we know something of his life before Treves.⁴ The image of his body, and the difference it represented has overwhelmed the person. John Merrick is an otherworldly face. Joseph Merrick

was a person. The dominance of his image comes from the extensive documentation of his body. He was photographed, sketched and had casts taken of his head. After his death, Treves dissected his body.⁵ His skeleton remains in a glass box, in private display at London's Queen Mary University.

The fixation on Joseph's appearance, its apparent horror, and the lengths taken to hide him from public view dominate historical and modern accounts. Joseph is largely characterised as a gentle, pious man, grateful for the charity he ended his life living off. Comparisons were drawn between his apparent meekness and 'deformed' appearance – expressing surprise that his



© Stephen Bailey in Rehearsals

manner did not reflect his form. Joseph may well have had a submissive personality. He spent most of his life harassed, excluded and stigmatised by a society with little consideration for inclusivity. In a letter sent out to raise charitable funds to support his hospital stay (there was no NHS or guarantee of care), Joseph appended a short thanks and this poem:

*'Tis true my form is something odd,
But blaming me is blaming God;
Could I create myself anew
I would not fail in pleasing you.*

*If I could reach from pole to pole
Or grasp the ocean with a span,
I would be measured by the soul;
The mind's the standard of the man.⁶*

Tom's play 'imagines' what Joseph's wider thoughts could have been if his voice was encouraged, what he might have felt but been unable to say, and whether his treatment is right or just. Giving more attention and time to a life before the hospital, it constructs a person: an imagined one but still more real than the images of grotesqueness that have come before. It touches on what his story means to disabled individuals now who are better equipped to articulate their right to social participation and dignity. Across his history, Joseph has been defined by those who stared at him. The historical record has neglected to preserve his own experiences. In the face of this, all we can do is imagine a man considered on his own terms.



Daneka Etchells & Zak Ford-Williams

¹ Treves, Frederick (1923), *The Elephant Man and Other Reminiscences*, London: Cassell and Co

² Durbach, Nadja (2009), "Monstrosity, Masculinity, and Medicine: Reexamining 'the Elephant Man'", *The Spectacle of Deformity: Freak Shows and Modern British Culture*, Berkeley, CA

³ See Howell, Michael; Ford, Peter (1992) [1980], *The True History of the Elephant Man* (3rd ed.), London: Penguin Books and Vigor-Mungovin, Joanne (2016), *Joseph: The Life, Times and Places of the Elephant Man*, London: Mango Books

⁴ "The Autobiography of Joseph Carey Merrick" – freak shop pamphlet printed c. 1884 to accompany the exhibition of the Elephant Man; printed in *The True History of the Elephant Man*, pp. 173-175

⁵ Ironically, the preservation of Joseph's corpse was botched to such a degree that any genetic testing to shed light on exactly what caused his condition is now impossible. That too can only be conjectured and imagined.

⁶ Poem used by Joseph Merrick to end his letters, adapted from "False Greatness" by Isaac Watts

IN REHEARSAL



The cast in rehearsal



Zak Ford-Williams

A NOTE FROM THE DESIGNER – SIMON KENNY

The playwright, Tom Wright, describes this play as 'a theatre-poem about the City and the Body' and cites the two main characters as Joseph Merrick and Industrialised London.

Using this as a starting point, we began to imagine how this industrial poem could be given a theatrical form. This telling of Merrick's story feels unique in the way it's given from his perspective, not that of those treating or encountering him. Placing Merrick at the centre of the visual world, meant that the theatre space around him could take on its own industrial identity – as an audience, we can hopefully experience the shifting, evolving, uncomfortable space in the same way Merrick does.

We arrive somewhere like a Victorian sideshow, with the red curtain of promised entertainment, and as the story begins the space is revealed to be dark and empty. Looming over the stage are fragments of industrial ironwork reminiscent of the mills, factories and workhouses of Victorian Britain – a cluster of factory steel hangs in the air. The theatre itself becomes a machine constructed of moving parts. From the darkness emerges a large wooden packing crate.

Research into sideshows and circuses of the time brought up various images of these enormous wooden crates, hauled through the streets with animals in – including elephants – to announce the arrival of the circus in town. These huge, wheeled boxes contained exotic wonders that people could only imagine, and glimpses of their contents provoked awe, fear and fascination. This box, that we can never fully see inside, became central to the design – what is this cargo, this exhibit, that will equally inspire wonder and terror, that needs protection and that we need to be protected from.

These dual ideas of sideshow entertainment and the industrialised landscape are things we return to throughout the play, especially in the first half. As progress advances, how is difference perceived, experienced, exploited and managed, how does man bend the natural world to his benefit, how are anomalies corrected.

Later in the play, we get a glimpse of how things might be for Merrick if shut away from the outside world and kept inside the protective walls of the crate. We view this part of his story through a lens of science,



Model box photo of the set

research and state healthcare – while seemingly providing some level of surface sanctuary, this environment is perhaps no less exploitative or dehumanising. The playwright describes the hospital as being both Merrick's salvation and his tomb.

These scenes present a complex dynamic of absurdity, dependence and negligence. Locating this part of the play in a more recognisable space is intended to highlight the desperate realities at the heart of situation. In the final moments, we get the chance to briefly imagine what the world might be for Merrick beyond the confines of cages and hospitals, a glimpse of peace beyond the industrial machine.

