

NOTTINGHAM PLAYHOUSE

PUNCH

BY JAMES GRAHAM

The writer of hit BBC drama *Sherwood*

Based on the book *Right from Wrong* by Jacob Dunne



Sponsored by



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WELCOME

Welcome to Nottingham Playhouse for the world premiere of *Punch*.



It is an honour to bring you this powerful, Nottingham-based story and brand-new play by the recently announced, double-Olivier Award-winning local writer, James Graham.

Adam first approached Jacob Dunne about telling his story on stage in 2020, as he felt theatre was the perfect medium, given it centred around the power and complexity of communication, words and dialogue.

We recognise the responsibility of telling this true story and tackling themes of violence, bereavement and exploring Restorative Justice. During the process, we have spoken to many people involved in the real-life events - some of whom are represented in the play - alongside professionals and campaigners, and we'd like to thank them all for their time, wisdom and generosity. We are particularly indebted to James Hodgkinson's parents, Joan and David, for their support throughout the making of the play. We will continue to support them in raising awareness about the dangers of one punch and the benefits of Restorative Justice.

Alongside the production, we are running a 'Talking Circle' outside the theatre, where conversations with the community will happen about some of the challenging themes raised in the play. Conceived in response to Jacob Dunne's experience of Restorative

Justice, the 'Talking Circle' is a physical structure that provides a safe space for people to gather and communicate. You can find more information about the Talking Circle on Page 12 of this programme. You'll also find signposted resources that you can access if you feel impacted by the story and would like to seek advice or help.

We would also like to thank the sponsor of this show, Nottingham Trent University, whose generous support enables us to keep making theatre for the people of Nottingham and beyond, and David Stewart OBE for supporting the 'Talking Circle'.

This play is dedicated to James Hodgkinson and all victims of one-punch.

Thank you for joining us, we hope to welcome you back to Nottingham Playhouse soon.



Stephanie Sirr

Stephanie Sirr
MBE
Chief Executive

Adam Penford

Adam Penford
Artistic Director

The production is dedicated to the memory of James Hodgkinson, who himself dedicated his life to the helping and healing of others. His 28 years were a testament to his outlook and values – a volunteer, a mentor, a paramedic. He was loved by his family and friends, and gave love in return.

Theatre can and should be a restorative space of empathy, and increased understanding. We hope to honour and do justice to the man James was.

James Graham

RESTORATIVE JUSTICE

Remedi Restorative Services, a Restorative Justice charity, have provided guidance and support throughout the creation of Punch. Find out more about this vital charity and the work they do below.

Remedi was established in 1996 with the simple aim of offering victims of crime the opportunity to engage in a restorative intervention with the person responsible. The key principles, ethos, and vision the organisation was founded on are still at the heart of the work they undertake today.

Voluntary, Impartial, and Supportive

From their initial starting point as a small project working in partnership with the Sheffield Probation Service, Remedi have expanded significantly across the UK.

They work in partnership with the multiple Youth Offending Teams and Offices of the Police and Crime Commissioner in several regions including Nottinghamshire, Derbyshire, West Midlands, Greater Manchester, Cheshire, Cumbria, Humberside and South Yorkshire.

In addition, they are contracted nationally by the Victim Support Homicide Service to provide Restorative Justice in cases of murder and manslaughter.

Remedi are one of the UK's leading facilitators of Restorative Justice services across the youth and adult criminal justice arena.

From their inception they have developed a wide range of restorative approaches across the youth and adult criminal justice systems, within community settings and in response to conflict wherever it may arise. This has led to extensive development of family-based interventions and a wide range of preventative programmes focussing on key issues, such as serious violence.

Their 'restorative' ethos has also informed their development of mentoring support programmes where facilitators are trained not only to be mentors but also as restorative practitioners.

Since 2005 Remedi have also been a registered Restorative Justice training provider with the Restorative Justice Council (RJC). They pride themselves on the bespoke approach they take to training to ensure the purchasing agency receives the most appropriate package for them.



In 2015 Remedi secured their first contract to provide victim services across the County of Derbyshire. Their dedicated victim service work has since expanded into Cheshire, West Midlands and more recently into Nottinghamshire. They take a completely needs focused approach to this work providing both emotional and practical support for victims of crime.

What is Restorative Justice?

Restorative Justice enables communication after a crime/ conflict between the person harmed and the person causing the harm. It is a voluntary process which can help all those involved to talk about what happened, the impact and what each person needs to move forward.

