

NOTTINGHAM PLAYHOUSE



THE CHILDREN

Written by
LUCY KIRKWOOD

Directed by
KIRSTY PATRICK WARD



Supported using public funding by
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WELCOME

Welcome to Nottingham Playhouse for The Children.

We are delighted to be bringing you Lucy Kirkwood's award-winning play. The talented cast and creative team are directed by Kirsty Patrick Ward who we are delighted to welcome back after her work on *Moonlight and Magnolias* in 2020.

At Nottingham Playhouse, we are striving for a greener future and making changes across our organisation to achieve this. **The Children** is the first show on our main stage that has been made to Theatre Green Book standards, following on from successes in the studio theatre. Find out more about this on pages 8-9.

Our Spring season continues this April with the homecoming of Khaled Hosseini's **The Kite Runner** and our Neville Studio show **Liberation Squares**, a co-production with local theatre company Fifth Word in association with Brixton House. In May, we premiere **Punch**, based on a true-life story of Nottingham teenager Jacob Dunne, written by multi award-winning local playwright James Graham and starring Julie Hesmondhalgh (*Mr Bates vs The Post Office*), Tony Hirst (*Coronation Street*) and David Shields (*Masters of the Air*). Also keep an eye out for

our community production **The Trials** in August. In September, a brand-new version of the Olivier, Tony and Grammy award-winning musical **Dear Evan Hansen** comes to Nottingham and Lorraine Hansberry's classic **A Raisin in the Sun**, opens in November – a family drama full of humour and heart. Don't forget, you can book now for this year's Playhouse Panto, **Jack and the Beanstalk**, which promises to meet new heights!

We can't wait to welcome you back soon.

Enjoy the show.



Stephanie Sirr

Stephanie Sirr
Chief Executive

Adam Penford

Adam Penford
Artistic Director

THE ROLLING APPLE: LUCY KIRKWOOD'S UNCANNY DOMESTIC DRAMA

Dr Daniel Cordle

**Associate Professor of English and American Literature,
Nottingham Trent University**

This article contains details of the play which may be considered spoilers.

A few minutes into Lucy Kirkwood's wonderful play, **The Children**, Hazel puts an apple on the kitchen table. It rolls off the seemingly level surface, revealing for the first time that the cottage is slightly askew. This sense of things being marginally awry, a feeling that accumulates through numerous subtle details like this, is crucial to the play's powerful evocation of a world on the brink.

The Children takes place over the course of a single evening when Hazel and her partner, Robin, are visited for the first time in many years by their friend and former colleague, Rose. In many ways **The Children** is a domestic drama: action is confined to the kitchen and Rose's return stirs both happy memories and uncomfortable feelings. Yet, there is a bigger story which unfolds along with the drama of Hazel, Rose and Robin's relationship. They are retired nuclear engineers and a little way down England's east coast there has been a terrible accident at the plant where they once worked. Electricity supplies

are intermittent. Hazel and Robin have had to abandon their home and now make do in a cottage threatened by coastal erosion on the edge of the exclusion zone. They are unrooted; indeed, the stage directions specify that the cottage has the feeling of a 'camp' rather than a home.

A major achievement of the play is to take big subject matter, like nuclear disaster and environmental crisis – but also having and not having children; how to deal with ageing – and distil it into what it means on a personal level, and to do this with lightness of touch and some sharp humour. Nuclear stories are often concerned with the sudden and the spectacular – the extraordinary set-piece of the Trinity Test in Christopher Nolan's Oscar-winning film, *Oppenheimer* (2023), for instance – but Kirkwood gives us a quieter, slower and more ambiguous sense of apocalypse. Rather than nuclear explosions, the play's central anxiety is that of radioactivity.

This is a danger that can't be seen or heard or felt and which may or may not be present. Yet, invisible

to the senses, fear of it inveigles its way into the mind. Life goes on, day by day, for the characters – and, presumably, other people downwind of the accident – but the familiar world is haunted by uncertainty. What is in the ordinary-looking environment? What is in the body?

Other notable literary depictions of radiation are Nevil Shute's 1957 novel, *On the Beach*, turned into a major Hollywood film a couple of years later, and the German writer, Gudrun Pausewang's, powerful 1987 young adult novel, *Die Wolke* (literally, *The Cloud*, but perhaps more accurately, *Fallout*). In Shute's novel, many cities are perfectly preserved but radioactive contamination from a nuclear war means they are spookily empty. Gudrun, depicting a disaster similar to the 1986 Chernobyl accident, portrays a society riven by questions about who is and who isn't sick.

Like these works **The Children** evokes a strong sense of the uncanny: an indefinable strangeness at the heart of the familiar. Sigmund Freud wrote about how the uncanny can be found in disturbing stories of doppelgangers or of dolls coming to life, and of the feeling of the 'unhomely' these evoke. Things look familiar, but suddenly we no longer trust them. Perhaps fear of fallout is like the feeling many of us had during the pandemic when we didn't know whether our environment or our bodies were harbouring the virus.

Home no longer feels homely; our bodily senses let us down.