IN REHEARSAL



Zak Ford-William and Annabelle Davis



Nadia Nadarajah



Daneka Etchells



Killian Thomas Lefevre



Tim Pritchett

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Bursaries and access

We work hard to make every programme as accessible as possible.

CAST

Zak Ford-Williams

Joseph Merrick



Zak trained at the Manchester School of Theatre, graduating in 2020.

Theatre credits

include: include: *A Christmas Carol: A Ghost Story* (Nottingham Playhouse/Alexandra Palace).

Theatre credits whilst training include: *We Were Told There Was Dancing* and *Nothing* (Royal Exchange Theatre) and *Coram Boy*, *Attempts on Her Life*, *Play*, *The Duchess of Malfi*, *'Tis Pity She's a Whore*, *The Seagull*, *Time and the Conways* (Manchester School of Theatre).

Screen credits include: *Better* (Sister Pictures/BBC); *Wolfe* (Sky); *Midsomer Murders* (ITV); *Mobility* (BBC Three) and *Battery* (104 Films).

Annabelle Davis

Miss Fordham and Ensemble



Annabelle's stage debut happened when she was just nine years old at the Manchester Opera House.

Following in her parents' (Sam and Warwick Davis) footsteps, she decided she wanted to experience the magic for herself.

Film credits include: *Star Wars: Episode VII – The Force Awakens* and *Star Wars: Episode VIII – The Last Jedi* (Lucasfilm) and *Harry Potter and the Deathly Hallows: Part 2* (Warner Bros. Pictures).

TV credits include: *Willow* (Disney+); *Hollyoaks* (Channel 4); *The Dumping Ground* (CBBC) and *The Witcher* (Netflix).

Annabelle is thrilled to be taking to the stage in her first ever play, something she has always aspired to do.

Daneka Etchells

Mrs Highfield and Ensemble



Daneka Etchells trained at ALRA.

Theatre credits include: *Titus Andronicus* (Shakespeare's

Globe); *Much Ado About Nothing* (Sheffield Crucible/Ramps on the Moon UK tour); *The Welkin* and *All of Us* (National Theatre); *Alice in Wonderland* (HOME Mcr); *Northern Girls: Lemon Top* (Pilot Theatre); *Miss Julie* (CAST);

I Asked Your Dad if He Could Do That (Northern Broadsides); *Moth to the Flame* (Theatre by the Lake); *Acting Leader* (Northern Stage); *Isolation* (The Customs House) and *BURNOUT* (Live Theatre/Shybairn).

Film credits include: *Supernova*.

Nadia Nadarajah

Nurse Willison and Ensemble



Nadia trained at International Visual Theatre in Paris in Physical and bilingual acting. She recently trained

to be a writer at Royal Court Theatre and she was also part of Deafinitely Theatre's Creative Hub training scheme.

Nadia is the ambassador for Edinburgh Deaf Festival which partners with Edinburgh Fringe and one of steering group for Flarewave Festival which partners with Brighton Dome.

Theatre credits includes:

Galatea (Brighton Festival); *Maryland* (Royal Court Theatre); *A Christmas Carol* (Leeds Playhouse & Bristol Old Vic); *Midnight Movie* (Royal Court Theatre); *Going Through* (Bush Theatre); *Hamlet & As You Like It* (Shakespeare's Globe); *Our Town* (Royal Exchange Manchester), *Untouchable* (RADA Festival), *The House of Bernarda Alba* (Royal

Exchange Manchester), *Can I Start Again Please* (Edinburgh Fringe); *Notre Dame* (National Theatre); *Grounded* (Deafinitely Theatre at Park Theatre); *A Midsummer Night's Dream* and *Love's Labour's Lost* (Shakespeare Globe with Deafinitely Theatre). *Tyrannosaurus Drip* (Stratford Circus with Deafinitely Theatre), *Tanika's Journey* (Southwark Playhouse with Deafinitely Theatre) and *Girls and Dolls* (Southwark Playhouse).

TV & Film credits include:

Coffee Morning Club (TV Series); *Peacock's Vampire Academy* (TV Series); *In Camera* (BBC Films); *One More Minute* (Short Film); *This is Deaf* (Television); *Domestic Violence Against Men* (Short Film); *Eastenders* (TV Soap); *Night Deviant* (Short Film); *I See You* (Online Film), *Before The Flame Goes Out* (Online Film), *Sonnet 30* (Online Film) *Dot's Legacy* (Television); *Wicked Series 2 & 3* (Television); *All Day* (Short Film) and *Snapshot Dicing with Sex* (Documentary).

Killian Thomas Lefevre

Young Man and Ensemble



Originally from Paris, France, Killian trained in musical theatre at Performance Preparation

Academy and in acting at The Actors Studio, Pinewood Studios.

Theatre credits include: *Bat Out of Hell* (UK & International Tour); *Thomas and the Magic Railway 20th Anniversary* (Rainbow Son Productions); *Stranger Things* (Secret Cinema) and *Peter Pan* (Harlequin Theatre).

Workshop credits include: *The Strange Affair of Herschel Grynszpan* (The Other Palace) and *Notre Dame* (PPA).

He would like to thank his agent, family, friends & partner for their constant support.

Instagram/Twitter: @kigatho

Tim Pritchett

Joseph's Father and Ensemble



Tim trained at RADA.

