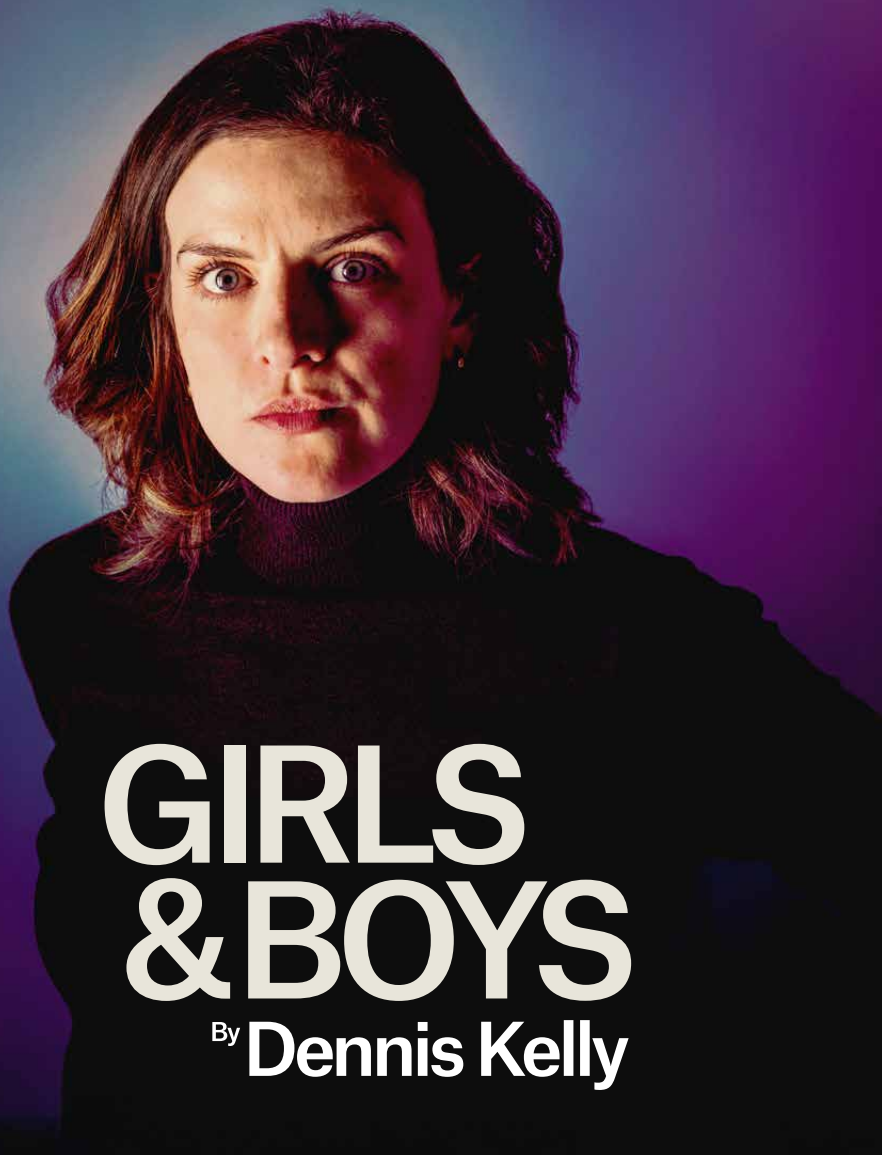


# NOTTINGHAM PLAYHOUSE



## GIRLS & BOYS

By Dennis Kelly



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

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# WELCOME

We are delighted to be bringing you Dennis Kelly's **Girls & Boys**.

Since its world premiere in 2018, we have wanted to produce this thrilling and dynamic story for our audiences. We are delighted to bring Aisling Loftus back to her hometown after starring in *Touched* in 2017 and to welcome Anna Ledwich to direct this important piece of theatre.

This is the start of our spring season of exciting drama. In April our co-production of George Orwell's ever-resonant political allegory **Animal Farm** hits our stage to mark its 80th anniversary. In May, **A Thousand Splendid Suns**, based on Khaled Hosseini's (*The Kite Runner*) powerful novel continues our commitment to the stories of our diverse communities. Alongside this, there are heaps of presentations for you to enjoy including the return of Gary Clarke Company (*WASTELAND*) with a brand-new Nottingham Playhouse co-commission **DETENTION** which centres the impact of Clause 28 on the LGBT community in the 1980s. Looking further ahead to our autumn season, we are proud to have secured Aaron Sorkin's (*West Wing*, *The Newsroom*) adaptation of **To Kill a Mockingbird** following its Broadway and West End success. Don't forget, it is never too early to book for this year's Playhouse Panto – **Sleeping Beauty** is on sale now!

We also have a jam-packed schedule of participation and artist development opportunities for you to get involved with, including the brand-new **AMPLIFY: SEASONS**, supporting Midlands-based artists.

We can't wait to welcome you back soon.

Enjoy the show.



*Stephanie Sirr*

**Stephanie Sirr MBE**  
Chief Executive



*Adam Penford*

**Adam Penford**  
Artistic Director



*Lee Henderson*

**Lee Henderson**  
Chief Operating Officer

# IN REHEARSAL



Aisling Loftus and Chi-San Howard



Anna Ledwich



Aisling Loftus



Aisling Loftus



Chi-San Howard

© Photography by Johan Perisson



# Interview with Janet Bird – Designer for Girls & Boys

## What was your starting point for the design of Girls & Boys?

The script is a real page turner, fascinating and fiercely funny. Our only character is WOMAN and the text is divided between what is described as “chats” and “scenes”. The *chats* being direct audience address and the scenes suggesting the use of a fourth wall. We’re not sure **when** these speeches are delivered from, particularly the funny sections. How could they possibly be delivered with the knowledge of what was to come? As you’ll hear, memory is a key theme throughout the piece.

So our starting point was to ask ourselves what kind of environment could straddle these

worlds? Is it a real place? Residing in her headspace? Who is she speaking to?