It provides those harmed by the offence the opportunity to explain the full impact of the offence and ask questions directly to the person responsible.

It also provides the person who committed the offence, the opportunity to take responsibility for and to explain their actions, to make amends and to apologise, if this is appropriate.

Restorative Justice Delivery

Restorative Justice can be delivered at different stages of the criminal justice system including out of court disposals and post sentence. It can also be delivered in a range of offence types and conflicts, including family and neighbourhood conflicts.

Restorative Justice can be requested by the participants themselves or via agencies who are working directly with them, including the Police, Probation and Victim Services.

Restorative Justice interventions are delivered by trained facilitators in a safe environment. Communication can take place by a face-to-face meeting, a remote video or WhatsApp call and/or through the exchange of letters/ verbal messages.

If you have been harmed by an offence or you are responsible for causing harm and would like to explore potential involvement in Restorative Justice, please contact Remedi on:

Email: rj@remediuk.org
Tel: 0114 2536669
Website: remediuk.org

IN REHEARSAL



Adam Penford



Julie Hesmondhalgh



Alec Boaden



David Shields

© Photography Marc Brenner



Emma Pallant



The Company of Punch



Shalisha James-Davis



Tony Hirst



Tony Hirst and David Shields



Shalisha James-Davis, David Shields and Alec Boaden



Alec Boaden and Emma Pallant

GET INVOLVED



Nottingham Playhouse is for everyone and our team run over 60 projects for all ages and abilities. Here are just some of the things you can get involved in...

Young People

- Six Young Companies for ages 5 – 18
- Homegrown pre-professional training for young creatives and performers aged 18 – 25
- Work experience and student placements
- National Theatre Connections

Classes and Courses

- Weekly and one-off classes, for all ages, in drama, dance, play reading, writing, drawing, Shakespeare, improvisation and many more.

Families

- Weekly sessions for under 5s
- Inspire library workshops and shows
- Little People Big Adventures story workshops in city libraries
- Family Festivals with games, activities, discos and crafting.
- Play In A Day Workshops
- PMLD Workshops

Schools

- Bespoke workshops and CPD
- Insight digital resources
- Ticket deals
- Touring shows
- Schools Massive on the auditorium stage

Community

- Specialist programmes to support the more vulnerable members of our community including Conversation Cafe and Creative Cafe for refugees and asylum seekers.
- Weekly sessions for learning disabled adults and children
- The Nottingham Playhouse Choir
- Shine youth theatres in 13 Nottingham locations
- The Queer Arts Collective

Find out more and book now by calling **0115 941 9419** or online at nottinghamplayhouse.co.uk

Bursaries and access

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



A PLACE TO REFLECT – A TALKING CIRCLE

Concept image by Designer Imogen Melhuish

A 'Talking Circle', sponsored by Nottingham Trent University and supported by David Stewart OBE, has been set up outside Nottingham Playhouse during the run of **Punch**. The Talking Circle will host conversations with the community about some of the challenging themes raised by the play.

Designed by local designer Imogen Melhuish, the physical installation will provide a safe space for people to gather and communicate about the issues arising from the play. It can also be a place for individual reflection and contemplation.

The Talking Circle has been conceived in response to Jacob Dunne's experience of Restorative Justice, which brings together both victims and perpetrators

of crime to talk about the consequences and harm caused, through difficult conversations. Jacob will host the discussions, along with invited panels of guest speakers. Audience members are invited to join us outside to take part.

Talking Circle Events

Forgiveness, in collaboration with The Forgiveness Project

Fri 10 May (after 7.30pm performance)

Education & Youth Crime

Thu 23 May (after 1.30pm performance)

Masculinity & Mental Health

Fri 24 May (after 7.30pm performance)

CAST

Alec Boaden

Raf, DS Villers, Sam



Alec studied at Guildhall School of Music and Drama.

Productions whilst training include: *The*

Comedy of Errors, Polaroid Stories and Days of Significance (Guildhall School of Music and Drama).

Projects whilst training include:

The Bacchae, The Talented Mr Ripley, Love and Information, The Cherry Orchard and The Arrival (Guildhall School of Music and Drama).

Television credits include:

Masters Of The Air (Apple TV); *Random Acts* (Channel 4) and *Jamie Johnson* (CBBC).

Alec attended The Television Workshop from 2008-2020 and was a part of Nottingham Playhouse's Homegrown programme in 2019.

