

# THE TRIALS

By Dawn King



## CAST



### **Jamie Adlam** Tomaz

I had mainly acted in musicals before performing at the Playhouse. It has been such an awesome and thrilling start to act in plays and I hope it continues with such a lovely cast and Co-Directors. I wish this show would never end and hope the very best for everyone. I am so proud of each and every one of them. I'm so grateful to be given the opportunity of a lifetime at the Playhouse.



### **Noah Baguley** Eden

I have worked with the Nottingham Playhouse a lot over the past 5 years and this is my last project with them before I go off to drama school, and it is the best possible goodbye, with the best cast and the best team, I can't thank them enough and am so excited to perform on that stage one last time!



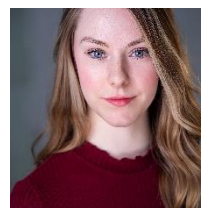
### **Cranks (Rebecca Crankshaw)** Defendant 2

In 2023, Cranks appeared in *Spiral*, (Jermyn Street Theatre); *Dismissed*, (Soho Theatre) and *The Island*, (Cervantes Theatre), for which she received an Offie nomination for Best Lead Performance in a Play. Other theatre credits include *Everything That Rises Must Dance*, *Complicité*; *Prurience*, (Southbank Centre); *Hookup* and *Affection*, Outbox Theatre; *Stop Kiss* (Above the Stag); *10* (VAULT Festival); *One Minute* (Barn Theatre); *The Open Couple* (The Albany) and *The Spanish Tragedy* (Old Red Lion). She also understudied Lesley Sharp in Kae Tempest's *Paradise* at the National.TV includes *Coronation Street* and *Doctors*. Film includes the upcoming Paramount production *Apartment 7A*. Rebecca was awarded a Norman Beaton Fellowship by the BBC in 2021, and in 2022 received an Offie nomination for Best Solo Performance. She recently completed an autobiographical theatre workshop with Bryony Kimmings with a view to creating her own one-woman show.



### **Nevaya Davidson** Kako

I have been in several shows at Derby Theatre, I am also in their youth theatre. I am excited to perform on the main stage at Nottingham and Mansfield. **The Trials** is extremely different to the shows I'm used to doing but I am enjoying it. I think it's nice that I didn't know anyone from here and it's been lovely getting to know new people.



### **Abi Dring** Ren

I have a good amount of experience in being on stage as performing is my passion, however this is the first time I have been a part of a professional production like this. Being a part of **The Trials** is absolutely one of the best things I have been a part of and it is definitely an experience that I will remember forever. I just hope that this play will make people realise that change needs to be done in order to save the planet and that each and every one of you love this show as much as we all do!



### **Joseph Grainge** Noah

I've acted with school a few times before and even once on the Playhouse stage for Creative Connections. I'm also a part of Attic Theatre School which I really enjoy being a part of and where I've learnt how to perform. I'm excited and grateful to be a part of a professional company for the first time and perform on the stage in Mansfield. Hopefully this play will make you switch off your lights!



## **Cariad Hargan-Hughes Adam**

I have been a part of Television Workshop and the Homegrown Performers program at Nottingham Playhouse. I have also worked on the BBC drama *Casualty*.