## This is a one-person show. How does that impact your design?

Whilst the process of designing remains the same, for some reason, we found ourselves struggling to make any firm decisions before we knew the casting. Even though neither of us knew Aisling personally, having the face of a real person attached helped a surprising amount.

In terms of impact on the design, we needed to be mindful of Aisling’s journeys around the space not creating any stage dead time, or making sure that any hiatus was intended punctuation



Janet Bird

rather than as the result of no one else being present to fill that time.

Meanwhile on a more practical level, stage management have been secreting various water filled containers around the set to prevent dehydration!

## How do you collaborate with directors when working on a production?

Surprisingly early. Usually, there’s a number of months when there is no one else except the director and designer on the project. For me at least, it’s one of the most exciting parts – when there’s just two of you and the potential for anything. On this particular occasion, Anna and I spent most of the process on different continents. This geographic challenge would have caused me anxiety had I not collaborated with Anna previously. In some ways the simplicity of it being a one-person show and it being

a ‘conceptual struggle’ allowed us to sit separately to consider things. There is a real joy about working with people again. An established relationship means there’s already a shorthand and a helpful idea about how the production might progress. I feel designers have something in common with writers in that that we create something and then entrust other people with the thing that we’ve made.

## Can you tell us a little bit about how you got into designing for theatre?

I began with a year long Art Foundation course in Cardiff my hometown. I wasn’t raised in a household where theatre trips were a frequent occurrence. My family were watchmakers and very much doers. I had assumed I’d make things of some kind for a living- maybe even go into architecture. The Art Foundation



Girls & Boys Set Design

is an incredibly valuable experience which helps inform which direction in the Arts might be best for you.

I can't remember the exact turn of events, but I became a David Hockney fan. He had done some stage design, and I just loved the images of 'A Rake's Progress' that he made in the 1970s. I hadn't known that being a stage designer was an actual career. (I don't think I was alone as I've since been asked what my real job is!) I became quite obsessed with the figure in space, and I thought designing for the theatre might be a more collaborative and fun version of architecture. In some ways, made even more exciting as you can dictate what those people your space are wearing!

I completed my Foundation course, at the time, there were very few degree courses available in Theatre Design, but Nottingham was one. I came up here and liked it so much, I stayed for an additional two years after graduating. After some wonderful projects in Nottingham, I decided

that I'd like to revisit my process in a slightly more theoretical way, so I did an M.A in Scenography in Wimbledon. That took me down south and that's where I've been ever since.

### **What has been your biggest influence throughout your career in design?**

My starting point is always the same. I was fortunate to meet and work with John Adams, who is known for setting up a new writing company called Paines Plough. On arriving in London, my first job was at RADA. At the time it was being temporarily housed in a converted warehouse space. It's configuration was entirely flexible. John told twenty-something-year-old me to always start with the question What shape is this play?

It turns out to be a watertight approach. It doesn't matter what genre – a comedy, tragedy or musical, one performer or a huge cast – first find the appropriate spatial dynamics to suit the dynamics in play, the aesthetics whilst more immediately obvious are secondary.



Girls & Boys Set Design

Every decision a designer makes creates a parameter – in a way it's back seat directing. The tangible space created will dictate the performers movements around a space and whilst (ironically) invisible, this can do much to support (and in some cases inhibit) an actor's performance. So it's the foundation for everything.

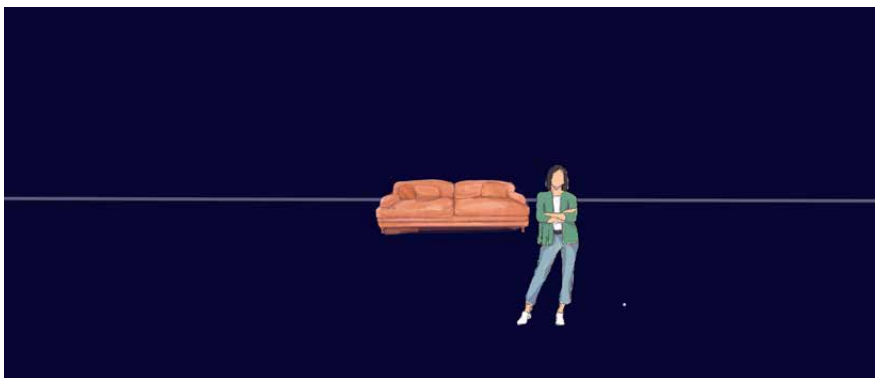
### **You design for a wide range of productions from pantos to plays and everything in between. Does your approach differ for each show?**

The priorities change but essentially, it's exactly the same process. I suppose the amount of room for manoeuvre varies.

For the most part, when designing technically complicated things like musicals, everything needs to be precisely designed well before anyone sets foot in a rehearsal room. This is due to expense and build times, but also due to the huge number

of parties involved – it's simply a ginormous undertaking. For this reason, other creatives and designers are often included in the design process at an earlier point. Significant changes in a musical can be like turning a tanker. New writing is different, it may well be subject to change in the rehearsal room. Some things can't be anticipated and only become apparent in the rehearsal room.

It's amazing how people, by which I mean an audience, will fill the gaps. You don't necessarily need to illustrate stuff that's in the text, that's the beauty of theatre. In film or TV designers are often judged on how exact your representation of, for example, a shop is. Which is a skill in itself of course, but it doesn't involve that meeting of your imagination with the rehearsal room's imagination, and that of the audience. I think that's what people are in theatre for – that combination of things.



Girls & Boys Set Design



A Leeds Playhouse and Stratford East co-production  
in association with Nottingham Playhouse



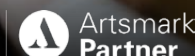
# ANIMAL FARM

BY **GEORGE ORWELL**  
ADAPTED BY **TATTY HENNESSY**

**NOTTINGHAM**  
**PLAYHOUSE**

**WED 2 –**  
**SAT 12 APR 2025**

## GET INVOLVED



Supporting cultural education, endorsed by Arts Council England

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

### Young People

- Six Young Companies for ages 6 – 18
- Open Stage Young Company for learning disabled and/or autistic young people aged 10 – 18
- Homegrown pre-professional training for young creatives and performers aged 18 – 25
- National Theatre Connections
- FREE Shine Youth Theatre groups in 14 Nottingham(+shire) locations

### Adult 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
- Touring shows in libraries and community centres
- 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 Shakespeare Festival on the auditorium stage

### Community

Specialist programmes engaging particular community groups including:

- Rootz theatre sessions for young people with experience of the care system
- Conversation & Creative Cafe for refugees and people seeking asylum
- Trans Drama Ensemble, Queer Arts Collective & more for the LGBTQ+ community

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.