Julie Hesmondhalgh

Joan, Nan



Theatre credits

include: *The Jungle* (St Ann's Warehouse New York); *The Greatest Play in the History of the World* (Trafalgar Studios and

National Tour); *The Report with Lemn Sissay* (Royal Court); *Mother Courage and Her Children, The Almighty Sometimes, Black Roses: The Killing of Sophie Lancaster, Blindsided* (Manchester Royal Exchange); *Wit* (Manchester Royal Exchange - winner of Best Female Performer 2017 MTAs); *There Are No Beginnings* (Leeds Playhouse); *God Bless the Child* (Royal Court).

Television credits include: *Alma's Not Normal; Mr Bates vs the Post Office;*

You & Me; The Pact; The A Word; The Trouble with Maggie Cole; Dr Who; Catastrophe; Broadchurch (BAFTA-nomination for Best Supporting Actress); *Happy Valley; Black Roses* (BBC4 - Royal Television Society Best Actress 2014); *Moving On; Inside No 9; Cucumber;* Hayley Cropper in *Coronation Street* 1998-2014 (National TV Award 2014, Royal Television Society Award 2013).

Writing: *An Actor's Alphabet* (NHB); *A Working Diary* (Methuen); *These I Love*, a one woman show.

Julie co-runs Take Back theatre company in Manchester and the fundraising group, 500 Acts of Kindness. She is a supporter of Arts Emergency.

Tony Hirst



**David, Derek,
Raf's Dad**

Television credits include: *Brassic* (SKY); *Boiling Point*, *Better*, *Everything I*

Know About Love, *Red Rose*, *Broken* (BBC); *Pistol* (FX/Disney+); *Stephen*, *Coronation Street*, *Law & Order: UK* (ITV) and *Glue*, *Shameless* (Channel 4).

Stage credits include: *Maryland* (Take Back Theatre); *My White Best Friend North*, *Hobson's Choice*, *Bruntwood Prize Ceremony* (The Royal Exchange, Manchester); *Hangman* (Wyndam's Theatre, London & The Royal Court); *I Know Where The Dead Are Buried* (Second City Productions) and *Strangeways: The Inside Account* (Contact Theatre, Manchester).

Tony continues to work extensively in radio & voiceovers.

Shalisha James-Davis

Clare, Teacher, Nicola



Film credits include: *Mary Queen of Scots* (Working Title); *Bay of Silence* (Silent Bay Films) and *Night Out*

(Unit 9 Films).

Television credits include: *Casualty*, *Silent Witness* (BBC); *Crossfire*, *Vera* (ITV); *I May Destroy You* (HBO); *The Split 2* (Sister Pictures); *Alex Rider* (Eleventh Hour Films); *Next of Kin* (Mammoth/ITV) and *Class* (BBC America).

Theatre credits include: *Romeo and Juliet* (Royal Exchange - Nominated, Ian Charleson Awards 2024); *The Lion The Witch and The Wardrobe* (London Theatre Company); *Romeo and Juliet* (Shakespeare's Globe); *Alfred Fagan Award* (National Theatre Studio); *If We Were Older* (Royal National Theatre); *The Wolves* (Stratford East); *Our Country's Good*, *Notre Dame* (National Theatre); *Electricity*, *Mogadishu* (National Youth Theatre) and *Black Dog Musical*, *Punk Rock*, *The Crucible*, *Our Country's Good*, *Baby Girl*, *Can You Keep A Secret?*, *Who is Jesse Flood?*, *Nine* (Inspire Academy).

Emma Pallant

**Wendy, Sandra,
Jacob's Mum**



Theatre credits include: *Cowboys* (RSC/Royal Court); *Faustus: That Damned Woman* (Storyhouse); *A Christmas Carol*,

Tamar's Revenge, *As You Like It*, *Henry IV Parts 1 & 2*, *Laughter in the Dark* (RSC); *The Dog in the Manger*, *House of Desires*, *Pedro*, *the Great Pretender* (RSC/West End); *Celebrated Virgins* (Theatr Clwyd); *Ravens: Spassky Vs Fischer* (Hampstead Theatre); *An Enemy of the People*, *LAVA* (Nottingham Playhouse); *Intra Muros* (Park Theatre); *William Wordsworth* (ETT); *The Wind in the Willows* (Rose Theatre); *Much Ado About Nothing*, *Romeo and Juliet*, *As You Like It*, *A Midsummer Night's Dream*, *The Comedy of Errors*, *Macbeth* (Shakespeare's Globe); *It Just Stopped*, *Alison's House* (Orange Tree Theatre); *Bell, Book and Candle*, *Bleak House*, *Great Expectations*, *Romeo and Juliet* (New Vic Theatre); *The Cherry Orchard*, *His Dark Materials*, *Katherine Desouza* (Birmingham Rep); *An Ideal Husband* (Theatre of Frankfurt); *The House of Bernada Alba* (Belgrade Theatre); *Top Girls* (Watford Palace); *Cymbeline* (Regent's Park); *The Taming of the Shrew* (Creation) and *Precious Bane* (Pentabus).