## **Mark Jardine** Defendant 1

Mark trained at the East 15 School of Acting and made his professional debut in the national tour of *Grease* playing the role of Kenickie. He has also played Mr Lyons in the touring and West End productions of *Blood Brothers* and Harry in the international tour of *Mamma Mia*. Other roles include Tom in *Table Manners* at the English Theatre of Hamburg, the Wizard in *The Wizard of Oz* at the Wales Millennium Centre and Captain Hook in *Peter Pan* at the Chelmsford Civic Theatre. Mark was a founding member of the Lichfield Garrick Theatre Company where he played Judd in *Bouncers*, Vladimir in *Waiting for Godot* and Landlord in Jim Cartwright's *Two*. He has a long association with Nottingham Playhouse which includes Aslaksen in Ibsen's *The League of Youth*, Slim in *Of Mice & Men*, Danny in *Garage Band* (a role he reprised at the Colchester Mercury Theatre) and Mr Jardine in three productions of *Forever Young*. Mark's TV credits include series regular Phil Weston in *Emmerdale* and roles in *Donovan*, *Hollyoaks*, *The Royal*, *Coronation Street*, *Diamond Geezers*, *Barbara* and *Beyond Paradise*. On film he has appeared in the Ian Curtis bio-pic *Control*, *Oranges and Sunshine* and *The 101-Year-Old Man Who Skipped Out on the Bill and Disappeared*. Most recently Mark has adapted and performed a solo show of HG Wells's *The First Men In The Moon* at the Barnstaple Fringe TheatreFest and at the Labyrinth Festival in Dorset.



## **Gail Kemp** Defendant 3

Gail is Nottingham born and bred and proud of it! She started acting professionally at the age of 14 when she was a member of Nottingham's award-winning Television Workshop. She then went on to train at RADA graduating in 2000 and has been working mostly in film & TV since. Gail is thrilled to be a part of **The Trials** and to be working at The Playhouse. Gail's recent TV Credits include *Time 2* for ITV, *The Outlaws* for BBC, *And did those feet...* for BBC and the feature film *Salvable* alongside Toby Kebbell and Shia LaBeouf. Past credits include *Emmerdale* and *Coronation Street* for ITV, *Eastenders* and *Doctors* for BBC, *Broken* for BBC, *The Moorside* for ITV and numerous series of *DIDDY TV* for CBBC. Theatre Credits include *Twelfth Night* at the Southwark Playhouse and *Female Parts*, a one woman show at The Corn Exchange Newbury.



## **Thomas Pears** Marek

After only ever doing plays with my amateur dramatics group, Lovelace Theatre Group, this has been such a huge contrast and a big step up, but I've absolutely loved every minute of it. To perform on the main stage is absolutely bizarre to me but I'm so excited for it. Rehearsals have been great with the cast full of so many amazing people and there's never been a dull moment. Omar and Hannah have been such awesome Co-Directors and it's been so great to see the play form and come together.



## **Jessica Pywell** Gabi

I have done many pieces and productions before with the company Mansfield Palace Theatre and did one production with NT Connections. I am thrilled to be taking part in this production, on both stages, which shows what we must change in the world today. Thank you so much for letting me be part of this experience.



## **Finley Ramowski** Xander

While I have been doing acting lessons and workshops for a few years now, this is my first time working on a production like this, and my first time performing at Nottingham Playhouse and Mansfield Palace Theatre. I am incredibly grateful for this opportunity and to bring this world to life on stage.



### **Chloe Revill** Amelia

I joined Mansfield Palace Theatre Senior group last Christmas and did my first musical and fell in love. To be surrounded by such wonderful people which are a blessing to perform with is such a fantastic feeling, there is absolutely nothing like it. This professional production has aided not only my acting skills, but my vocal and physical movements as well. I can't thank Hannah and Omar enough for trusting me with this role as however hard I find it, Amelia will always have a special place in my heart.



### **Marley Simpson** Zoe

I love acting and have done so since I was five. I can't wait to perform a show I can totally get on board with and hopefully convince people that if we don't make changes, this could become a reality.



### **Bernice Thomas** Chris

I began lessons at a local acting group called Acting Studio Nottingham aged 12 and entered a fantastic environment that not only pushes you as an actor but inspires you to be an industry creative. Throughout my time there, I've been able to grow as a person as well as be accepted into the National Youth Theatre. I have visited Nottingham Playhouse as a part of many school trips, to see different productions and it feels great to be apart of a production. To top off this fantastic opportunity, I am excited to begin my first year at Royal Central School of Speech and Drama studying musical theatre.