It would be doing the play a disservice to imply it is only about the very specific circumstances of a nuclear accident. Instead, this is a catalyst for exploring topics more familiar and pressing to the audience. Living in straitened conditions, Hazel, Rose and Robin have to think about what they really need. At one point they disagree about whether electricity is a privilege or a right. What too, by implication, is the relation between one generation and the next? If our planet cannot bear our patterns of consumption, what is our individual responsibility, what collective action is necessary, and how might it happen?

A great joy of the play is how these complex issues emerge organically from Rose's visit to Hazel and Robin. We care about them – their situation is simultaneously moving, funny and terrible – but their drama reveals bigger stories of human existence. A local legend, mentioned in the play, tells of church bells still ringing beneath the sea from a town swallowed by the waves in the Middle Ages. The implicit reference here is to Dunwich, 'the lost city of England,' a former capital of East Anglia that collapsed into the sea a thousand years ago.

The apple gently rolling down the kitchen table is a barely felt tremor of larger insecurities threatening our own world. But the home is on a cliff edge – and the familiar world is safe and familiar only until, suddenly, it isn't anymore.

IN REHEARSAL



Sally Dexter, Caroline Harker and Clive Mantle



Sally Dexter, Caroline Harker and Clive Mantle

© Photography by Manual Harlan

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- Schools Massive on the auditorium stage

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- Shine youth theatres in 13 Nottingham locations
- The Queer Arts Collective

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Bursaries and access

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

MAKING SUSTAINABLE THEATRE IN A CLIMATE CRISIS

Nottingham Playhouse aims to achieve Net Carbon Zero by 2032 and is dedicated to being a leader in environmental responsibility and contributing to a greener future for our community. The Theatre Green Book is one tool that is helping us to achieve this. We chatted with Production Manager Jill Robertshaw about how this impacts the way we make theatre.



Can you tell us what exactly the Theatre Green Book is?

The Theatre Green Book has been created as a guide created by sustainability experts for all theatres. As we are living in a climate crisis, it is important that we look at how we can make changes as an organisation to reduce our carbon impact. It looks at everything we do, both on and off stage.

As a Production Manager, I look after what happens on stage – the set, lighting, costumes and props. Theatre Green Book contains a lot of guidance and information that helps us to make all of this happen in a more sustainable way. There are three different levels to work towards:

1. Baseline Level – 50% of materials used are recycled or reused and 65% of materials have a further life.
2. Intermediate Level – 75% of materials used are recycled or reused and 80% of materials have a further life.
3. Advanced Level – 100% of materials are recycled or reused and 100% of materials have a further life.

For **The Children**, we are working towards a baseline level which is the first time we have done this on the auditorium stage, although we have achieved this for our Neville Studio Children's Christmas show for the past few years.

What are the biggest changes when making a show that is Theatre Green Book compliant?

You have to think a lot more about where things are coming from and it makes the whole design process much more collaborative. Historically, the designer would present their model and our talented scenic team would build it exactly as the designer sees it. When we are ensuring that all

materials are reused or recycled, we are building less from scratch and looking at how we can source things second-hand that we can alter and reuse.

For example, for **The Children**, Amy Jane Cook (Set and Costume Designer) has built a door into the set design. Previously, we would have purchased a door that looked identical to the one in Amy's design. When working towards being Theatre Green Book compliant, we look at how we could source these without buying anything new. In this instance, we took to eBay and settled on a second-hand door that was a bargain at 99p. The flexibility in Amy's design makes this easy to achieve and the saving in cost is also helpful with funding cuts and the price of materials increasing consistently.

Becoming Theatre Green Book compliant must require a lot of creativity and resourcefulness. How has this impacted The Children set?

People who work on a smaller scale and with smaller budgets have been creating sustainable shows and being resourceful for years out of necessity - borrowing set and props from other venues and theatre companies and looking at cost-effective options, which are often also the most sustainable ones.

The kitchen that is on stage is a 1970s kitchen from a house in Burton on Trent which would have most likely ended up in a skip. Our team carefully extracted the kitchen from the house and it

has been in rehearsals for the last month with the cast and now is up on the stage. Afterwards, we will be keeping the kitchen with the intention of using it again in the future.

How do we decide which shows will be Green Book compliant?

It comes down to where the show is located and how achievable it would be to recycle and reuse materials to create the set and costume design. For **The Children**, the setting is quite naturalistic so we can source a lot of pre-owned materials. If the show was set on a spaceship, this would make it much more challenging!

As this is our first Green Book compliant show on the auditorium stage, we are hoping that as our team learn to work in this new way, we'll be able to take on bigger challenges and more unrealistic settings.

We are already starting to apply these principles to all shows including pantomime and some of the set from last year is being re-painted and reused for Jack and the Beanstalk later this year without compromising on the final product.

To find out more about The Theatre Green Book head to theatregreenbook.com and find out what else we are doing to reach our sustainability goals on the back page.

IN REHEARSAL



Caroline Harker



Clive Mantle



Sally Dexter and Kirsty Patrick Ward



Caroline Harker and Clive Mantle

© Photography by Manual Harlan

CAST

Sally Dexter

Rose



An average of 6.6 million people tune in to ITV each night to watch Sally play Faith Dingle in *Emmerdale*.