Television and Film includes:

Queenie; *All This Time*; *Acquisitions Panel* (Short); *Heavenly Village Hall* (Short); *Responsible Child*; *Casualty*; *Holby City*; *Father Brown*; *Our Life Together* (Short) and *Doctors*.

David Shields

Jacob



David Shields can currently be seen in Apple TV's *Masters Of The Air* and Netflix's most

recent *Black Mirror*.

Other Television credits include: *Van Der Valk* (ITV); *The Liberator*, *Treadstone*, *The Crown* (Netflix); and *Doctor Who*, *Doctors* (BBC).

Film credits include: *Freud's Last Session*, *Judy* and *The Bad Education Movie*.

Theatre credits include: *Hush* (The Gate Theatre); *Monster Party* (Arcola Theatre) and *Arcadia* (Oxford Playhouse).

Credits whilst training include: *Wild Honey*, *Henry VI: Part II* and *The Last Days Of Judas Iscariot*.

CAST

Alec Boaden

Raf, DS Villers, Sam

Julie Hesmondhalgh

Joan, Nan

Tony Hirst

David, Derek, Raf's Dad

Shalisha James-Davis

Clare, Teacher, Nicola

Emma Pallant

Wendy, Sandra, Jacob's Mum

David Shields

Jacob

Sets, Scenic Art, Costume, Props, Lighting, Sound, Video, Stage Management and Technical are made or managed by the Nottingham Playhouse team, supported by freelancers. Please refer to the staff list on the back page.

PUNCH

BY JAMES GRAHAM

The writer of hit BBC drama *Sherwood*

Based on the book *Right from Wrong* by Jacob Dunne

CREATIVE & PRODUCTION TEAM

James Graham

Writer

Adam Penford

Director

Anna Fleischle

Production Designer

Robbie Butler

Lighting Designer

Alexandra Faye Braithwaite

Sound Designer and Composer

Leanne Pinder

Movement Director

Lynne Page

Movement Consultant

Sally Hague

Voice & Dialect Coach

Christopher Worrall CDG

Casting Director

Kev McCurdy

Fight Director

Tallulah Caskey

Linbury Associate Designer

Noelle Adames

Artist Wellbeing Consultant

Sarah Jenkins

Deputy Stage Manager

Emily Humphrys

Assistant Stage Manager

Imogen Melhuish

Talking Circle Designer

Jacob Dunne

Production Consultant

Kate Margretts

Props Supervisor

Stanley Olden

Lighting Programmer

NOTTINGHAM
PLAYHOUSE

Sat 4 – Sat 25 May 2024



CREATIVES

James Graham

Writer

James Graham is a playwright and screenwriter.

His recent work includes: *Boys from the Blackstuff*, adapted from Alan Bleasdale's seminal TV drama, originally performed at Liverpool Royal Court in 2023 and opening at The National Theatre this summer. His Olivier Award winning play *Dear England*, about Gareth Southgate's transformation of the national team had a sold out run at the National in 2023, transferred to the West End and was broadcast on NT Live. It is being adapted for TV with the BBC.

James's TV drama *Sherwood* – set in the Red Wall community of Ashfield where he is from – won the Royal Television Society Award for Best Drama and won 2 BAFTAS. It returns to the BBC for its second season this year.

Other TV includes: *Quiz* (ITV and AMC) in 2020, directed by Stephen Frears, which was one of the most watched UK television dramas of the year. And *Brexit: An Uncivil War*, broadcast on Channel 4 and HBO was nominated for an Emmy and a BAFTA.

James's breakout play *This House* – also at the National Theatre – went on to have an Olivier-nominated sell-out revival in the West End in 2017 and it was chosen by popular vote as the best play of the 2010's for the major theatre publisher Methuen.

Adam Penford

Director

Adam Penford is Artistic Director at Nottingham Playhouse. He trained at Liverpool Institute for Performing Arts (LIPA).