# CAST

**Aisling Loftus**  
Woman

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.

GIRLS AND BOYS was first presented by the English Stage Company at the Royal Court Theatre, London on 8th February 2018

# GIRLS & BOYS

By **Dennis Kelly**

# CREATIVE & PRODUCTION TEAM

**Dennis Kelly**  
Writer

**Anna Ledwich**  
Director

**Janet Bird**  
Designer

**Matt Haskins**  
Lighting Designer

**Harry Blake**  
Sound Designer

**Chi-San Howard**  
Movement Director

**Joel Trill**  
Voice Coach

**Arthur Carrington**  
Casting Director

**Chloe Chancheong**  
Deputy Stage Manager

**Daisy Vahey**  
Assistant Stage Manager

**Lighting Hires**  
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**NOTTINGHAM  
PLAYHOUSE**

**Sat 8 Feb – Sat 1 Mar 2025**

 Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



# CAST



## Aisling Loftus

### Woman

Screen International 'Star of Tomorrow' Aisling Loftus recently played a lead role in *Sherwood* Series 2. She is best known for portraying Sonya Rostova in the BBC's acclaimed adaptation of Tolstoy's *War & Peace*. Aisling is also recognised for her roles of Sophie Wilson in Sky's *A Discovery of Witches* and Agnes Leclair in ITV's EMMY award nominated *Mr Selfridge*. She previously starred in *The Midwich Cuckoos*, by David Farr for Sky.

In theatre, Aisling played the lead role Queenie in the National Theatre production of *Small Island*, directed by Rufus Norris to much critical acclaim. She has also worked under celebrated theatre director, Lyndsey Turner, three times in as many years in productions *Far Away*, *The Artistocrats* (both at Donmar Warehouse) and *The Treatment* at the Almeida Theatre. Before this she took on a leading role opposite Vicky McClure in Stephen Lowe's *Touched* at Nottingham Playhouse.

Aisling was nominated for the IFTA Award for Best Actress in a leading role for the independent feature *Property of the State*. She was universally singled out for her performance in BAFTA award winning Dominic Savage's BBC film drama *Dive* in which she starred alongside Jack O'Connell.

# CREATIVES

## Dennis Kelly

### Writer

Dennis Kelly is an internationally acclaimed writer, with plays performed in more than 30 countries. He received a Tony Award for *Matilda The Musical*.

**Stage plays include:** *Debris* (Theatre 503/Battersea Arts Centre, 2003), *Osama the Hero* (Hampstead Theatre, 2004), *After the End* (Paines Plough, Traverse Theatre, Bush Theatre, 2005), *Love and Money* (Young Vic/Manchester Royal Exchange, 2006), *Taking Care of Baby* (Hampstead Theatre/Birmingham Repertory, 2007), *DNA* (National Theatre, 2008), *Orphans* (Paines Plough, Traverse Theatre, Soho Theatre and Birmingham Rep, 2009), *The Gods Weep* (Royal Shakespeare Company, 2010), *The Ritual Slaughter of Gorge Mastromas* (Royal Court, 2013), *Girls and Boys* (Royal Court, 2017) and *The Regression* (Berliner Ensemble, 2021).

**For Television:** Dennis co-wrote/created *Pulling* (BBC3, BBC2, 2006-09), wrote/created *Utopia* (Channel Four, 2013-14), wrote/created *The Third Day* (Sky & HBO, 2020), and wrote/created the Bafta winning *Together* (BBC2, 2021).

**For Film:** Dennis wrote the screenplay for *Black Sea*, directed by Kevin MacDonal and most recently adapted his book of

*Matilda The Musical* (Sony, Netflix, 2022) for the screen to wide acclaim.

## Anna Ledwich

### Director

**Theatre Credits include:** *Photograph 51*, *The Heartbreak Choir* (Ensemble Theatre, Sydney); *Godzonias* (Q Theatre, Auckland); *anthropology*, *Wilderness*, *Dry Powder*, *No One Will Tell Me How To Start A Revolution*, *Kiss Me*, *Labyrinth*, *The Argument*, *Four Minutes Twelve Seconds*, *Deluge*, *The Empty Quarter*, *Donny's Brain* (Hampstead Theatre); *Cookies* (Theatre Royal Haymarket); *Roundelay* (Southwark Playhouse); *Dream Story*, *Lulu* (Gate Theatre); *Wif & Wer* (National Theatre & Spinx Women Centre Stage Festival); *How Does a Snake Shed its Skin* (BAC & Summerhall, Edinburgh); *Coram Boy*, *A Christmas Carol* (Chichester Festival Theatre - as director); *The Butterfly Lion*, *Crossing Lines*, *Beauty and the Beast* (Chichester Festival Theatre - as adapter); *The Stick House* (Bristol Temple Meads Station); *Lovely and Misfit* (Trafalgar Studios); *GBS* (Theatre 503) and *Roulette* (Finborough Theatre).

## Janet Bird

### Designer

Janet trained at Cardiff School of Art and Design and Wimbledon



School of Art.