Since her debut in 2017, Sally has been nominated for "Best Newcomer" and "Funniest Female" at the Inside Soap Awards as well as "Best Newcomer" at The British Soap Awards.

Previous Television credits

include: *Poldark* (BBC One); *Father Brown* (BBC); *Will* (TNT); *Genius: Einstein* (History Channel) and *Snatch* (Crackle/Sony).

Despite being a fixture on national TV, Sally is best known for her work on stage. In 1987 she won the Olivier Award for Most Promising Newcomer for her performance in Tom Stoppard's *Dalliance* at the National Theatre.

Sally also received an Olivier Nomination for Patrick Marber's *Closer* at The National Theatre.

West End credits include: *Oliver!* (London Palladium) which earned her an Olivier nomination; *Bad Girls The Musical* (Garrick Theatre); *Sister Act* (London Palladium); *Viva Forever* (Piccadilly Theatre) and *Billy Elliot the Musical* (Victoria Palace Theatre).

Caroline Harker

Hazel



Training: Central School of Speech and Drama

Theatre credits include: *Steel Magnolias*, *The Croft* (UK Tour);

Relatively Speaking, *Breaking the Code*, *Handbagged* (Salisbury Theatre); *The Sweet Science of Bruising* (Southwark Playhouse); *The Chalk Garden*, *Entertaining Angels* (Chichester Festival Theatre); *Sean Hughes' Blank Book* (Soho Theatre); *The Railway Children* (Kings Cross Theatre and Waterloo Station); *Brideshead Revisited* (English Touring Theatre); *Blithe Spirit* (York Theatre Royal); *Pride and Prejudice* (Regents Park Theatre); *The Village Bike* (Sheffield Crucible); *Tusk Tusk*, *The Strip*, *The Editing Process* (Royal Court Theatre); *All Mouth* (Menier Chocolate Factory); *Present Laughter* (Bath Theatre Royal); *Battle Royal* (National Theatre); *Falling* (Hampstead Theatre); *Things We Do For Love* (Duchess Theatre); *The Mongrel's Heart* (Royal Lyceum Theatre Edinburgh); *Hidden Laughter* (Vaudeville Theatre) and *Sweet Charity*, *Daisy Pulls it Off*, *Don Juan* (Harrogate Repertory Theatre).

Television credits include: *Joan*; *The Chemistry of Death*; *Toast of Tinseltown*; *Call My Agent*; *Slow Horses*; *Doctors*; *Coronation*

Street; *Holby City*; *New Tricks*; *The Commander*; *Head Cases*; *Margaret*; *Murder in Suburbia*; *Foyle's Way*; *Auf Wiedersehen Pet*; *Hans Christian Anderson*; *I Saw You*; *Armadillo*; *Keeping Mum*; 6 series of *A Touch of Frost*; *Kavanagh QC*; *Casualty*; *A Dance To The Music of Time*; *Holding On*; *Moll Flanders*; *Harry Enfield & Chums*; *Honey For Tea*; *Middlemarch*; *Covington Cross*; *Riders*; *Growing Rich* and *Chancer*.

Film credits include: *Mothering Sunday*; *Lady Godiva: Back In The Saddle*; *A Woman Of The North* and *The Madness of King George*.

Clive Mantle

Robin



Clive Mantle has had an incredibly successful career as an actor across multiple disciplines. His television career

has spanned well-known titles such as *Robin of Sherwood*; *The Vicar of Dibley*; *Casualty*; *Holby City*; *Game of Thrones*; *White Van Man*; *Mount Pleasant*; *Bloomin' Marvellous*; *Minder*; *Smith and Jones*; *One Foot in the Grave*; *Bottom*; *Drop the Dead Donkey*; *A Bit of Fry and Laurie*; *Damned*; *Sherlock*; *Midsomer Murders*; *Doctors* and many more.

Film credits include: *Party Party*; *Alien 3*; *Without a Clue*; *Churchill – Into the Storm*; *Morris – A Life with Bells On*; *The More You Ignore Me*. In *White Hunter, Black Heart*, he was the first man in cinema history

to beat up Clint Eastwood and live to the end of the film.

Theatre credits include: *Iolanthe* (English National Opera); *A Streetcar Named Desire* (Crucible Theatre); *The Ragged Trousered Philanthropist* (Liverpool Playhouse & Theatre Royal Stratford East); *Robin Hood* (Young Vic); *Woyzeck* (KICK Theatre Company); *Troilus and Cressida* (RSC); Kenneth Branagh's *The Play What I Wrote* (Wyndham Theatre) and 6 productions of *Of Mice and Men* (where he received an Olivier Nomination for his role as Lennie); *Educating Rita*; *Rattle of a Simple Man*; *The Ladykillers*; *The Verdict*; and with his wife, Carla Mendonça, *Jus' Like That!* about Tommy Cooper. He has just toured *A Christmas Conversation with Tenebrae* as the narrator.

Clive Mantle was also a chorister at St John's College, Cambridge, as well as a member of the National Youth Theatre. He studied at RADA.