For Nottingham Playhouse credits include: *Cinderella*, *The Clothes They Stood Up In*, *A Christmas Carol* (& Alexandra Palace & worldwide cinema release), *Piaf*, *Bubble*, *Holes* (& UK Tour), *An Enemy of the People*, *Coram Boy*, *The Madness of George III* (& NT Live), *Dick Whittington* and *Wonderland*.

For the National Theatre credits include: *A Small Family Business* (Olivier); *Dorfman Opening Gala* (Dorfman); *Island* (Cottlesloe); *One Man Two Guvnors*, *Revival Director* (West End/Broadway/UK and International Tour); and *NT 50 Years on Stage*, Associate Director (Olivier and BBC2).

Other Directing credits include: *The Sound of Music* (Chichester Festival Theatre); *Committee* (Donmar Warehouse); *The Boys in The Band* (Vaudeville/Park Theatre); *Platinum* (Hampstead Theatre); *Unfaithful* (Found 111); *Watership Down* (The Watermill Theatre); *Deathtrap* (Salisbury Playhouse/UK Tour); *Ghost the Musical* (The English Theatre, Frankfurt); *Stepping Out* (Salisbury Playhouse) and *The Machine Gunners* and *Run!* (Polka Theatre).

Assistant/Associate Director

credits include: *The Winter's Tale* (Propeller at The Watermill Theatre); *The Vagina Monologues* (National Tour); *50 Ways to Leave Your Lover* (Bush Theatre); *Imagine This* (Theatre Royal, Plymouth); *Dying For It* (Almeida) and *Charley's Aunt* (Oxford Playhouse).

Anna Fleischle

Production Designer

Anna Fleischle is an Olivier award-winning and Tony-nominated production set and costume designer.

Theatre credits include: *Nachtland* (Young Vic); *The Time Travellers Wife* (West End); *The Pillowman* (West End); *The Collaboration* (Broadway/Young Vic); *Death Of A Salesman* (Broadway/Young Vic/West End); *2:22 A Ghost Story* (West End/LA/Tour/Melbourne); *Hangmen* (Broadway/West End/Royal Court – Tony Award Nominee 2022, Winner Olivier Award Best Set Design, Critic's Circle Award 'Best Designer', Evening Standard Award 'Best Design'); *Everybody's Talking About Jamie* (West End/UK tour/LA); *House of Shades*, *The Writer*, *Before the Party* (Almeida); *The Kid Stays In The Picture* (Royal Court/Complicité); *A German Life*; *A Very Very Very Dark Matter*, *John Gabriel Borkman*, *Two Ladies* (Bridge Theatre); *Home I'm Darling* (National Theatre/West End/UK Tour – 2019 Olivier Award Nominee For Best Set Design And Best Costume Design) and

Beware Of Pity (Schaubühne, Berlin/Complicité).

Opera credits include: *L'Orfeo* (Vienna Staatsoper) and *Weimar Nightfall* (LA Philharmonic).

Dance credits include: *A Christmas Carol* (Finnish National Opera); *Message In A Bottle* (International Tour) and *John; Can We Talk About This?* (DV8 Physical Theatre/International Tour).

Fellowships include: Founding Member of Scene/Change, Associate Artist Young Vic, Trustee Regent's Park Open Air Theatre.

Robbie Butler

Lighting Designer

Originally from Ireland and based in the UK, Robbie is one of only a handful of life members of the Association for Lighting and Production Design. Having trained at the Royal Conservatoire of Scotland, he has won an Off West End award for Best Lighting Design and was also the winner of the 2015 ETC Award.

Design credits include: *The Glad Game* (Nottingham Playhouse); *Death In Venice*, *The Makropulos Affair* (Welsh National Opera); *Cinderella* (Watford Palace Theatre); *They Don't Pay We Won't Pay* (The Mercury Theatre, Colchester); *Disruption* (Park Theatre); *The Dry House* (Marylebone Theatre); *Gianni Schicchi* (Greek National Opera); *The Crown Live* (US Tour); *The Gunpowder Plot Immersive Experience* (The Tower of London); *Windfall* (Southwark Playhouse);

Young Frankenstein The Musical (Deutsches Theatre Munich and English Theatre Frankfurt); *Our Man In Havana* (Watermill Theatre).