**Design credits:** *The Cabinet Minister* (Menier Chocolate Factory); *White Christmas*, *Hobson's Choice*, *Wizard of Oz*, *Kiss Me, Kate*, *Guys and Dolls*, *Talent*, *Rock/Paper/Scissors* (Sheffield Theatres); *The Way Old Friends Do* (Birmingham Rep / UK Tour / West End); Costumes for *What's New Pussycat?* (Birmingham Rep); *Out of Season* (Hampstead Theatre); *Rapunzel*; *Our Lady of Blundellsands* (Liverpool Everyman); *Milky Peaks*, *Much Ado About Nothing*, *Cat on a Hot Tin Roof* (Theatr Clwyd); *The Merry Wives of Windsor* (Shakespeare's Globe / US Tour / UK Tour); *The Comedy of Errors*, *Holding Fire* (Shakespeare's Globe Theatre); *4 Minutes 12 seconds* (Hampstead Theatre / Trafalgar Studios); *The Argument*, *Ken*, *Alphabetical Order* (Hampstead Theatre); *The Age of Arousal*, *A Taste of Honey*, *The Beauty Queen of Leenane*, *Long Day's Journey into Night* (Edinburgh Lyceum); *The BFG*, *Lighthearted Intercourse* (Bolton Octagon); *Arms and the Man*, *Way Upstream*, *A Tale of Two Cities* (Salisbury Playhouse); *Adult Supervision* (Park 200); *The Rise and Fall of Little Voice* (Dundee Rep); *Madman* (Plymouth Drum); *The Adventures of Woundman and Shirley* (Queer Up North UK Tour); *Longwave* (UK Tour); *A Doll's House* (Northcott Theatre Exeter); *Hay Fever* (Guthrie Theatre, Minneapolis); *Abigail's Party* (UK Tour); *Enjoy* (Watford Palace / Bath Theatre Royal / UK Tour /

Gielgud Theatre); *The Madness of George III* (Bath Theatre Royal / UK Tour / Apollo Theatre); *The History Boys* (West Yorkshire Playhouse / Bath Theatre Royal / UK Tour); *Single Spies* (Bath Theatre Royal); *The Rocky Horror Show* (UK Tour / Playhouse Theatre / Comedy Theatre); *Alphabetical Order* (Hampstead Theatre / UK tour); *A Midsummer Night's Dream* (Regents Park Open Air Theatre); *Tell Me On a Sunday* (Northampton Royal Theatre) and *Uncle Vanya* (St James' Theatre)

## Matt Haskins

### Lighting Designer

Matt works extensively in Theatre, Opera and on site specific projects.

**Theatre credits includes:** *A Tupperware of Ashes* (National Theatre); *Peter Pan Goes Wrong* (West End & Broadway); *The Empress* (RSC); *Jesus Christ Superstar*; *Miss Saigon* (Folketeateret Oslo); *The Clinic* (Almeida); *The Wedding Band and Schoolgirls*; *Or, the African Mean Girls Play* (Lyric Hammersmith); *The Double Act*, *Great Apes*, *House of Mirrors*, *Hearts* (Arcola); *The Girls of Slender Means* (Edinburgh Lyceum); *Wish You Were Here* (Gate); *King James*, *Out of Season*; *Biscuits for Breakfast*; *The Art of Illusion*; *Mary*; *Ravenscourt*; *Lotus Beauty*; *The Fever Syndrome*; *Folk*; *Malindadzimu*; *Raya*; *The Cost of Living and I & You* (Hampstead Theatre); *Northanger Abbey* (Orange Tree); *Nina - A Story*

*About Me and Nina Simone* (Young Vic, Unity, Riksteatern, Stockholm); *Private Peaceful* (Nottingham Playhouse/UK tour); *Fair Play* (Bush); *Death of a Salesman* (UK tour); *The Lovely Bones* (Birmingham Rep/UK tour); *Hakawatis* (Shakespeare's Globe); *Truth and Reconciliation* (Royal Court); *Hobson's Choice* (Royal Exchange Manchester).

**Opera credits includes:** *Coraline*, *Sukanya*, *The Commission / Café Kafka*, *Glare*, *The Virtues of Things* (Royal Opera); *La Bohème* (Irish National Opera/Opera Montpellier); *Don Pasquale*, *La Cenerentola* (Irish National Opera); *Snowmaiden*, *Hansel and Gretel*, *La Cenerentola*, *La Traviata*, *Don Giovanni*, *Turn of the Screw* (Opera North); *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux* (Welsh National Opera); *Albert Herring* (Maggio Musicale, Florence); *Der fliegende Holländer*, *Romeo et Juliette* (Estonian National Opera).

Matt was Associate Lighting Designer for *The Master and Margarita* (Complicité) and Concert Lighting Designer for *Grace Jones* at the Royal Albert Hall.

## Harry Blake

### Sound Designer

**Theatre credits include:** *Bear Snores On*, *The Tempest Reimagined* (Regent's Park Open Air Theatre); *The Lightest Element*, *The Harmony Test*, *Out of Season* (Hampstead Theatre / Regent's Park Open Air Theatre); *How a City Can Save the World*

(Sheffield Theatres); *Captain Corelli's Mandolin* (Harold Pinter Theatre / National Tour); *Wild East* (Young Vic); *Thor and Loki* (Hightide); *The March on Russia* (Orange Tree); *Ode to Leeds*, *Rudolf* (Leeds Playhouse); *Blush* (Soho Theatre / Tour); *Night Must Fall*, *Hedda Gabler*, *BIKE* (Salisbury Playhouse); *Septimus Bean*, *Jason and the Argonauts*, *The Snow Child* (Unicorn); *MEGABALL* (National Theatre Let's Play); *Rapunzel* (Cambridge Junction); *The Secret Seven*, *The Beggar's Opera* (Storyhouse Chester); *The Graduate* (Leicester Curve / Tour); *Manga Sister*, *Rhinegold* (The Yard); *The Island Nation* (Arcola); *Casa Valentina* (Southwark Playhouse); *P'yongyang* (Finborough) and *To Dream Again* (Theatre Clwyd).