Photography by Bethany Darbyshire

# CREATIVE AND PRODUCTION TEAM

**Dawn King** Writer

**Omar Khan** Co-Director

**Hannah Stone** Co-Director

**Maria Terry** Designer

**Laura Wolczyk** Lighting Designer

**Amanda Priestley** Sound Designer

**Keiren Hamilton-Amos** Movement Director

**Anita Gilbert** Vocal Coach

**Scarlett Sanders** Assistant Director

**Alyssa Watts** Deputy Stage Manager

**Dan McVey** Assistant Stage Manager

Sets, Scenic Art, Costume, Props, Lighting, Sound, Video, Stage Management and Technical are made or managed by the Nottingham Playhouse team, supported by freelancers.

## Dawn King Writer

Dawn is an award-winning writer working in theatre, film, TV, radio and other forms. Her play **The Trials** had a sold-out English language premiere at the Donmar Warehouse in 2022 after a German production at the Düsseldorfer Schauspielhaus and was a finalist for the Susan Smith Blackburn Prize 2021. **The Trials** has been translated into multiple languages and produced all over the world. Her play *Addictive Beat* had an immersive production in a converted church in Southwark Park in September 2022 (with Boundless Theatre). Her radical reinterpretation of *Der Kirschgarten* for director Katie Mitchell opened at the Deutsches Schauspielhaus Hamburg in November 2022. She is currently writing a new play for the Schauspielhaus Essen which will open in 2025, adapting **The Trials** for the screen with Firebird Pictures and is also working on feature film *Pig Child* for Delaval Film and adapting her play *Foxfinder* for the screen with Elation Pictures and Film Four.

**Dawn's previous work for the stage includes:** *Foxfinder* (originally produced by Papatango Theatre Company at The Finborough in 2011 and revived in a West End production at The Ambassadors in 2018); *Brave New World* (Royal and Derngate) *Ciphers* (The Bush) and *Salt* (National Theatre Connections). She co-created immersive rave *DYSTOPIA987* with Skepta for Manchester International Festival 2019.

For *Foxfinder*, Dawn won the Royal National Theatre Foundation Playwright Award 2013, Papatango New Writing Competition 2011 and Most Promising Playwright, Off West End awards 2012. She was a finalist for the Susan Smith Blackburn Prize 2012 and the James Tait Black drama prize 2012. Dawn's short film *The Karman Line* won 17 awards including the BIFA for Best Short and was BAFTA nominated in 2014.

Dawn is an experienced teacher, teaching playwriting and screenwriting to adults and teenagers at City Lit, National Theatre, Central School of Speech and Drama and elsewhere and also works as a dramaturg and script editor.

[www.dawn-king.com](http://www.dawn-king.com)

## Omar Khan Co-Director

Omar is a director, facilitator and writer based in the Midlands.

Collaboration sits at the heart of his process. Omar's work supports artists and regional development, and engages marginalised communities, enabling conversations around topics including: grief, identity, and spirituality.

He was a recipient of RTYDS's 18 Month Residency, where he was placed at Derby Theatre and directed the regional premiere of *Mr Burns: A Post Electric Play*. He is also an alumnus of Birmingham REP's Foundry scheme & Tamasha's Directors Programme. He is currently on New Perspectives 24/25 Associate Programme.

## **Hannah Stone** Co-Director

Hannah (she/her) is a Director and Theatre Maker.

**Credits as Director include:** *Ruby's Worry* for Mishmash Theatre (2024), R&D *Darkslide* by Sarah Middleton, R&D *The King Stone* by Charlotte East, R&D *The Mother and Son Play* by Joshua Parr, Young Vic (2023), double Offie nominated *SHEWOLVES* by Sarah Middleton at Edinburgh Fringe (2022) - national tour and run at Southwark Playhouse (2023), *Goldilocks and the Three Bears* by Anna Wheatley for Nottingham Playhouse (2022), *Aidy the Awesome* for Rebel Sparks - national tour, commissioned by Curve Leicester (2022) and *Pinocchio* for Nottingham Playhouse and Mercury Theatre (2019/22).