Further credits include: work with Complicité, The Royal Danish Opera, Teatro Real Madrid, Theatre by the Lake, Hofesh Shechter Company, Polish National Opera and The Lyceum Theatre Edinburgh.

robbiebutler.com

Alexandra Faye Braithwaite

Sound Designer and Composer

Recent credits include: *Underdog: The Other Other Brontë* (National Theatre); *Bloody Elle* (Lyric Theatre/Soho Theatre/Traverse Theatre/Royal Exchange); *Sound of the Underground, Purple Snowflakes and Titty Wanks* (Royal Court); *Falkland Sound* (Royal Shakespeare Company); *A Taste of Honey, Cat on a Hot Tin Roof, Wuthering Heights, Light Falls* (Royal Exchange Theatre); *The Good Person of Szechwan* (Lyric Hammersmith/Sheffield Theatres); *Never Have I Ever, The Narcissist* (Chichester Festival Theatre); *The Wonderful World of Dissocia* (Theatre Royal Stratford East); *Endurance* (HOME Manchester); *Lost and Found* (Factory International); *Anna Karenina, Operation Crucible, Chicken Soup* (Sheffield Theatres); *Groan Ups* (Mischief Theatre/Vaudeville Theatre/UK Tour); *The*

Snow Queen (Polka Theatre); *Uncanny: I Know What I Saw* (UK Tour); *How Not To Drown* (Traverse/Theatre Royal Stratford East); *The Cavalcaders* (Druid); *Good Luck, Studio* (Mischief Theatre/Mercury Theatre); *Kes* (Bolton Octagon); *The Climbers* (Theatre By The Lake); *Things of Dry Hours* (Young Vic); *A Pretty Shitty Love, A Christmas Carol* (Theatre Clwyd); *My Name Is Rachel Corrie* (Al Madina Theatre, Beirut); *Cougar, The Rolling Stone, Dealing with Clair* (Orange Tree Theatre); *Dublin Carol* (Sherman Theatre); *Hamlet, Talking Heads, Rudolph* (Leeds Playhouse); *The Audience, Juicy and Delicious* (Nuffield Theatre); *The Remains of Maisie Duggan* (Abbey Theatre); *Toast, Enough* (Traverse Theatre) and *When I Am Queen* (Almeida).

Leanne Pinder

Movement Director

Movement Director and Choreographer credits include: *Disruption* (Park Theatre); *Pippin* (Wilkes Academy); *She Loves Me, The Wizard of Oz, Bare A Rock Opera* (Mountview); *Lasagna* (Short film directed by Hannah Hill); *Our House* (Wilkes Academy) and *Spring Awakening* (Major Productions).

Associate Director credits include: CAGES (Riverside Studios).

Associate Choreographer credits include: *Bugsy Malone* (UK Tour); *Waitress* (UK Tour) and *We Will Rock You* (UK Tour).

Assistant Choreographer credits include: *Groundhog Day* (Broadway, NYC); *Women on the Verge of a Nervous Breakdown* (Playhouse); *American Psycho* (Almeida) and *Matilda* (Broadway, NYC).

Resident Choreographer credits: *Waitress* (Adelphi).

Other credits include: *Frau Blücher* in *Young Frankenstein* (English Theatre Frankfurt); *Matilda* (Workshop/ Feature Film); *Strictly Ballroom the Musical* (Piccadilly); *Snow White* (Palladium); *Groundhog Day* (Old Vic); *Bend it like Beckham* (Phoenix); Performance Captain for the 2014 Commonwealth Games Closing Ceremony; *Matilda* (Cambridge); *We Will Rock You* (Dominion); *Fame* (UK Tour); *Saturday Night Fever* (UK Tour) and *Grease* (UK Tour).

Lynne Page

Movement Consultant

British choreographer Lynne Page works internationally in film and television, opera, theatre and the music industry.

Recent work includes: *Standing at the Sky's Edge* (Sheffield Crucible/ National Theatre/West End) for which she was nominated for an Olivier Award, *Tammy Faye* and *Spring Awakening* (Almeida Theatre) and *Lyssa*, her first work for the Royal Ballet featuring Nadine Shah.

Other theatre credits include: *The 47th* (Old Vic); *American Psycho* (Almeida and on Broadway);

Ink (Almeida and Broadway); *Noyes Fludde* (Theatre Royal Stratford East); *La Cage aux Folles* (Tony, Olivier and Drama Desk nominated) and *A Little Night Music* (Menier Chocolate Factory and Broadway); *Little Shop of Horrors* (Menier Chocolate Factory); *Company* (Sheffield Theatre) and *Funny Girl, The Grinning Man, Tell Me on a Sunday* (West End).