A published author, his first children's historical adventure, *The Treasure at the Top of the World*, won the 'People's Book Prize' 2019. It has been followed in *The Adventures of Freddie Malone* series by *A Jewel in the Sands of Time*, and *In the City of Fortune and Flames*. Books 4 and 5 are on their way.

Clive is also known for many Radio Plays, Narrations, Voice overs and Talking Books.

CAST

Sally Dexter

Rose

Caroline Harker

Hazel

Clive Mantle

Robin

Special thanks to UK Productions,
Leeds Playhouse, Theatre
Royal Nottingham, Theatre Royal
Stratford East, Wiltshire Creative.

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



THE CHILDREN

CREATIVE & PRODUCTION TEAM

Lucy Kirkwood

Writer

Kirsty Patrick Ward

Director

Amy Jane Cook

Set and Costume Designer

Jamie Platt

Lighting Designer

Dominic Brennan

Sound Designer

Struan Leslie

Movement Director and
Intimacy Coordinator

GINNY SCHILLER CDG

Casting Director

Kiel O'Shea

Fight Director

Marianne Samuels

Voice Coach

Anita Gander

Associate Designer

Luca Panetta

Lighting Associate

Emilie Carter

Costume Supervisor

Helen Keane for

Campbell Young

Associates

Wigs Supervisor

Lisa Buckley

Props Supervisor

Rohan McDermott

Lighting Programmer

Jill Robertshaw

Production Manager

Patricia Davenport

Company Stage

Manager

Louise Pearson

Deputy Stage

Manager

Chloe Chancheong

Assistant Stage

Manager

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Sat 23 Mar – Sat 6 Apr 2024

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CREATIVES

Lucy Kirkwood

Writer

Theatre credits includes: *The Human Body* (Donmar Warehouse); *The Witches, Hansel & Gretel, Beauty & The Beast* (National Theatre); *Rapture* (Advertised as *That Is Not Who I Am*), *Maryland, The Children, NSFW* (Royal Court); *Like Rabbits* (Brighton Festival); *Chimerica* (Almeida/Headlong/West End); *Housekeeping* (Theatre Uncut/Southwark/Latitude); *Small Hours* (Hampstead); *Bloody Wimmin* (Tricycle); *It Felt Empty When the Heart Went at First But it is Alright Now* (Clean Break/Arcola); *Psychogeography, Guns or Butter* (Union); *Tinderbox* (Bush); *Hedda* (Gate).

Awards include: Olivier Award for Best New Play (*Chimerica*); Evening Standard Award for Best New Play (*Chimerica*) and Susan Smith Blackburn Prize (*Chimerica*).

Kirsty Patrick Ward

Director

Her production *Manic Street Creature* received glowing reviews and won a Fringe First, Stage Edinburgh award, and The Mental Health Fringe award in 2022 before transferring to the Southwark Playhouse in 2023. Earlier in 2023, Kirsty directed *STRIKE!* at Southwark Playhouse: 'What is most striking about Strike! is the sophistication of Kirsty Patrick Ward's direction' (The Guardian). In 2020, Kirsty revived

Ron Hutchinson's hit comedy *Moonlight & Magnolias* at the Nottingham Playhouse and in 2019 opened the world premiere production of Mischief Theatre's *Groan Ups* at the Vaudeville Theatre in London's West End. The production has since toured the UK in 2021 and was produced internationally in 2022.

Other notable productions include a revival of her own hit production of Joy Wilkinson's play *The Sweet Science of Bruising* at Wilton's Music Hall. After receiving four stars from The Times and five stars from The Daily Express and being nominated for an Off West End Award for Best New Play during its initial run at the Southwark Playhouse, it has gone on to receive a number of four- and five-star reviews.

Prior to that, her show *Chef*, written by Sabrina Mahfouz, ran at the Soho Theatre in 2015 and starred Jade Anouka. During its run at the Edinburgh Festival in 2014, it was announced as one of the first six winners of a Scotsman Fringe First Awards and received rave reviews.

Kirsty is a Director and Dramaturg and took part in the National Theatre Studio Director's Course. She has been shortlisted for the JP Morgan Emerging Directors award and was a finalist for the JMK Young Directors award. She is currently on attachment at the National Theatre Studio.

Amy Jane Cook

Set and Costume Designer

Amy has been working in performance design for over a decade. In this time, she has created set and costume for shows both in the UK and internationally. She has been nominated for a total of four Off West End Awards for Best Set Design and was the winner of Best Design at the Wales Theatre Awards 2017 for *Constellation Street* at The Other Room.

Previously for Nottingham Playhouse she designed *LAVA*, directed by Angharad Jones.