**Credits as Assistant Director:** *Brassed Off* at Derby Theatre (2023), *71 Coltman Street* at Hull Truck (2022), *Maryland* for New Perspectives (2021) and *Beauty and the Beast* at Nottingham Playhouse (2021).

## **Maria Terry** Designer

Maria is a freelance artist, designer and maker based in the East Midlands. She completed an MA in Performance Design at Bristol Old Vic Theatre School (2021), during which time she was awarded the John Elvery prize to recognise Excellence in Stage Design in her work towards creative inclusion and sustainability.

Maria was shortlisted for the emerging stage design Linbury Prize in 2021 for her integrated design approach to sustainability, and now practises as a Carbon Literate designer, trainer & workshop leader.

A regular guest lecturer at creative courses at the University of Derby, Nottingham Trent and London College of Fashion, Maria also runs practical Art & Design workshops for schools, youth theatres and community groups in the Midlands and nationally.

Maria is part of East Midlands based collective B Team, who specialise in devising theatre about the environment that provokes conversation and change.

**Theatre design credits include:** *The Three Seagulls* (Sally Cookson, Bristol Old Vic); *Leave The Light On For Me* (Mind The Gap); *Casino Zero* (Bridie Squires, Nottingham Playhouse) and *Chef* (Sabrina Mahfouz, Wardrobe Theatre).

[www.mariaterrydesign.co.uk](http://www.mariaterrydesign.co.uk)

## **Laura Wolczyk** Lighting Designer

Laura is a Theatre Technician at Nottingham Playhouse where she has had the pleasure of working with lots of different companies and creatives to provide support and execute their designs. She is also an emerging Lighting Designer based in Nottingham.

Credits include: *Chips off the Old Block* (Streetwise Opera); *Hansel & Gretel* (Nottingham Playhouse); *Working Class Hero* (Edinburgh Fringe); *Rat King*, *Esse SA Essay* and *Woyzeck* (The Nottingham New Theatre).

## **Amanda Priestley** Sound Designer

Amanda studied composition at Huddersfield University, and at the Royal Scottish Academy of Music and Drama with Sir James MacMillan and John Maxwell Geddes. In 2022/23, she was selected for BBC Sound First, which aims to identify the best emerging sound design talent in the UK. BBC Commissions: a setting of Joelle Taylor's *Atlas* for R3 poetry programme *The Verb*, *Fingerprints* and *Lightbulbs* for R4's *Short Cuts*, and BBC Bitesize GCSE Biology podcast.

Recent theatre work includes *Constellations* (dir. Jessica Daniels), and *Sherlock Holmes and the Whitechapel Fiend* (dir. Adam Meggido) at The Barn Theatre, Cirencester; *Connect Up: Firewall* at Derby Theatre; R&D on *The King Stone* by Charlotte East, (dir. Hannah Stone) at Amplify Festival 2023, Nottingham Playhouse; Collaborations with writer and director Lucy Campbell (Harrogate Theatre and Leeds Playhouse); *Rabbit Hole*, *The York Realist*, *The Innocents* (Little Theatre, Leicester); *The Pillowman*, *Things I Know To Be True*, *The Girl on the Train*, *Blood Brothers* (Harborough Theatre); Upcoming September 2024: *The Silver Cord* by Sidney Howard (Finborough Theatre).

## **Keiren Hamilton-Amos** Movement Director

Keiren Hamilton-Amos, a native of Birmingham's inner city, has always been drawn to the creative arts. A graduate of the Royal Birmingham Conservatoire, Keiren's journey has been marked by participation in numerous National Award-winning productions and his role as a founding member of the internationally acclaimed Strictly Arts Theatre Company.

Keiren has gone on to become a Movement Director working with the likes of RSC, Birmingham Rep and Derby Theatre to name a few. Keiren focuses on the storytelling that each person's body uniquely tells allowing for a personal connection allowing the story to dictate the movement rather than the other way around.

## Anita Gilbert Vocal Coach

Anita studied Acting at the Academy of Live and Recorded Arts (ALRA) before completing an MA in Professional Voice Practice from The Royal Birmingham Conservatoire.