Theatre credits include: *Missing Julie* (Theatr Clwyd); *Return*

Of The Unknown (Marlowe); *Papercut* and *Cat in a Sieve* (Theatre 503); *Our Country's Good* (Nottingham Playhouse/ Ramps on the Moon, UK Tour); *Hospital at the time of the Revolution* and *A New Play for the General Election* (Finborough); *Short and Stark* (Southwark Playhouse); *Manchester* (Soho Theatre); *Much Ado About Nothing/ The Canterbury Tales* (Royal

Court); *The Exeter Blitz Project* (Bike Shed, Exeter); *Cuddle; In the Blood; Great Expectations* (Arcola); *The Boy I Love is Up in the Gallery* (Hoxton Hall); *A Midsummer Night's Dream* (Earl's Court); *Dead Dog at the Dry Cleaners* (Pleasance Theatre); *Our Town Story* (Northcott, Exeter/ Millennium Dome).

Television credits include: *Sexy Beast* (Paramount +); *The Compendium of Shitty Men* (Pulped); *Casualty* (BBC); *Utopia: In search of a Dream* (BBC 4); *Black Mirror* (Netflix); *Howards End* (STARZ); *The Vessel* (Fyrian Films); *You Look Stunning Too* (HatchTanz); *Doctors* (BBC).

Film credits include: *Body Odyssey* (Fenix Entertainment); *Hurt By Paradise* (Emmyland Productions); *Wonder Woman* (Warner Brothers); *Goddard and Others* (New Troy Prod); *Gospel of Thomas* (Polymorphic Media)

IN REHEARSAL



Killian Thomas Lefevre & Zak Ford-Williams



Annabelle Davis



Tim Pritchett

CAST

Zak Ford-Williams

Joseph Merrick

Annabelle Davis

Miss Fordham and Ensemble

Daneka Etchells

Mrs Highfield and Ensemble

Nadia Nadarajah

Nurse Willison and Ensemble

Killian Thomas Lefevre

The Young Man and Ensemble

Tim Pritchett

Joseph's Father and Ensemble

BSL Interpreters

Gemma Bamber, Winston Denerley, Emma Dunleavy, Ali Green, Harjit Jagdev, Sue MacLaine, Jude Mahon, Max Marchewicz, Kat Pearson, Tom Pearson.

In the in-ear Audio Description, Nadia Nadarajah's lines are voiced by Sophie Allen.

Special Thanks

Mark Hawes (Director, RTST), Niamh Cusack, Omari Douglas, Beth Hinton-Lever, Beth Steel, Matthew Xia, Zoe Lack, Nancy Medina, Richard Twyman, Anna Burnett, Poppy Shepherd, Conor Gormally, Francesca Tambellini

Sets, Scenic Art, Costume and Props made by **Nottingham Playhouse Workshops**, supported by a team of freelancers.

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CREATIVES

Tom Wright Writer

Stephen Bailey Director

Simon Kenny Set and Costume Design

Jai Morjaria Lighting Designer

Nicola T. Chang

Composer and Sound Designer

Cathy Waller Movement Director

Christopher Worrall Casting Director

Kay Welch Voice and Dialect Coach

Kiel O'Shea Fight Director

Adam Bassett BSL Consultant

Samuel Brewer

Audio Description Consultant

Cara Lawless Captioning Consultant

Nikki Disney Dramatherapist

Luca Panetta Lighting Associate

Jack Baxter Sound Associate

Emilie Carter Costume Supervisor

Alex Hatton Props Supervisor

Patricia Davenport

Company Stage Manager

Amber Chapell Deputy Stage Manager

Dan McVey Assistant Stage Manager

Eleanor Williams

Captioning & Audio Description Operator

Alex Nankivell Lighting Programmer

Ryan Moore Stage Electrician

Laura Wolczyk Lighting Operator

Tom Codd Sound No 1

Bradley Hunt and Ryan Raistrick

Sound No 2

Ryan Kyte, Kush Patel and Tony Topping

Stage Crew

Bethan Keen Dresser

Louise Pearson Personal Assistant

Evangeline Osbon Personal Assistant

**NOTTINGHAM
PLAYHOUSE**

Sat 16 Sep – Sat 7 Oct 2023



CREATIVES

Tom Wright

Writer

Tom Wright was the Associate Director of Sydney Theatre Company, 2004-2012. He was appointed Artistic Associate of Belvoir (Sydney) in 2015.

Writing credits include:

The Castle; *This Is a True Story*; *Lorilei* (Gold Drama Award, British Radio Academy and BBC Radio Drama Award, 2007); *Babes in the Wood*; *Tense Dave*; *Criminology* (with Lally Katz); *The Duel and Black Diggers* (NSW Premiers' Literary Award for Best Play, 2015).

Adaption credits include:

A Journal of the Plague Year; *The Caucasian Chalk Circle*; *Medea*; *The Odyssey*; *The Lost Echo* (winner of five Helpmann awards including Best Play, 2007); *Ubu*; *Puntilla and His Man Matti*; *Tales From the Vienna Woods*; *The Women of Troy*; *The War of the Roses* (winner of six Helpmann awards including Best Production, 2009); *Baal*; *Optimism*; *On the Misconception of Oedipus* (Green Room award for Best Writing, 2012); *Orsteia*; *The Histrionic*; *Picnic at Hanging Rock*; *The Resistable Rise of Arturo Ui*; *Bliss*; *Life of Galileo* and *A Room of One's Own*.