Opera credits include: *Death in Venice* (Royal Opera House); *Medea* (ENO and Paris Opera); *Marnie* (Metropolitan Opera); *Les Troyens* (La Scala) and *Andrea Chénier* (Bregenz Festival).

Film and Television credits include: *The Crown, Four Weddings and a Funeral, So You Think You Can Dance, Judy, Fred Claus.*

Music choreography credits include: for The Pet Shop Boys (as director and choreographer) for Inner Sanctum and Dreamworld tours and Glastonbury, Stormzy and Jess Glynne at the BRIT Awards, Kanye West, Ellie Goulding, Imogen Heap and Duffy.

Sally Hague

Voice & Dialect Coach

Theatre Credits include: *The Full Monty Tour, Kite Runner, She Stoops to Conquer, Joking Apart* (Nottingham Playhouse); *Kes, Canary* and *A Streetcar Named Desire* (Liverpool Playhouse); *Salt, Roots and Roe* (Theatre Clwyd); *Translations* (Curve Leicester); *Hayfever* (Chichester Festival Theatre); *The Daughter-in-Law*

(Manchester Library Theatre); *Flashdance* (Shaftsbury Theatre, London); *Street Scene* (The Opera Company); *Beautiful Thing* (The Arts Theatre, London); *The Body Guard* (UK Tour) and *Let it Be* (UK Tour).

Recent Film and Television

credits: *Who is Erin Carter*, *Day of the Jackal*, *Henpocalypse*, *Death in Paradise*, *Roadkill*, *Documentary Now!* *House of the Dragon*, *The Singapore Grip*, *Game of Thrones Season 2 to 8*, *Peaky Blinders Series 2*, *Film: Robin Hood*, *Peter Rabbit*, *Peter Rabbit 2* and *Terminal*.

Christopher Worrall CDG

Casting Director

Christopher is a freelance Casting Director and began his career at the Donmar Warehouse.

Previously for Nottingham

Playhouse: *The Real and Imagined History of The Elephant Man*, *The Beekeeper of Aleppo*, *LAVA*.

Theatre Credits as Casting

Director: *Arabian Nights* (Bristol Old Vic); *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) and *Missing People* (Leeds Playhouse).

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* and *Call the Midwife*.

Kev McCurdy Fight Director

Kev is an Equity Registered Fight Director of 24 yrs, co-founder of The Academy of Performance Combat and Combat tutor at RWCMD.

Upcoming fight choreographing

projects include: *Buddha Of Suburbia*, *Othello* (RSC); *Kiss Me, Kate* (Barbican Theatre); *Rigoletto* (Wales Millennium Centre) and *Little Foxes* (Young Vic).

Theatre & Opera credits include:

Sister Act (Dominion Theatre); *Les Misérables* (Sondheim Theatre); *Phantom of The Opera* (Her Majesty's Theatre); *Bajazet* (INO tour); *Carmen*, *The Barber Of Seville* (Garsington Opera); *Mandela*, *The Homecoming* (Young Vic); *Rigoletto* (Royal Opera House); *Jitney* (Old Vic); *Red Pitch* (Bush Theatre); *Trouble In Butetown* (Donmar Warehouse); *Brokeback Mountain* (Soho Place); *The Wizard Of Oz* (London Palladium); *Othello* (National Theatre); *The Tempest* (RSC); *Tambo and Bones* (Stratford

East); *Macbeth* (Bristol Old Vic); *Enemy Of The People* (Duke Of York's Theatre); *Stranger Things* (Phoenix Theatre); *An Officer And A Gentleman* (UK Tour); *Player Kings* (Noel Coward) and *Romeo and Juliet* (Shakespeare's Globe).

TV & Film credits include: *The A List S2* (Netflix); *John Carter Of Mars* (Walt Disney / Pixar); *Protein*, *Scopophobia* (Broadside Films); *Until I Kill You* (ITV) and *Bariau* (S4C Wales).

Directing credits include: *The Saliva Milkshake*; *The Glass Menagerie*; *Making of a Motherer*; *Jekyll And Hyde The Musical* and *The Welsh Dragon*.

Tallulah Caskey Linbury Associate Designer

Tallulah is a Graduate of The Liverpool Institute for Performing Arts with a First-Class BA Honours Degree in Theatre and Performance Design and 2023 recipient of The Linbury Prize for Stage Design.