## Chi-San Howard

### Movement Director

**Theatre credits include:** *The Curious Case of Benjamin Button* (Ambassador's Theatre, West End / Southwark Playhouse); *Hansel & Gretel*, *Cymbeline* (Globe Theatre); *Odd and the Frost Giants*, *The Odyssey* (Unicorn Theatre); *The Real Thing* (Old Vic Theatre); *The History Boys* (Theatre Royal Bath / UK Tour); *The Earthworks* (Young Vic); *The Jungle Book*, *Coram Boy*, *Never Have I Ever*, *The Narcissist* (Chichester Festival Theatre); *A Little Princess* (Theatre by the Lake); *Grenfell: In the Words of Survivors* (National Theatre); *The Pillowman* (*Duke of York*, West End); *Private Lives* (Donmar

Warehouse); *Faun* (Cardboard Citizens / Theatre503); *Romeo & Juliet* (Cambridge Arts Theatre); *Beginning, Betty! A Sort of Musical* (Royal Exchange); *Les Misérables* (Sondheim Theatre, UK Tour, Netherlands/Belgium Tour); *O, Island, Ivy Tiller: Vicar's Daughter, Squirrel Killer* (Royal Shakespeare Company); *A Midsummer Night's Dream* (Shakespeare North / Northern Stage) and *That Is Not Who I Am, Rapture, Living Newspaper Ed 5* (Royal Court).

**Television credits include:** *Leo Reich: Literally Who Cares?!* (HBO).

**Film credits include:** *Hurt by Paradise* (Sulk Youth Films); *Pretending* - Orla Gartland Music Video (Spindle); *I Wonder Why* - Joesef Music Video (Spindle Productions) and *Birds of Paradise*.

## Joel Trill

### Voice Coach

**Voice and dialogue coach credits include:** *Play On* (Belgrade Theatre); *Shifters* (West End); *Wedding Band* (The Lyric Hammersmith); *Coram Boy* (Chichester Festival Theatre); *Shifters* (The Bush Theatre); *Beautiful Thing* (Leeds Playhouse) and *Tambo & Bones* (Stratford East); *A Strange Loop* (Barbican); *Patriots* (Noël Coward Theatre); *House of Ife* (Bush Theatre); *The 47th, A Number, and Bagdad Cafe* (The Old Vic); *All My Sons and Love Letters* (Queen's Theatre Hornchurch); *Statements After an Arrest Under the Immorality Act*

(Orange Tree Theatre); *J'Ouvert* (Harold Pinter Theatre).

### Screen credits include:

*Inheritance, Borges & Me, Here We Go Again, Mr Loverman, Call the Midwife and Murder is Easy* (BBC); *The Crown* (Season 5 & 6); *Queen Charlotte: A Bridgerton Story* (Netflix); *The Ballad of Renegade Nell* (Disney+); *The White Lotus* (HBO); *Riches and The Confessions of Frannie Langton* (ITV); *Our Lost Caribbean Voice* (BBC); *Gangs of London* (Sky); *Citadel* (Amazon Prime).

**Film credits include:** *Drift; My Name is Leon, Empire, The Ancestors, Queen & Slim.*

Joel has also run many voice and dialect workshops with participants in the U.K and U.S.

## Arthur Carrington

### Casting Director

**As Casting Director, theatre credits include:** *A Good House, BRACE BRACE, Giant, ECHO, Bluets, Blue Mist, Hope has a Happy Meal, Graceland, Jews. In Their Own Words, A Fight Against..., Maryland, Poet in da Corner* (Royal Court); *King Troll* (The Fawn) (New Diorama); *Paradise Lost* (lies unopened beside me) (Tour); *Little Deaths* (Summerhall); *Visit from an Unknown Woman* (Hampstead); *Liberation Squares* (Nottingham Playhouse / Brixton House & tour); *The Contingency Plan* (Sheffield Crucible); *Barefoot in the Park* (Pitlochry Festival Theatre / Royal Lyceum); *Returning to Haifa*

(Finborough); *The Ugly One* (Park) and *The Mountaintop* (Young Vic).

### As Casting Associate, theatre

**credits include:** *Unicorn* (Garrick); *Dr Strangelove* (Noel Coward); *Waiting for Godot* (Theatre Royal Haymarket); *Slave Play* (Noel Coward) *The Hills of California* (Harold Pinter); *Macbeth* (UK/US Tour); *Lyonnesse* (Harold Pinter); *La Cage Aux Folles* (Regents Park Open Air); *The Pillowman* (Duke of York's); *Hamnet* (RSC & Garrick); *Drive Your Plow Over the Bones of the Dead* (Complicité - UK & European tour); *Jerusalem* (Apollo); *Leopoldstadt* (Wyndham's); *Uncle Vanya* (Harold Pinter); *The Night of the Iguana* (Noel Coward); *Rosmersholm* (Duke of York's); *True West* (Vaudeville); *The Ferryman* (Royal Court / Gielgud / Bernard B. Jacobs, New York); *Shipwreck, Albion* (Almeid); *A Very, Very, Very Dark Matter* (Bridge) and *Hangmen* (Royal Court / Wyndham's / Atlantic Theatre Company, New York).

**Film includes:** *The Unlikely Pilgrimage of Harold Fry, Maryland, Ballywalter.*

# 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 presents the script in text form on a screen at the side of the stage and includes songs and sound effects. 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.



## 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.



## 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

**Animal Farm: CH** Sat 5 Apr, 2.30pm. **CAP** Sat 5 Apr, 7.30pm  
**AD** All performances. **BSL** Fri 11 Apr, 7.30pm.

Ask us about the best performance and seating options.  
Call **Box Office** on 0115 941 9419 or  
email [access@nottinghamplayhouse.co.uk](mailto:access@nottinghamplayhouse.co.uk)

# Board and Funders

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## 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:



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Adam Iqbal  
Kurban Kassam  
Ian Lund  
Margot Madin  
Sheila Marriott  
Nick McDonald  
Caroline McKinlay  
Thulani Molife  
David Orange  
Jackie P  
Cllr Michael Payne  
Simrun Sandhu  
Rachel Smith  
David Stead  
Helen Stephenson  
David Stewart OBE  
Paul Southby  
Michelle Vacciana

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Baroness (Ruth) Lister of Burtersett  
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Chris Battiscombe-Scott  
Andrew & Linda Fearn  
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Tom Huggon  
Anna Joyce  
Louise Third MBE

## Thanks To

Sir Harry Djanogly  
Nottinghamshire County Council  
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National Lottery Community Fund  
The Lace Market Theatre  
The Osberton Trust  
The Lady Hind Trust  
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The Clothworkers' Foundation  
Backstage Trust  
The Mary Robertson Trust