Other credits include: *Boys from the Blackstuff* (Liverpool Royal Court); *Bronco Billy* (Charing Cross Theatre); *Ride* (Leicester Curve/Southwark Elephant 2023, Charing Cross Theatre – Nominated for Best Set Design, Off West End Awards 2022); *The Swell* (Orange Tree); *Protest* (Northern Stage/Fuel Theatre); *The Suspicions of Mr. Whicher* and *The Importance of Being Earnest* (Watermill, Newbury); *Wolf Cub* (Hampstead Theatre); *All My Sons* (Queen's Theatre); *Baskerville* (Mercury); *The Season* (Royal & Derngate/New Wolsey Theatre); *Jellyfish* (National Theatre/The Bush – Off West End Award Nomination); *The Rise and Fall of Little Voice* (Theatr Clywd); *You Stupid Darkness* (Plymouth Drum); *Absurd Person Singular* (Watford Palace); *The Funeral Director* (Southwark Playhouse – Nominated for Best Set Design, Off

West End Awards); *Anna Karenina* and *Barbarians* (Guildhall); *Our Blue Heaven/Never Lost at Home* (New Wolsey Theatre); *Not Talking* (Arcola – Off West End Award Nomination); and *Insignificance* (Langham Place, New York).

Amyjanecook.com

Jamie Platt

Lighting Designer

Jamie trained at RWCMD and has been nominated for a Knight of Illumination Award, a Broadway World Award and five Offie Awards for Best Lighting Design.

Lighting designs include: *The Last Five Years* (West End & International Tour); *Jellyfish* (National Theatre); *RIDE* (Leicester Curve & Southwark Playhouse); *Word-Play* (Royal Court Theatre); *The Gap, Head Over Heels, Vincent River* (Hope Mill Theatre); *Romeo & Juliet* (Cambridge Arts Theatre); *Something Rotten!*, *Suddenly Last Summer, Sister Act* (English Theatre Frankfurt); *That Face* (Orange Tree Theatre); *Nineteen Gardens, Octopolis, Either, Paradise, You* (Hampstead Theatre); *Kes* (Octagon Theatre & Theatre by the Lake); *The Barber of Seville* (Nevill Holt Opera); *Kinky Boots* (New Wolsey Theatre); *Something in the Air* (Jermyn Street Theatre); *Manic Street Creature, The Last Five Years, Strike, Beast, Klippies* (Southwark Playhouse); *Kiss Me Kate* (Leicester Curve); *Sleeping Beauty, RIDE, Mythic* (Charing Cross Theatre); *Whose Planet Are We On?*, *Cracked, Remembrance*

(Old Vic Theatre); *Anna Karenina* (Silk St. Theatre); *Le Grand Mort* (Trafalgar Studios); *Cowboys & Lesbians*, *SUS*, *Never Not Once*, *Gently Down The Stream*, *Alkaline* (Park Theatre); *Moonlight and Magnolias* (Nottingham Playhouse); *Beauty and the Beast*, *Absurd Person Singular* (Watford Palace Theatre); *The Beat of our Hearts* (Northcott Theatre); *Singin' in the Rain* (The Mill at Sonning).

Associate lighting designs

include: *Frozen*, *SIX* (West End & International); *INK*, *The Night of the Iguana*, *The Starry Messenger*, *Bitter Wheat* (West End); *Albion*, *The Hunt*, *Three Sisters*, *Machinal* (Almeida Theatre); *Piaf* (Buenos Aires); *The Phantom of the Opera* (Thessaloniki).

Dominic Brennan

Sound Designer

Dominic Brennan is a composer and sound designer from West London. Previous shows include: *STRIKE!* (Southwark Playhouse), *The Misandrist* (Arcola Theatre), *Mediocre White Male* (Park Theatre), *Spiderfly* (Theatre 503), *Cuckoo* (Soho Theatre) and *The Universal Machine* (New Diorama Theatre) – a musical co-written with David Byrne (incoming Artistic Director at the Royal Court Theatre). In 2017 he won the Off-West End Award for Sound Design for his work on *Down & Out in Paris and London* (New Diorama Theatre). Other work includes music for adverts, short films and a sound installation at the Princess of Wales Conservatory in Kew Gardens.

Struan Leslie

Movement Director and Intimacy Coordinator

Struan Leslie, intimacy director and choreographer, was born in Dundee and subsequently trained at London Contemporary Dance School and in the USA. He has over 35 years of experience creating over 400 works in all areas of theatre and performance from circus to solo shows, opera to new plays, also as director, deviser, and dramaturg. He is currently Head of Movement at Royal Welsh College of Music and Drama leading the training of students in all areas.

From 2009 until 2014 he was the founding Head of Movement at the Royal Shakespeare Company where he collaborated with the late Michael Boyd. He has also collaborated extensively with directors including Nicholas Hytner, Roxanna Silbert, Neil Bartlett, Katie Mitchell, Philip Howard, Nicholas Broadhurst and Gregory Doran.

In 2017 and '18 Struan reconceived and directed Edinburgh's internationally renowned Hogmanay Street Party.

His work in theatre has been produced in the UK and abroad by Edinburgh and Manchester International Festivals, Traverse, Dundee Rep/Paines Plough, National theatre, London, RSC, Lyric Hammersmith, Donmar, Almeida, Chichester, Aldeburgh Festival, Welsh National Opera, English National Opera, BBC Singers, BBC Proms. Internationally

his work has been seen at Lincoln Centre Festival, American Repertory Theatre, Theatre for a New Audience, New York, Krannert Centre, University of Illinois, Teatro Piccolo, Milan, Theatre Bielefeld, Bregenz and Lucerne Festivals. He has collaborated with companies including, The Royal Ballet, The Wooster Group, Edward's Boys, Graeae, Gay Sweatshop and Paines Plough.

struanleslie.com

Ginny Schiller CDG

Casting Director

Previously for Nottingham

Playhouse: *A Christmas Carol*; *A Ghost Story*, *Private Peaceful*, *Moonlight & Magnolias*, *An Enemy of the People*.