Design credits include: *The Least We Could Do* (Hope Theatre); *Great Britain* (Paul McCartney Auditorium) and *Witness* (Paul McCartney Auditorium).

Assistant credits include: *The Enfield Haunting* (Ambassadors Theatre); *The Last Five Years* (Garrick Theatre); *My Night with Reg* (Turbine Theatre); *Mother of Him* (Park Theatre); *The View Upstairs* (Soho Theatre) and *Prayer for Wings* (Kings Head Theatre).

Noelle Adames

Artist Wellbeing Consultant

Noelle Adames is part of the team at the Artist Wellbeing Company. She approaches her work from a wide-ranging background as a Dramatherapist, Professional Actress, and Artist Educator. Through her 20+ years of working in therapy and the arts, she brings an understanding of the important role that play and creativity hold in forming a healthy, balanced and happy individual or group. Having insight to the complexities of creating and being creative, Noelle works with artists to develop a safe and open space to explore and develop their work and themselves. Noelle is an HCPC qualified dramatherapist. She holds an MA in Drama and Movement Therapy from the Royal Central School of Speech and Drama, an MEd in Counselling from George Mason University and is a CAST trained clinical supervisor. Noelle has provided artist wellbeing support to multiple theatre, film and television productions.

Jacob Dunne Production Consultant

Jacob Dunne is an author, campaigner, presenter and educator working across justice, health, education and corporate spaces. In 2020 he presented *The Punch*, a BBC Radio 4 series which won an ARIA award for Best Factual Series for 2021. He is a former Longford scholar and

received a first-class honours degree in Criminology. His book *Right From Wrong* was published in 2022 and is a continuation of his campaign work into one-punch and Restorative Justice which has reached over 100 million people since he began.

Jacob delivers a range of interventions and training aimed at reducing conflict, creating healthier cultures, and supporting people's wellbeing.

@jacobfreeman

Imogen Melhuish

Talking Circle Designer

Imogen Melhuish is a Midlands based theatre designer and maker, graduating from Nottingham Trent University in 2019. She has a love of working with new writing from regional voices.

Design credits include: *PakIt In* (UK Tour); *Not the Last* (MAC, Birmingham); *Feel Me* (UK Tour); *Boys Will be Boys* (Leeds Conservatoire); *Hey Diddle Diddle* (Northern Stage 3, Newcastle); *Let's Play Messing Around* (Derby Theatre, UK Tour); *Once: The Musical* (The Hub, Lichfield); *Much Ado About Nothing* (Century Theatre, Coalville); *Babydoll* (The Kings Head, London); *People Places and Things* (Sandfields Pumping Station, Lichfield); *KHT50 Barstools to Broadway* (The Kings Head, London) and *Constellations* (The Nest, Lichfield).

Nottingham Playhouse would like to thank:

David Hodgkinson & Joan Scourfield, for their generosity and support.

Arron Cuttriss of Nottingham Forest Community Trust

Arun Verma of BBC Radio Nottingham

Ben Driver of Guy Cry Club CIC

David Stewart OBE, our Talking Circle Supporter

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Remedi Restorative Services

Sam Dunne

Timothy Sheader

Wendy Flewitt

SELF-CARE GUIDE

We are aware that **Punch** may be challenging for members of the audience, especially for those who have personal proximity to the topics and themes covered within the narrative.

We have collated information and resources into a Self-Care Guide with the aim of supporting audiences experiencing the performance, and offering help for those who might find themselves affected by the contents or have concerns about their visit.

In the guide, there is an extensive list of organisations that offer helplines and support for those affected by, or those who would like to learn more about the themes raised throughout **Punch**.

Download
Self-Care
Guide

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 & 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.



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.



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.

DF 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.

CH Chilled Performances

Chilled performances will allow for noise and movement in the auditorium, as well as re-entry for anyone who may need time away from the performance. They will be slightly different to Relaxed Performances, as there will be no changes to the content of the performance or the lighting levels in the auditorium. They are suitable for those who might prefer a more chilled out alternative to the traditional theatre environment.

Upcoming Performance Dates

Dear Evan Hansen: CAP Sat 21 Sep 7.30pm. CH Mon 23 Sep 7.30pm.
AD Thu 26 Sep 7.30pm, Sat 28 Sep 2.30pm. BSL Fri 27 Sep 7.30pm.

A Raisin in the Sun: AD Thu 14 Nov 7.30pm, Sat 16 Nov 2.30pm.
BSL Fri 15 Nov 7.30pm. CAP Sat 16 Nov 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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