He also wrote the libretti for operas *Biografica* and *Antarctica*.

Stephen Bailey

Director

Stephen is the 2022 winner of the Royal Theatrical Support Trust Sir Peter Hall Director's Award. Previously, they were a two-time finalist for the Young Vic Genesis Future Director's Award.

Stephen trained at LAMDA and with Young Vic Springboard and RTYDS Fresh Directions. They were resident assistant director at Chichester Festival Theatre in 2020/2021. He was a resident director for the European Theatre Convention in 2018.

They founded ASYLUM Arts in 2020: a company dedicated to developing neurodivergent talent and producing exceptional disabled-led work.

Director credits include: *Surfacing* (VAULT Festival); *How Do I Say I'm Scared?* (East 15) *Yoga for the Feet* (Ellandar); *Who Plays Who* (Barbican/The Albany Deptford/Lewisham Borough of Culture/London Liberty Festival); *How to Make a Cup of Tea* (Graeae); *Little Echoes* (The Hope); *Dead Prick* (The Arcola); *Invisible Condition* (Camden Etcetera); *The Dark Things* (LAMDA) and *Kind* (Zoo Venues).

Other assistant and staff

directing credits include: *The Darkest Part of the Night* (The

Kiln); *Our Generation* (National Theatre/Chichester Festival Theatre); *Witness for the Prosecution* (West End); *One Under* (Graeae); *Andrea Chénier* (Royal Opera House); *Cost of Living* (Hampstead Theatre) and *The Crucible* (Weöres Sándor Színház).

Producer credits include: *It's a Motherf**king Pleasure* (VAULT Show of the Week, Underbelly/NewDiorama Untapped Award, The Stage Fringe Five).

Simon Kenny

Set and Costume Design

Theatre includes: *Family Tree* (Actors Touring Company); *Duet For One* (Orange Tree); *Blue/Orange* (Royal & Derngate Northampton); *Nothello* (Belgrade/Coventry City of Culture); *The Art of Illusion*, *The Death of a Black Man* (Hampstead); *Footfalls & Rockaby* (Jermyn Street); *Antigone* (Mercury Colchester); several UK tours for Eclipse including *The Gift* (Stratford East) and *Black Men Walking* (Royal Exchange); *Crongton Knights*, *Noughts & Crosses* (Pilot/UK tours); *Red Dust Road* (National Theatre of Scotland); *Giraffes Can't Dance* (Curve); *The Children* (English Theatre Frankfurt); *Holes* (Nottingham Playhouse/UK tour); *Broken Glass* (Watford Palace); *Babette's Feast* (The Print Room); *Rose* (HOME); *Twelfth Night*, *The Merchant of Venice* (Shakespeare's

Globe); *Sleeping Beauty*, *The Ladykillers*, *Sleuth* (Watermill); *Ghosts* (Theatr Clwyd); *Charlotte & Theodore*, *In The Next Room or the vibrator play* and *4000 Miles* (Ustinov Studio Bath); *Island* (National Theatre); and *BORDER FORCE*, an immersive installation/performance/club event for Duckie.

Musical theatre includes: *The Lord Of The Rings and Whistle Down The Wind* (Watermill); *The Lion* (Southwark Playhouse/Arizona Theatre Company); *The Light in the Piazza* (Royal Academy of Music); *The Wiz* (Hope Mill); *Ghost Quartet* (Boulevard Theatre); *Assassins* (Watermill/Nottingham Playhouse); the multi award-winning *Sweeney Todd* in a purpose-built pie shop (West End/Off-Broadway, Drama Desk nomination – Outstanding Set Design of a Musical); *The Selfish Giant*, a folk opera by Guy Chambers (West End); *Cabaret* (English Theatre Frankfurt); *The World Goes Round* (Stephen Joseph Theatre) and *Saturday Night Fever* (Theatre Royal Bath/UK tour).

Opera includes: *A Midsummer Night's Dream* and *Le Nozze di Figaro* (Nevill Holt Opera); *Vivienne* (Royal Opera House: Linbury); *The Cunning Little Vixen* and *Háry János* (Ryedale Festival). Simon's designs for *Black Men Walking* were selected to represent the UK at the Prague

Quadrennial of Performance Design, and his designs for The Wiz are part of the national collection at the V&A Museum.

Jai Morjaria

Lighting Designer

Jai trained at RADA and won the 2016 Association of Lighting Designer's ETC Award.