Anita co-authored *The Jobbing Actor*, published by Nick Hern Books.

**Credits include:** *First Encounters: Romeo & Juliet* (RSC), *Chariots of Fire*, *Typical Girls*, *Rock/Paper/Scissors*, *We Could All Be Perfect* (Co-production Theatre Centre) (Sheffield Theatres), *Cinderella*, *Brassed Off*, *Jekyll and Hyde*, *Homegirl*, *Extra Time*, *Abi*, *What Fatima Did*, *One Man, Two Guvvners*, *Treasure Island*, *The Little Mermaid*, *4 Walls*, *Mr Burns*, *The Wind in the Willows* (Derby Theatre) and *Twelfth Night* (Shakespeare North/Not Too Tame).

**Other Credits include:** *Lark Rise to Candleford*, *Under the Greenwood Tree* (Hammerpuzzle Theatre Co/Everyman Cheltenham) *The Gingerbread Man* (Front Door Theatre)

Television credits: *Hollyoaks* (Channel 4).

Film credits: *Bonny Chip* (short).

## A NOTE FROM THE DESIGNER

“You say that you love your children above everything else. And yet you are stealing their future.”  
- Greta Thunberg, UN Climate Change COP24 Conference, 2018.

This was a quote very apt as I developed the set and costume for **The Trials**. As a designer specialising in sustainability, it has been a joy to design Dawn King's brilliant, timely play for Nottingham Playhouse. **The Trials** is set in a not-so-distant future where our young people are putting the likes of every single one of us on trial for crimes against the environment which jeopardise their future.

During development, we looked at the history of theatres as deeply political structures within cities and their communities. As far back as ancient Rome, amphitheatres were used not only for theatre, but for religious festivals, military triumphs, and aristocratic funerals, all funded by the state.

Fast forward to the Coronavirus pandemic in 2020, and theatre spaces such as the Lowry and Birmingham Rep were being used as venues by the Ministry of Justice to host the back-log of court cases caused by the pandemic – quite literally 'staging justice'.



We didn't want to set our Trials 'on top' of the Nottingham Playhouse stage, we wanted to honour the history and architecture of the building as a pillar of our community and exist 'within' the venue itself, in an imagined future where the Arts have long since been abandoned as a non-essential commodity. The front doors of the building left boarded up; the famous Playhouse panto scenery - a memory which most young people will have as their first experience of ever going to the theatre - now glitters, dimly lit, abandoned; and so the stage takes on a new, dark role.

In a future not dissimilar to the realities of 2020, our imagined State authorities have now commandeered the building as a court room for our jury to deliberate the fate of their elders.

This concept led directly into making this production entirely by Green Book standards, to stay true to the heart of the play and challenge the whole team to create the show mindfully. The Nottingham Playhouse production team

have been incredibly supportive and instrumental in bringing this design to life, from concept right through to curtain up.

Some of you may recognise show elements from the 2024 season such as the kitchen door from *The Children*, Scrooge's boxes from *Christmas Carol* and beautiful panto legs from *Dick Whittington*. Nearly all scenic elements have been borrowed, re-purposed or re-used to create this show. Due to a

future in which we assume fabric would be rationed, costume is completely repurposed from coffee sacks, hessian and other fabric offcuts, with characters adding their own individual thrifted items.



In stark contrast, the only scenic structures built from scratch for the show are the items we imagine the extreme Green State have 'made' specifically for **The Trials** - metal melted down and reclaimed to make the jury table and defendant boxes, and a certain extreme green party logo brands much of the building.

In today's ever green conscious society, the arts can be one of the most wasteful, single-use industries. Can we change the habits of our working patterns as creatives and take responsibility for future generations to come, or imagine a future where our once grand theatrical institutions could be commandeered for a very different purpose?

*'Setting: Rooms in a large public building, once used for another purpose.'*

CHRIS: This place. I thought it would be somewhere more... impressive.

*(The Trials, Dawn King, page(s) 1- 7)*