Ginny has been an in-house casting director for the RSC, Chichester Festival Theatre, Rose Theatre Kingston, ETT and Soho Theatre and has worked closely with Bath Theatre Royal and Ustinov Studio for the last decade. She has cast extensively for the West End and touring circuit as well as for the Almeida, Arcola, Birmingham Rep, Bolton Octagon, Bristol Old Vic, Cambridge Arts, Clwyd Theatr Cymru, Frantic Assembly, Hampstead Theatre, Headlong, Jermyn Street, Leicester Curve, Liverpool Everyman and Playhouse, Menier Chocolate Factory, Northampton, Oxford Playhouse, Regent's Park Open Air Theatre, Shakespeare's Globe,

Shared Experience, Sheffield Crucible, Traverse Edinburgh, West Yorkshire Playhouse, Wilton's Music Hall, Young Vic and Yvonne Arnaud Guildford.

Recent credits include: *A View from the Bridge* (Ustinov/Haymarket); *Machinal* (Ustinov/Old Vic), *Noises Off* (Phoenix Theatre); *The Tempest* (Ustinov Studio); *The Starry Messenger* (Wyndham's Theatre); *The Best Exotic Marigold Hotel* (UK Tour); *4000 Miles* (Minerva, Chichester).

She has also worked on television, film and radio productions, including the BBC Radio 4 series *Nuremberg and Nazis: The Road to Power*.

Kiel O'Shea

Fight Director

Kiel is a Fight Director, Action Coordinator and Fight/Stunt Performer for stage, screen and motion capture. Also an accredited Instructor with the British Academy of Dramatic Combat, Kiel runs combat courses privately and for drama schools and universities nationwide. He is a lecturer on the BA Acting course at Bath Spa University.

Recent credits include: *Senua's Saga: Hellblade II* (Xbox - Stunts); *The Real and Imagined History of the Elephant Man* (Nottingham Playhouse - Fight Director); *Spoken in Plain Sight* (Short film - Stunt Coordinator); *Mysteria* (Site Specific Theatre, Italy - Fight Director) and *Three Musketeers* (Royal & Derngate theatre – Fight Director).

Marianne Samuels

Voice and Dialect Coach

Marianne is currently head of accent and dialect at Stagebox, teaching professional young talent for stage and screen. She has taught voice and dialect at Royal Central School of Speech and Drama, Birmingham Conservatoire Acting and Drama Studio London. She also held the position of voice and text support at the Royal Shakespeare Company.

Her voice and dialect credits

include: *The Count of Monte Cristo* (TV series, Palomar); *The Boys are Kissing* (Theatre 503); *Newark Newark* (Balloon Entertainment for UK Gold); *Beekeeper of Aleppo*, *The Clothes They Stood Up In*, *Private Peaceful*, *Moonlight and Magnolias*, *Boar* (Nottingham Playhouse); *A Christmas Carol* (Royal Shakespeare Company); *Journeys of Destiny* (Derby Theatre); *Acting Alone* (Derby Theatre/Nottingham Playhouse); *The Vagina Monologues* (Newark Palace Theatre); *Hundreds and Thousands* (Buckle for Dust/English Touring Company) and *Larkrise to Candleford* (Finborough Theatre).

Marianne is launching her Elite programme in April for young actors wanting to learn accents. @mariannesamuels_ mariannesamuels.com

Anita Gander

Associate Designer

Anita is an emerging Set and Costume Designer located in London.

Originally from Switzerland, she has trained at The Royal Academy

of Dramatic Art and graduated in 2021 with a BA Hons Technical Theatre and Stage Management degree, specialising in Stage Design and Scenic Art. Most recently she returned to RADA to work with Director Tristan Fynn Aiduenu on *Metamorphoses* inspired by Ovid.

As Designer credits include:

Metamorphoses (GBS Theatre, RADA); *Henry VI Part 1 and 2*, *Massacre at Paris*, *Twelfth Night*, *Roberto Zucco*, *Enron*, *Bad Roads*, *Julius Caesar*, *Dido - Queen of Carthage*, *This Changes Everything* (Emrys John Studio, Fourth Monkey Actor Training Company); *Much Ado about Nothing* (Utha Shakespeare Festival USA, RADA Company); *Fire* (Tour, Scary Little Girls Company); *Julius Caesar*, *Richard II*, *Much Ado about Nothing* (Jerwood Vanburgh Theatre, RADA); *sunlight is the best disinfectant* (GBS Theatre, RADA); *Close Quarters* (Gielgud Theatre, RADA) and *Vanya and Sonia and Masha and Spike* (Theater im Seefeld, ZEST Zurich Switzerland).