Design credits include: *Accidental Death of an Anarchist* (Haymarket Theatre/Lyric Hammersmith/Sheffield Theatres); *Othello* (National Theatre); *Cuckoo, Graceland* (Royal Court); *The Trials* (Donmar Warehouse); *Wuthering Heights* (St Ann's Warehouse/National Theatre/US Tour/Wise Children); *My Son's A Queer (But What Can You Do?)* (Ambassadors Theatre/Garrick Theatre/Underbelly/Turbine Theatre. WhatsOnStage Award for Best Off West End Production); *Scissors* (Sheffield Theatres); *Chasing Hares* (Young Vic); *Cruise* (Duchess Theatre); *The Cherry Orchard* (The Yard/HOME/ETT); *Cherry Jezebel* (Liverpool Everyman); *August in England, House of Ife, Lava* (Bush Theatre); *Birthmarked* (Bristol Old Vic); *Big Big Sky, The Hoes* (Hampstead Theatre); *The Sorcerer's Apprentice* (Northern Stage); *Out of the Dark* (Rose Theatre Kingston); *Shuck'n'Jive, Whitewash* (Soho Theatre); *Anansi the Spider* (Unicorn Theatre); *I'll Take You To Mrs. Cole* (Complicite); *Glory* (Duke's

Theatre/Red Ladder); *Cuzco* (Theatre503); *Losing Venice* (Orange Tree Theatre); *46 Beacon* (Trafalgar Studios with Rick Fisher); *Out There on Fried Meat Ridge Road* (White Bear Theatre/Trafalgar Studios 2) and *Acorn* (Courtyard Theatre. Off-West End Award nomination for Best Lighting).

www.jaimorjaria.com

Nicola T. Chang

Composer and Sound Designer

Nicola T. Chang is an award-winning composer/sound designer for stage and screen. She was the Composer/Sound Designer on the 2020/21 Old Vic 12 cohort and a current BAFTA Connect Member (Film Composer). She was a co-winner of the Evening Standard Future Theatre Fund (Audio Design) in 2021.

As a performer, she plays Keys 2/ Percussion in *Fantastically Great Women Who Changed the World* (UK Tour) and has previously appeared in *Six the Musical* (West End) as deputy MD/Keys 1 and in *STOMP!* (West End/World Tour) as a cast-member. She has performed with the Chineke! Orchestra, the Women of the World Orchestra and the London Film Music Orchestra, and at venues such as the Royal Albert Hall, the Royal Festival Hall and the Shakespeare's Globe. She also works extensively in audio

plays and radio dramas. Her work on the "Fully Amplified" Podcast Series for Futures Theatre was awarded Silver at the British Podcast Awards in 2022.

Selected theatre credits include:

For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy (Apollo Theatre/Royal Court/New Diorama), *My Neighbour Totoro* (RSC/Barbican), *Kerry Jackson* (National Theatre), *Top Girls* (Liverpool Everyman), *Of the Cut* (Young Vic), *The Ministry of Lesbian Affairs* (Soho Theatre), *The Swell* (Orange Tree Theatre), *All Mirth and No Matter* (RSC), *White Pearl* (Royal Court), *Dziady/Forefather's Eve* (Almeida Theatre), *Miss Julie* (Chester Storyhouse), *Little Baby Jesus* (Orange Tree Theatre) and *The Death of Ophelia* (Shakespeare's Globe).

You can find more details of her work on www.nicolatchang.com

Cathy Waller

Movement Director

Cathy is an award-winning Choreographer and Movement Director, working for over a decade in contemporary dance, film and theatre. Cathy choreographed for multiple organisations; BBC, Tate Modern, Breakin' Convention, Barbican, before founding Cathy Waller Company in 2012. With her company, Cathy has choreographed and directed contemporary dance works that

have toured nationally on stages such as Sadler's Wells, Stratford Circus, West End Live, National Theatre, SIRF and Greenwich and Docklands International Festival.

Movement Director credits

include: *The Solid Life of Sugar Water* (Graeae, Theatre Royal Plymouth, National Theatre); *Architecture Of Anatomy* (Kristina Walsh, Sarabande: The Lee Alexander McQueen Foundation); *Missing Julie* (Theatre Clwyd) and *Animal* (Park Theatre, Hope Mill Theatre).

Alongside her artistic work, Cathy works as a consultant with creatives and organisations to support strategy and access action in the Arts and Cultural Sector.

Christopher Worrall

Casting Director

Previously for Nottingham Playhouse: *The Beekeeper of Aleppo*, *LAVA*.

Theatre Credits as Casting

Director: *Assassins* (Chichester Festival Theatre); *The Red Lion* (New Wolsey Theatre); *Sucker Punch* (Queen's Theatre/UK tour); *The Caucasian Chalk Circle* (Rose Theatre Kingston); *Rock, Paper, Scissors, Chicken Soup* (Sheffield Theatres); *Arms and the Man, The Solid Life of Sugar Water, The Misfortune of the English, Tom Fool, Two Billion Beats, Last Easter* (Orange Tree Theatre); *The*

Climbers (Theatre by the Lake); *Meet Me in St. Louis* (Grange Park Opera); *Missing People* (Leeds Playhouse) and *If Not Now When* (National Theatre).

Theatre Credits as Casting

Associate/Assistant: *A Very Expensive Poison*, *All My Sons*, *The American Clock*, *A Christmas Carol* (The Old Vic) and *Measure for Measure*, *Aristocrats*, *The Prime of Miss Jean Brodie*, *The Way of the World*, *The York Realist*, *Belleville*, *The Lady from the Sea*, *Committee* (Donmar Warehouse).

Film & TV Credits as Casting Associate: *Emma*, *Call the Midwife*.

Kay Welch

Voice and Dialect Coach

Kay trained as an actor at the Royal Welsh College of Music and Drama before completing the MA Voice Studies Course at the Royal Central School of Speech and Drama.