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Jonathan Hamblett  
Roger Harcourt (Chair)  
Angela Robinson  
Richard Scragg  
Joanna Sigsworth

To find out more, please contact our team on **0115 873 6242** or email [supportus@nottinghamplayhouse.co.uk](mailto:supportus@nottinghamplayhouse.co.uk)



# TAKE A SEAT

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

**D12** Frances & John Burr  
**D13** Chris J Dixon  
**D19** Helen Wilcox  
**E1** Emma McKinlay  
**E5** Mr Youssef Kerkour  
**E6** David Swaby  
**E7** Nicola Ray  
**E8** Simon Ray  
**E9** John Gurnhill  
**E10-11** Eversheds  
**E12** Peter and Joanne Wright  
**E13** John Pike  
**E14** Hazel Hampton  
**E15-16** Jean and Des Gamlen  
**E17** The Westmoreland Family  
**E18** Heronimo Sehmi  
**E19** Seanna Arwen-Langham  
**E20** The "Smiths" and The "Kirks"  
**E21** Eric Marchant  
**E22** Mrs Julie O'Boyle  
**E25** Terry Harris née Beryl Haynes  
**E26** Eirian Bell  
**F1** Jacob Holt  
**F6** Tim 'Firehorse' Challen  
**F8-9** Keith and Carol Henthorn  
**F10** Martin Crouch  
**F11** John Neville  
**F12** Julia Howell  
**F13** Mrs Christine Godwin  
**F14** John Bailey  
**F15** Mich Stevenson OBE DL  
**F16** Jan Stevenson  
**F17** Daniel Hoffmann-Gill  
**F18** Rev. Brian Welsh  
**F19** Lucy Bagley  
**F20** Elsie Jean Hitchin  
**F21** Dave & Mandy Gilley  
**F25** Doris and Frank Cantello  
**F28** Andy & Di McInnes  
**G1** Eddie & Rory Saunders  
**G8** Andy Batty  
**G10** Margaret Glynn  
**G11** Glynis M Prosser  
**G12-13** Ann & Michael Rowan  
**G14** Martin Willis  
**G15** Zak Horton  
**G16** Jeanette Spracklen  
**G17** Frances Scott-Lawrence

**G18** Geryon Theodora Bell  
**G19** Frances Scott-Lawrence  
**G20** Browne Jacobson LLP  
**G21** John and Christine Pearcey  
**G22** Fiona Milnes-James  
**G23** Richard Milnes-James  
**H9** Phoebe Frances Brown  
**H10** Major Labia  
**H11** Colin Gibson  
**H12** Jim Taylor  
**H13** Jim Rowland Broughton  
**H14** Joan Holden  
**H15** Petro Zwarycz  
**H16** Karl Alexander Tumour Appeal  
**H17** Mrs S Beverton  
**H18** Nottinghamshire County Council  
**H19** Colin Tarrant  
**H20** Robert Love  
**H21** Geoff Nightingale  
**H22** Heather Flinders  
**H23** Richard Bullock  
**H24** Alison Bullock  
**I1** Jonathan James Bryant  
**I8** Sir Ian McKellen  
**I9** Sarah Richards  
**I10** Emma Adderton  
**I11** Steffan Adderton  
**I12** Christina Juliff-Wells  
**I13** Val May  
**I14** Baroness Lister of Burtersett  
**I15** Pearl and Roy Pearson  
**I16** Pat Salzedo  
**I17-18** Mr and Mrs DW Bostock  
**I19** University of the Third Age  
**I20** Amanda Twitchett  
**I21** Ivis & Henry Kennington  
**I22** Ron Morris  
**I23** The Hampson Family  
**J5** Jean Pallant  
**J8** John Radcliffe and Carol Williams  
**J9** Joanna Terry  
**J10** Voytek  
**J11** Gemma Jones  
**J12** Alison Garner  
**J13** Chloe Lasher  
**J14** Brenda Frost

**J15** Harvey Goodman  
**J16-17** Mr and Mrs Michael Headland  
**J18** Mrs E Dougherty  
**J19** Jenny Farr  
**J20** Mrs Melanie Oldershaw  
**J21** Grosvenor School  
**J22** Bob & Marilyn Larson  
**J23** Helen Flach  
**J24** John Hilgers  
**J25** Sally Scott  
**J26** Collette McCarthy  
**J27** John Shipman  
**J28** Farshid Rokey  
**J30** Julie Haddock  
**K6** Ira Aldridge  
**K8** William Cashmore  
**K9** Cathy Craig  
**K10** Joyce Little  
**K11** Bob Little OBE  
**K12** Ruth McIntosh  
**K13** Anne Swarbrick  
**K14** Peggy Lawson  
**K15** Paul Morris  
**K16** Ms C Ayre  
**K17** Mandy Hewitt  
**K20** Julia Cooper  
**K21** Mrs F W Mealar  
**K22** Jane Price  
**K23** Nottinghamshire County Council  
**K24** Michael Frank Atherton  
**K25** Eileen Hepworth Atherton  
**K29** Betty Dewick  
**K30** Kenneth Alan Taylor  
**K31** Andrew Rogers  
**L4** Tony Wills  
**L7** Michael Parlatt  
**L10** Paul Shepherd  
**L11** Barbara Barton MBE  
**L12** Ian Chaplin  
**L13** Sir Richard Eyre  
**L14** Club Encore  
**L15-16** The University of Nottingham  
**L17** Ian Chaplin