As Associate Designer credits

include: *Journey of a Refugee* (Stanley Arts London, Designer Simon Daw); *Day of Significance* (Milton Court Studio, Guildhall School, Designer Amy Cook); *The Dry House* (Marylebone Theatre, Designer Niall McKeever).

As Design Assistant credits

include: *Yellowman* (Orange Tree Theatre, Designer Niall McKeever).

Luca Panetta

Lighting Associate

Luca is a freelance Lighting & Video Designer, associate, and Lighting

Programmer. He trained at LAMDA (London Academy of Music & Dramatic Arts) in Production Technical Arts.

Recent Credits as Associate and LX Programmer

include: *Macbeth* (Liverpool, Edinburgh, London); *Richard My Richard* (Shakespeare North Playhouse); *The Merchant of Venice 1936* (RSC, West End & UK Tour); *The Real & Imagined History of The Elephant Man* (Nottingham Playhouse & UK Tour); *A Playlist for the Revolution* (Bush Theatre); *A View From The Bridge* (Chichester Festival Theatre & Rose Theatre); *The Homecoming* (Young Vic); *Death Trap 2023* (Rambert UK Tour); *Cinderella* (Theatre Royal Stratford East); *Sons of the Prophet* (Hampstead Theatre) and *Christmas Carol* (Belgrade Theatre).

Most recent credits as Lighting & Video Designer

include: *Polko* (Paines Plough Roundabout); *Edith* (The Lowry/Theatr Clwyd); *If Opera's 2023 & 2022 Season* (Belcombe Court); *Diary of a Somebody* (Seven Dials Playhouse) for which he was nominated for an Offie in Lighting Design.

lucapanetta.com

Helen Keane for Campbell Young Associates

Wigs Associate

Campbell Young Associates' work

in theatre includes: *The Clothes They Stood Up In* (Nottingham

Playhouse); *The Hills of California*, *Stranger Things*, *42nd Street*, *Aspects of Love*, *As You Like It*, *Best of Enemies*, *Good*, *The Drifters Girl*, *Get Up, Stand Up!*, *Crazy For You*, *Anything Goes*, *All About Eve*, *The King & I*, *The Bodyguard* (West End); *Guys and Dolls*, *Allelujah!*, *Young Marx* (The Bridge); *Eureka Day*, *Present Laughter*, *The Caretaker*, *The Lorax* (The Old Vic); *The Sound Of Music*, *Rock Follies*, *Oklahoma!*, *Half a Sixpence* (Chichester Festival Theatre); *Into The Woods*, *Blithe Spirit* (Theatre Royal Bath); *Water For Elephants*, *The Shark is Broken*, *A Beautiful Noise*, *Almost Famous*, *Funny Girl*, *The Music Man*, *Carousel* (Broadway); *Back to The Future*, *Cinderella*, *Straight Line Crazy*, *Leopoldstadt*, *To Kill a Mockingbird*, *Company*, *Girl from the North Country*, *Tina - The Tina Turner Musical* (2020 Drama Desk Award - Outstanding Wig and Hair Design) and *A Christmas Carol*, *The Ferryman*, *Charlie and the Chocolate Factory*, *Farinelli and the King*, *Groundhog Day*, *Les Liaisons Dangereuses*, *Matilda*, *The Cripple of Inishmaan*, *Ghost*, *Billy Elliot* (London, West End and Broadway).

Television credits include: *The Gilded Age* and *Downton Abbey*.

Film credits include: *Annette*, *Downton Abbey* and *Murder on the Orient Express*.
cyassocs.com

IN REHEARSAL



Kirsty Patrick Ward



Sally Dexter

© Photography by Manual Harlan



Sally Dexter, Clive Mantle and Caroline Harker

Our Work With Local Businesses

Nottingham Playhouse is very proud to work with a range of philanthropic local businesses, whose support for the theatre is incredibly important. We would like to extend our sincerest thanks to:



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 at the side 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

The Kite Runner: BSL Fri 19 Apr 7.30pm.

Punch: RP Tue 14 May 7.30pm, **AD** Thu 23 May 7.30pm,
Sat 25 May 2.30pm. **BSL** Fri 24 May 7.30pm. **CAP** Sat 25 May 7.30pm.

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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To find out more, please contact our team on **0115 873 6242** or
email supportus@nottinghamplayhouse.co.uk

TAKE A SEAT

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

A13 Joan Case	G15 Zak Horton
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	I1 Margaret Ashford-Bryant
E20 The Smiths and The Kirks	I8 Sir Ian McKellen
E22 Julie O'Boyle	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
F6 Tim 'Firehorse' Challen	I13 Val May
F8-9 Keith and Carol Henthorn	I14 Baroness Lister of Burtsett
F10 Martin Crouch	I15 Pearl and Roy Pearson
F11 John Neville	I16 Pat Salzedo
F12 Julia Howell	I17-18 Mr and Mrs DW Bostock
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F15 Mich Stevenson OBE DL	I21 Ivis & Henry Kennington
F16 Jan Stevenson	I22 Ron Morris
F17 Daniel Hoffmann-Gill	I23 The Hampson Family
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F19 Lucy Bagley	J9 Joanna Terry
F20 Elsie Jean Hitchin	J10 Voytek
F25 Doris and Frank Cantello	J11 Gemma Jones
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G10 Margaret Glynn	J13 Chloe Lasher
G11 Glynis M Prosser	
G12-13 Ann & Michael Rowen	
G14 Martin Willis	

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J25 Sally Scott
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J27 John Shipman
J28 Farshid Rokey
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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.