Her voice and dialect credits in

theatre includes: *A Christmas Carol*, *Enemy of the People*, *Sweet Charity*, *Holes*, *Wonderland* (Nottingham Playhouse); *Sound of Music*, *Sing your Heart out for the Lads*, *Way Upstream*, *The Boy in the Striped Pyjamas* and *Guys and Dolls* (Chichester Festival Theatre); *Sister Act* (West End); *The Curious Incident of the Dog in the Nighttime* (West End/Schools tour); *Hedda Gabler*, *Jane*

Eyre, *Romeo and Juliet/Macbeth* – Shakespeare for Younger Audiences (National Theatre Productions); *Six* (West End and Tour - Kenny Wax Productions); *Oil* (The Almeida); *The Boys in the Band* (National Tour); *The American Wife/The Vertical Hour* (Park Theatre); *Deathtrap*, *The Magna Carta Plays*, *Little Shop of Horrors*, *Bedroom Farce/Separate Tables*, *A Man of No Importance*, *The Seven Year Itch and Design for Living* (Salisbury Playhouse); *Night Must Fall* (Original Theatre Company/Salisbury Playhouse/National Tour); *The Railway Children* (York Theatre Royal and Waterloo Station); *Rise and Ages* (Old Vic); *Barbarians* (Tooting Arts Club); *Oliver* (Watermill, Newbury); *Free* (Half Moon); *Backstage in Biscuit Land* (Tourettes Hero); *The Prince and the Pauper* (Unicorn); *Fanta Orange* (Finborough) and *Kingdom of Earth* (Print Room).

As well as her freelance work, she is the Lead Voice Tutor at RADA on the 3 Year Acting Course and her private practice includes work with everyone from teachers and businesspeople to Actors and performers.

Kiel O'Shea

Fight Director

Kiel O'Shea is a Fight Director, performer and Stage Combat instructor with the British Academy of Dramatic Combat. As a fight director Kiel has worked

on productions for Leicester Curve Theatre, English National Opera, Lakeside Arts Theatre, Manchester Opera House, Jermyn Street Theatre and the Shakespeare's Rose Theatre.

Kiel provides fight performance for screen and motion capture and has taught at drama schools across the country, including on the Stage Combat and Acting degree at East 15. He is a Teaching Fellow on the Acting degree at Bath Spa University.

Adam Bassett

BSL Consultant

Adam is a Deaf actor and British Sign Language user born in Hull.

Associate Director credits

include: *Oliver Twist* (Ramps On The Moon/Leeds Playhouse).

Theatre credits include:

A Christmas Carol (Hull Truck Theatre); *Robin Hood and the Major Oak* (Derby Theatre); *Macbeth* (Leeds Playhouse); *Love's Labour's Lost*, *A Midsummer Night's Dream* and *4.48 Psychosis* (Deafinitely Theatre) and *Up 'n' Under* (Fingersmiths).

Screen credits include: *Retreat*, *Four Deaf Yorkshiremen Go to Blackpool*, *Deaf Victorians*, *Deaf Funny* (Series 1-3). Adam also starred in the BSL Zone sitcom *Small World* (Series 1-2) and he appeared in Series 12 of *Moving On* (BBC).

Presenter credits include: *The Muddy Boot Room* (Series 1) and *Deaffest: Rewind* (Series 1).

Street performer credits include:

The Best of All Possible Worlds (Whalley Range All Stars).

BSL consultant credits include:

Julius Ceasar (RSC); *Upon the Stairs* by Adam Z Robinson; *Dare Master* (Series 1) (CITV); *A Midsummer Night's Dream* (Shakespeare North Playhouse) and *A Christmas Carol* (Leeds Playhouse).

Visual Vernacular credits include:

Mental Health Day (Advonet Charity), SignCircle, Deaf Sports Personality of the Year.

Samuel Brewer

Audio Description Consultant

Samuel Brewer graduated from the BA Acting Collaborative and Devised Theatre course at the Royal Central School of Speech and Drama in 2020. He works as an actor, voice over artist, theatre-maker, educator, access consultant, and audio description consultant.

Samuel co-founded the disability-led theatre company FlawBored, co-wrote and performing in *It's a Motherf**king Pleasure* which transferred from VAULT Festival to Soho Theatre and Edinburgh Fringe. The production won VAULT Show of the Week 2023, Underbelly/NewDiorama

Untapped Award 2023, and was selected for the 2023 The Stage Fringe Five.

He has worked as a visiting professional for the Royal Centre School of Speech and Drama, East 15 and Guildhall with companies such as: The Watermill Theatre, Shakespeare's Globe, Complicité, Pentabus Theatre, Leeds Playhouse, and ASYLUM Arts.

Recent credits include: *Who Plays Who?* (Barbican and Albany) and *Frankenstein* (The Hawth).

Cara Lawless

Captioning Consultant

Cara is a freelance theatre captioner and video subtitler, with over 15 years' experience in the arts & culture sector. She regularly captions live and online theatre productions and television programmes making them more accessible to deaf and hard of hearing audiences throughout the UK and Ireland since completing Stagetext training in 2015.