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

**L18-19** Russell Scanlan  
**L20** Abigail McKern  
**L21-22** Mr and Mrs R A Newbery  
**L23** Tina & Sandy Brown  
**L24** Cherry Knight  
**L25** The Playhouse Club  
**L26** The Friends of Nottingham Playhouse  
**L31** The Trigg Family  
**M1** Maggie Guillon  
**M2** Trudy Begg  
**M3-4** David Hunt  
**M5** F L Knowles  
**M6** Penny Evans  
**M7** The Nottingham Nuffield Hospital  
**M8** Judith Grant  
**M9** Josephine Melville  
**M10** Browne Jacobson  
**M11-12** Nottingham Evening Post  
**M13** Mrs M Duddridge  
**M14** Miss Judith Platt  
**M15** Mrs M L Atkinson  
**M16** Mr R V Arnfield  
**M17** Mrs J Priestley  
**M18** Miss N Pink  
**M19-20** Catherine Pitt  
**M21** Mrs Irene Atkin  
**M22** Mr Brian Livermore  
**M23** Cllr C Preston  
**M24** Mrs E Le Marchant-Brock  
**M25** Rosie Smith  
**M26-30** Nottingham Civic Society  
**M31** Tony, Janice & Ewan Farr  
**M32** Richard Digby Day  
**M33-34** Luwayvonna Callender  
**N1** David Parkes  
**N2** The Stewart Family  
**N3** David S Stewart OBE DL  
**N4** Felicity Woolf  
**N5** Jeanne Izod  
**N6** Anita Thouless  
**N7** Morgan Vick  
**N8** Judith Grant

**N9** Nigel Broderick  
**N10** Geldards LLP  
**N11** Barclays Bank Plc  
**N12-15** Mrs Maggie Allen  
**N16** Russell Tomlinson  
**N17** Mr Emrys Bryson  
**N18** Mr Ernest Kemp  
**N19** Mr T Huggon  
**N20** Imperial Tobacco  
**N21** Rae Baker  
**N22** Lindsay Granger  
**N23** Roy Boutcher  
**N24** Dr P Bartlett  
**N25** Angela Brown  
**N26** Mr R Gibbons  
**N27** Maggie Backhouse  
**N28** Myra Slack  
**N29** Maria Di Marino  
**N30** John and Elisabeth Fletcher  
**N31** John Crossdale  
**N33-34** David Hunt  
**O1** Eric Marchant  
**O6** Gill Darvill  
**O7** Andrew Roberts  
**O8** Jim Frawley  
**O9** Gerard Blair  
**O10** Design by Tomkins  
**O11** Mrs M Adams  
**O12** Simone Lennox-Gordon  
**O13** Brooks and Wardman Optometrists  
**O14** Montague Reynolds  
**O15** Hart Hambleton Plc  
**O16** Phillip Watts Design  
**O17-19** Dr R Pearce  
**O20** Sid and Carolyn Pritchett  
**O21** Wendy Johnson  
**O22-23** Jill Hunt and Sandra Rowe  
**O24** Robert Hogg  
**O29** Michael Pinchbeck  
**O30** Mr A D Pinchbeck  
**P1** Sir Paul Smith  
**P4** David Tilly  
**P5** Jean Pallant  
**P8** Peter Ryder

**P9** Miss R Simpson  
**P10** Mrs J Priestley  
**P11** Miss S Simpson  
**P12** Diana Irving  
**P13** Mr M Banks  
**P14** Alan Perrin  
**P15** The Stoneyholme Trust  
**P16** Jean Sands  
**P17** David W Kidd  
**P18** Phillippe Rogueda  
**P19** Victoria Harrison  
**P20** The A W Lymn Foundation  
**P21** Stanley Middleton  
**P22** David Edmond  
**P27** Jackie Lymn Rose  
**P28** Dee Glynn  
**Q1** Finlay Murray  
**Q2** Barbara Chapman  
**Q7** Marjorie Dawson  
**Q8** Sheila Pike  
**Q9** Mr and Mrs Burrows  
**Q10** Susan Sheppard  
**Q11** Jayne Mee  
**Q12-13** Mrs S Smart  
**Q14** A Church  
**Q15-16** Marielaine Church  
**Q19** A Midsummer Night's Dream  
**Q20** Sheila Sisson  
**Q21** Roy Costa  
**Q26** Nick Lawford  
**R1** Nigel Dickinson  
**R6** Jane Eliot-Webb  
**R10** Four Cows  
**R11** Giles Croft  
**R12** Mark Fletcher  
**R13** Mr G B Hope  
**R14-19** Sue and Tony Walker  
**S10** J C Spencer  
**Circle**  
**A13** Joan Case  
**A14** Fred Case  
**A20** Kynan Eldridge  
**D1** Rita Rycroft  
**D2** Cliff Rycroft  
**G18** Geryon Theodora Bell

For as little as **£240** you can take your place in Playhouse history. Just call our team on **0115 873 6235** or e-mail [supportus@nottinghamplayhouse.co.uk](mailto:supportus@nottinghamplayhouse.co.uk)

# STAFF LIST

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**Stephanie Sirr MBE** Chief Executive, **Adam Penford** Artistic Director, **Lee Henderson** Chief Operating Officer **Alice Cammell** Executive Assistant.

## Box Office

**Ashlyn Bagshaw** Box Office Assistant, **Alistair Eades** Box Office Duty Supervisor, **Fiona McFarlane** Box Office Assistant, **Richard Surgay** Sales and CRM Manager, **Charlotte Thompson** Box Office Manager, **Jeremy Walker** Box Office Supervisor.

## Cleaning

**Loretta Fearon** Cleaner, **Cindy Hutchinson** Cleaning Supervisor, **Gloria Hyatt** Cleaner, **Michal Janik** Cleaner, **Suzanne Singleton** Cleaner.

## Finance

**Lorna Burke** Finance and Payroll Officer, **Jonathan Child** Finance Manager, **Abbie Lloyd** Finance Officer.

## Fundraising and Development

**James Cottis** Fundraising & Development Officer, **Jess Straub** Development & Sponsorship Manager.

## Marketing and Communications

**Niamh Atkinson** Marketing Assistant, **Alice Dale** Senior Marketing Officer, **Kathryn McAuley** Media and Communications Manager, **Bethany Darbyshire** Digital Content Creator, **Joanna Sigsworth** Director of Marketing and Communications, **Vanessa Walters** Head of Marketing, **Holly Wilson** Marketing Officer (Audience Development), **David Burns** PR.