L13 Sir Richard Eyre	N2 The Stewart Family	P4 David Tilly
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L15-16 The University of Nottingham	N4 Felicity Woolf	P8 Peter Ryder
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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L23 Tina & Sandy Brown	N9 Nigel Broderick	P13 Mr M Banks
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M7 The Nottingham Nuffield Hospital	N22 Lindsay Granger	P27 Jackie Lymn Rose
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M10 Browne Jacobson	N25 Angela Brown	P30 Noel Bambury Hobbs
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M16 Mr R V Arnfield	N30 John and Elisabeth Fletcher	Q9 Mr and Mrs Burrows
M17 Mrs J Priestley	N33-34 David Hunt	Q10 Susan Sheppard
M18 Miss N Pink	O7 Andrew Roberts	Q11 Jayne Mee
M19-20 Catherine Pitt	O8 Jim Frawley	Q12-13 Mrs S Smart
M21 Mrs Irene Atkin	O9 Gerard Blair	Q14 A Church
M22 Mr Brian Livermore	O10 Design by Tomkins	Q15-16 Marielaine Church
M23 Cllr C Preston	O11 Mrs M Adams	Q17-18 Mr and Mrs Shutter
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M31 Tony, Janice & Ewan Farr	O15 Hart Hambleton Plc	R1 Nigel Dickinson
M32 Richard Digby Day	O16 Phillip Watts Design	R11 Giles Croft
M33 Luwayvonna Callender	O17-19 Dr R Pearce	R12 Mark Fletcher
M34 Luwayvonna Callender	O20 Sid and Carolyn Pritchett	R13 Mr G B Hope
N1 David Parkes	O21 Club Encore for Wendy Johnson	R14-19 Sue and Tony Walker
	O22-23 Jill Hunt and Sandra Rowe	R20 Jane Edwards
	O24 Robert Hogg	S10 J C Spencer
	O29 Michael Pinchbeck	
	O30 Mr A D Pinchbeck	

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Producing

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Technical and Production

Emilie Carter Head of Costume, **Tom Codd** Deputy Head of Sound, **Patricia Davenport** Company Stage Manager, **Naomi Day** Costume Assistant, **James Donnelly** Trainee Draughtsperson, **Chloe Duriez** Placement Student, **Dylan Evans** Apprentice Technician, **Sarah Fairweather** Observer, **Erin Fleming** Trainee Scenic Artist, **Philip Gunn** Deputy Head of Construction, **Emily Hackett** Deputy Head of Scenic Art, **Richard Heappey** Deputy Head of Lighting and Video, **Liam Hudson** Lighting Casual, **Bradley Hunt** Apprentice Technician, **Joe Jackson** Casual Technician, **Bethan Keen** Costume Assistant, **Ryan Kyte** Apprentice Technician, **Alexandra Maharry** Deputy Head of Costume, **Ryan Moore** Technician, **Kushal Patel** Deputy Head of Stage, **Andrew Quick** Head of Production, **Ryan Raistrick** Technician, **Sarah Richard** Freelance Scenic Artist, **Anna Roberts** Freelance Scenic Artist, **Jill Robertshaw** Deputy Production Manager, **Matt Sims** Head of Sound, **Jamie Smith** Technical and Production Manager, **Julian Smith** Head of Construction, **Claire Thompson** Head of Scenic Art, **Tony Topping** Head of Stage, **Celina Wells** Placement Student, **Laura Wolczyk** Technician, **Hannah Zemlak** Deputy Head of Props.

Nottingham Playhouse is a Theatre of Sanctuary.



SUSTAINABILITY AT NOTTINGHAM PLAYHOUSE

Nottingham Playhouse is committed to being environmentally responsible. We know that the choices we make impact the wider ecology of our region and country, not just our own bottom line.

We've been at the forefront of adopting sustainable practices in the theatre industry, through initiatives like Julie's Bicycle and Spotlight. Over the past decade, with funding from Arts Council England and Nottingham City Council, as well as support from Nottingham Trent University, we have made significant improvements to our building, resulting in:



Annual cash savings of £149,000 as of 2023



Almost 6 million kWh saved since 2012



55% reduction in kWh usage over the past 15 years



859,000 kWh reduction in total annual energy in the last decade

There's still more we're doing, including:

- Reusing sets, props, and costumes, particularly for our famous pantomimes
- Fundraising to install an Air Source Heat Pump system and calorifier, projected to save 67-70% in carbon emissions
- Training all staff and trustees to become Carbon Literate, with over 60% already trained to Silver Standard
- Sharing best practices to support sustainability in the theatre sector

We aim to achieve Net Carbon Zero by 2032 and are dedicated to being a leader in environmental responsibility and contributing to a greener future for our community.