Cara's captioning credits include:

The Beekeeper of Aleppo; *Dick Whittington*; *First Touch*; *Red Ellen* (Nottingham Playhouse); *Village Idiot*; *Much Ado About Nothing* (Ramps on the Moon); *Miss Saigon*; *The Good Person of Szechwan*; *Standing At The Sky's Edge*; *Accidental Death of an Anarchist*; *Life Of Pi*; *Everybody's Talking About Jamie* (Sheffield Theatres); *A Midsummer Night's Dream*; *The Great*

Gatsby (Grosvenor Park Open Air Theatre, Chester); *Spitting Image Live*; *Playboy of the West Indies*; *Grime Boy*; *The Play What I Wrote* (Birmingham Rep); *The Tragedy of Macbeth* (online for Almeida Theatre); *Dirty Dancing*; *Spongebob Squarepants The Musical*; *The Ocean At The End Of The Lane*; *Strictly Ballroom*; *Drive Your Plow Over The Bones Of Your Dead*; *Mother Goose*; *The Bodyguard*; *An Inspector Calls*; *The Commitments*; *The Tiger Who Came To Tea* (UK tours), *Fever Syndrome*; *Botticelli in the Fire* (Hampstead Theatre); *Good Vibrations*; *Storytrekkers*; *Listen at the Lyric*; *Peter Pan* (online for Lyric Theatre, Belfast) and *On Raftery's Hill* and *Ulysses* (Abbey Theatre, Dublin).

Cara also regularly provides subtitles for UK television channels including BBC, Channel 4, Channel 5.



Royal Theatrical Support Trust

"Stephen Bailey directs **The Real & Imagined History of the Elephant Man** by Tom Wright as a result of winning one of the country's most prestigious and hotly contested annual awards for directors: our RTST Sir Peter Hall Director Award.

We partnered with Nottingham Playhouse to run the 2022 Award process. Stephen was chosen as winner by a panel comprising chair, Adam Penford, the Artistic Director of Nottingham Playhouse; actor Niamh Cusack; actor Omari Douglas; actor Beth Hinton-Lever; playwright Beth Steel and director Matthew Xia. Beth Shouler was runner-up.

We're delighted to have facilitated Stephen's mid-scale debut and to be supporting this powerful new telling of the story of Joseph Merrick"



Stephen Bailey

Mark Hawes

Director of The Royal Theatrical Support Trust
Registered charity, no. 254671 www.rtst.org.uk



The RTST Sir Peter Hall Director Award

The Award – honouring the memory of RTST co-founder, the late Sir Peter Hall – goes to a director who exhibits exceptional talent and potential in an exacting competition run by the RTST with a different regional mid-scale (300+ seat) theatre each year. A candidate must already have a track-record of directing small-scale professional productions. After two selection rounds, finalists are observed directing actors and are interviewed by a judging panel of eminent theatre practitioners. The winner wins their first-time commission to originate and direct a mid-scale production and to take it on tour. The RTST makes a £50,000 grant towards the production costs.

Past Award-winners (& runners-up)

2021: Denzel Westley-Sanderson (Nathan Crossan-Smith)
2019: Anthony Almeida (Maria Crocker)
2018: Nancy Medina (Josh Seymour)
2017: Chelsea Walker (Tinukey Craig)
2016: Kate Hewitt (Rebecca Frecknall)

Accessible performances



Audio Described performances and Touch Tours

A live verbal commentary providing an explanation of the visual information that blind or partially sighted people might require in order to access the show more fully, delivered to the audience member via a personal headset. Touch tours enable Blind and partially sighted people to explore the stage, set, props and costumes before seeing the show.



Captioned performances

Provided for Deaf, hard of hearing or deafened people. Captioning converts spoken word into text and is presented on a screen on both sides of the stage. The text scrolls at the same pace as the actors speak.



British sign language interpreted performances

Provided for people for whom British Sign Language is their first language. The interpreter usually stands on the side of the stage, lit by a single spotlight and faces the front.



Relaxed Performances

We offer performances that are more relaxed for those who benefit from a show where the loud noises are reduced, elements of surprise are kept to a minimum and moving around the auditorium is not a problem.



Dementia Friendly Performances

These performances are carefully tailored for people with dementia and their families or carers so that everyone can enjoy the wonder of theatre in an environment that is comfortable and supportive.

Upcoming Performance Dates

A Christmas Carol - A Ghost Story: **AD** Thu 9 Nov 7.30 pm, Sat 11 Nov 2.30 pm. **BSL** Fri 10 Nov 7.30 pm. **CAP** Sat 11 Nov 7.30 pm.

Cinderella: **CAP** Sat 9 Dec 2.30pm, Sat 16 Dec 7.30pm. **AD** Wed 13 Dec 2.30pm, Sat 16 Dec 2.30pm. **BSL** Thu 14 Dec 7.30pm, Sat 16 Dec 2.30pm, Tue 19 Dec 2.45 pm. **RP** Tue 9 Jan 11am, Wed 10 Jan 11am.

DF Thu 11 Jan 1pm.

Ask us about the best performance and seating options.