## Operations

**James van Aardt** Food & Beverage Assistant, **Rae Akinbo** Audience Assistant, **Emma Barber** Audience

Assistant, **Christine Baxter** Usher, **Lisa Booth-Blake** Usher/Stage Door Keeper, **Elliot Briffa** Food & Beverage Assistant, **Andrew Bullett** ICT Manager, **Pamela Bullett** Usher, **Danny Buttfeld** Audience Assistant, **Louise Carney** Stage Door Keeper, **Bethany Cooper** Food & Beverage Supervisor, **Isobel Cooper** Food & Beverage Assistant, **Bethany Cresswell** Food & Beverage Assistant/Supervisor, **Louis Croft** Food & Beverage Supervisor, **Olwen Davies** Usher/Stage Door Keeper, **Katy Daniels** Usher, **Grace Deavall** Welcome Team Duty Manager, **Clare Devine** Usher, **Gulara Dilshat** Audience Assistant, **Sav Dixon** Audience Assistant, **Nengimote Esendu** Food & Beverage Assistant, **Ethan Goetzee** Events and Commercial Manager, **Ned Grabiec** Food and Beverage Assistant, **Jenny Gray** Audience Assistant, **Dawn Hammond** Audience Assistant, **Tish Hickey** Audience Assistant, **Ashley Holmes** Food & Beverage Assistant, **Lily Holmes** Duty Manager/Food & Beverage Supervisor, **Joe Hood-Mooring** Food & Beverage Assistant, **Laura Hutchinson** Usher, **Emily Hyslop** Audience Assistant, **Michal Janik** Audience Assistant, **Lydia Jones** Usher, **Alex Jovčić-Sas** Welcome Team Manager, **Mark Lacey** Audience Assistant, **Francesca Lawson** Usher/Stage Door Keeper, **Georgie Leckey** Audience Assistant, **Geoff Linney** Stage Door Keeper, **Eliot Martin** Maintenance Technician, **Millie Mason** Audience Assistant, **James McGarvey** Food & Beverage Assistant, **Annis McGee** Welcome Team Duty Manager, **Charlie Middlemass-Patel** Usher, **Matt Miller** Audience Assistant/Food & Beverage Assistant, **Laxmi Mishra** Food & Beverage Assistant, **Karli-Rose Morris** Food & Beverage Assistant,

**Catherine Morrow** Audience Assistant, **Diane Morton** Audience Assistant, **Fallon Murray-Dawes** Food & Beverage Assistant, **Amanda Nash** Audience Assistant, **Jocelyn Newman** Food & Beverage Assistant, **Eden Peppercorn** Operations Officer, **Abigail Pidgeon** Audience Assistant, **CeCe Powell** Welcome Team Duty Manager/Stage Door Keeper, **Dave Richardson** Stage Door Keeper, **Jennifer Seeley** Audience Assistant, **Katya Senior** Audience Assistant, **Rachelle Sinclair** Audience Assistant/Stage Door Keeper, **Harry Smith** Operations & Theatre Manager, **Mesha Smith** Audience Assistant, **Talie Smith** Sustainability Officer, **Wesley Smith** Usher, **June Stewart** Audience Assistant, **Jo Stonley** Audience Assistant, **Caitlin Taff** Audience Assistant, **Maithil Tandel** Food & Beverage Assistant, **Alyssa Tate** Audience Assistant, **Katie Taylor** Audience Assistant/Food & Beverage Assistant/Stage Door Keeper, **Riley Thomas-Abraham** Food & Beverage Assistant, **Rob Throup** Welcome Team Manager, **Andrew Tinley** Usher, **Evie Wakefield** Food & Beverage Assistant/Supervisor, **Lucy Wakefield** Food & Beverage Assistant, **Lizzie Watt** Food & Beverage Assistant, **Alyssa Watts** Audience Assistant.

## Participation

**Natalia Bruce** Participation Projects Producer, **Laura Chambers** Participation Administrator, **Grace Cook** Participation Projects Coordinator, **Nikki Charlesworth** Agent for Change, **Tia Elvidge** Participation Projects Producer, **Layla Hassan** Participation Department Assistant **Tara Lopez** Director of Participation, **Rosario Rodriguez-Fernandez** Participation Department Assistant, **Rob Throup** Participation Associate, **Sarah West** Participation Projects Producer.

## People and Culture

**Frances Pearson** Senior People and Culture Officer, **Louise Pearson** Administration Assistant

## Producing


**Amanda Bruce** Producer, **Leila Glen** Stage One Trainee Producer, **Beccy D'Souza** Artist Development Producer.

## Technical and Production

**Emilie Carter** Head of Costume, **Tom Codd** Deputy Head of Sound, **Jace Daws** Apprentice Technician, **Patricia Davenport** Company Stage Manager, **James Donnelly** Trainee Draughtsperson, **Dylan Evans** Apprentice Technician, **Erin Fleming** Trainee Scenic Artist, **Emily Hackett** Deputy Head of Scenic Art, **Bronwen Herdman** Freelance Scenic Artist/Casual Props Assistant **Cameron Lloyd** Sound Technician, **Ryan Moore** Deputy Head of Lighting and Video, **Kushal Patel** Deputy Head of Stage, **Andrew Quick** Head of Production, **Jill Robertshaw** Deputy Production Manager, **Matt Sims** Head of Sound, **Jamie Smith** Technical and Production Manager, **Molly Stammers** Head of Lighting and Video, **Claire Thompson** Head of Scenic Art, **Tony Topping** Head of Stage, **Kseniia Tsybmal** Food & Beverage Assistant, **James van Aardt** Casual Technician, **Laura Wolczyk** Stage Technician, **Hannah Zemplak** Head of Props.

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





Nottingham Playhouse,  
Birmingham Rep  
& Leeds Playhouse present

*FROM THE WRITER OF THE KITE RUNNER*

# A THOUSAND SPLENDID SUNS

BY URSULA RANI SARMA  
BASED ON A NOVEL BY KHALED HOSSEINI



**NOTTINGHAM  
PLAYHOUSE**

**TUE 13 –  
SAT 24 MAY 2025**