Call **Box Office** on 0115 941 9419 or

email access@nottinghamplayhouse.co.uk

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Nottingham Playhouse would like to thank the following individuals and companies for dedicating a seat:

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A14 Fred Case	G16 Jeanette Spracklen
A20 Kynan Eldridge	G17-19 Frances Scott-Lawrence
D1 Rita Rycroft	G20 Browne Jacobson LLP
D2 Cliff Rycroft	G21 John & Christine Pearcey
D9 Ruth Gardner	G22 Fiona Milnes-James
D10 Mrs JM Connolly	G23 Richard Milnes-James
D12 Frances & John Burr	H9 Phoebe Frances Brown
D13 Chris J Dixon	H10 Major Labia
D19 Helen Wilcox	H11 Colin Gibson
E1 Emma McKinlay	H12 Jim Taylor
E5 Mr Youssef Kerkour	H13 Jim Rowland Broughton
E6 David Swaby	H14 Joan Holden
E7 Nicola Ray	H15 Petro Zwarycz
E8 Simon Ray	H16 Karl Alexander Tumour Appeal
E9 John Gurnhill	H17 Mrs S Beverton
E10-11 Eversheds	H18 Nottinghamshire County Council
E12 Peter and Joanne Wright	H19 Colin Tarrant
E13 John Pike	H20 Robert Love
E14 Hazel Hampton	H21 Geoff Nightingale
E15-16 Jean and Des Gamlen	H22 Heather Flinders
E17 The Westmoreland Family	H23 Alison Munro Bullock
E18 Heronimo Sehmi	H24 Richard Bullock
E19 Seanna Arwen-Langham	I8 Sir Ian McKellen
E20 The Smiths and The Kirks	I9 Sarah Richard
E25 Terry Harris née Beryl Haynes	I10 Emma Adderton
E26 Eirian Bell	I11 Steffan Adderton
F1 Jacob Holt	I12 Christina Juliff-Wells
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F8-9 Keith and Carol Henthorn	I14 Baroness Lister of Burtersett
F10 Martin Crouch	I15 Pearl and Roy Pearson
F11 John Neville	I16 Pat Salzedo
F12 Julia Howell	I17-18 Mr and Mrs DW Bostock
F13 Christine Godwin	I19 University of the Third Age
F14 John Bailey	I20 Amanda Twitchett
F15 Mich Stevenson OBE DL	I21 Ivis & Henry Kennington
F16 Jan Stevenson	I22 Ron Morris
F17 Daniel Hoffmann-Gill	I23 The Hampson Family
F18 Rev. Brian Welsh	J5 Jean Pallant
F19 Lucy Bagley	J9 Joanna Terry
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G12-13 Ann & Michael Rowen	
G14 Martin Willis	

J14 Brenda Frost
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K26 Peter Sutton
K27 Charlotte Crowhurst
K29 Betty Dewick
K30 Kenneth Alan Taylor
K31 Andrew Rogers
L4 Tony Wills
L7 Michael Parlatt
L10 Paul Shepherd
L11 Barbara Barton MBE
L12 Ian Chaplin

Dedicating a seat in our historic auditorium is a magnificent way to commemorate the great times you've had at Nottingham Playhouse – whether as the perfect surprise for a loved one, a significant way to remember someone special, or the ideal gesture to pledge your commitment to Nottingham's only professional producing theatre.

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L14 Club Encore	N3 David Stewart OBE DL	P5 Jean Pallant
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L17 Ian Chaplin	N5 Jeanne Izod	P9 Miss R Simpson
L18-L19 Russell Scanlan	N6 Anita Thouless	P10 Mrs J Priestley
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L21-22 Mr and Mrs R A Newbery	N8 Judith Grant	P12 Diana Irving
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	O22-23 Jill Hunt and Sandra Rowe	R20 Jane Edwards
	O24 Robert Hogg	S10 J C Spencer
	O29 Michael Pinchbeck	
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Wolczyk** Technician.

**Nottingham
Playhouse
is a Theatre
of Sanctuary.**



Fri 27 Oct – Sat 18 Nov 2023

A Christmas Carol – A Ghost Story

Adapted by Mark Gatiss

Mark Gatiss' celebrated retelling of Dickens' classic winter ghost story returns with a brand new cast.

Staying true to the heart and spirit of the original novel, this version is filled with Dickensian, spine-tingling special effects; are you brave enough to join us?

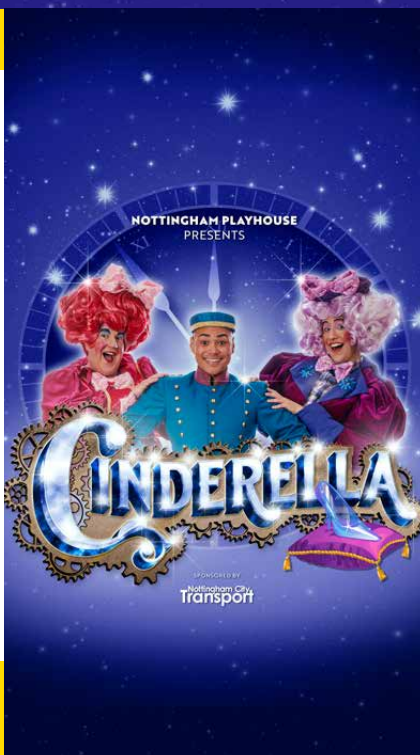


Fri 1 Dec 2023 – Sat 13 Jan 2024

Cinderella

Polish your glass slippers and line up your pumpkins for you SHALL go to the Ball. Our legendary Panto returns this year with the most enchanting story of them all – the magical tale of Cinderella!

With live music, dazzling dance and comedy chaos from Nottingham's favourite panto dame John Elkington - it's the perfect festive treat for all the family.



Book now by calling **0115 941 9419** or online at **nottinghamplayhouse.co.uk**