

A Leeds Playhouse, Birmingham Rep and Nottingham Playhouse
production, in association with Actors Touring Company



SMALL ISLAND

Adapted By **Helen Edmundson** Based On The Novel By **Andrea Levy**

WELCOME



Photography by
David Lindsay

Welcome to *Small Island*, our exhilarating new co-production with **Birmingham Rep** and **Nottingham Playhouse**, in association with **Actors Touring Company**.

We're thrilled that you can join us on this unmissable journey from the sun-drenched shores of Jamaica to the cold, grey streets of 1940s London in our powerful and intimate new portrayal of **Andrea Levy's** multi award-winning novel, adapted for the stage by **Helen Edmundson**, and brought to audiences outside London for the very first time.

Not only is this an incredible opportunity to share this resonant production with audiences in Leeds, Nottingham and Birmingham – cities with deep connections to the Windrush story – it's also a chance to reunite with **Olivier** Award-winning director **Matthew Xia** after the success of *Tambo & Bones* in spring 2025.

Together we are exploring our collective history through the music, style, landscapes, and characters, delving deep into a story that echoes across decades and continents. Seventy-eight years after the **HMT Empire Windrush** travelled from the Caribbean to Britain, and 22 years since **Andrea Levy's** novel was first published, it remains a powerful, moving, and timely story that speaks directly to the heart of modern Britain.

To see it brought to life on stage in a bold adaptation that celebrates identity, belonging, and the legacies of the Windrush generation is a profound moment for us, our audiences, and our city.

Looking ahead to the rest of the Spring/Summer 26 Season, we're excited to share a diverse programme that continues our commitment to powerful storytelling. Highlights include the world premiere of *Planet Omar*, adapted from the much-loved books by **Zanib Mian** by Bradford playwright **Asif Khan** and directed by **Sameena Hussain**; and *Brassed Off*, marking the 30th anniversary of the original film, with director **Amy Leach** returning to transform the Quarry stage into a Yorkshire mining town, complete with live brass band music.

We're tickled green to invite you all to join us in Who-ville for our spectacular festive treat as *Dr Seuss's How The Grinch Stole Christmas! The Musical* brings Seussian charm, dazzling songs, and mischievous humour to our Quarry stage. Directed by our Artistic Director **Tom Wright** in his inaugural season at **Leeds Playhouse**, it is part of a bold and celebratory full programme of work which will be revealed soon. The new season also includes the first major revival in over a decade of **August Wilson's Fences**, co-produced by the Playhouse, **Headlong**, **Lyric Hammersmith Theatre** and **HOME Manchester**.

For now though, let's sit back and revel in the transformative journey of *Small Island*.

Shwab Iqbal
Chief Executive

**“THERE ARE
SOME WORDS
THAT ONCE
SPOKEN WILL
SPLIT THE
WORLD IN TWO”**



IN REHEARSAL



Bronté Barbé (Queenie), **Paul Hawkyard** (Arthur), **Mark Arends** (Bernard), **Rosemary Boyle** (Mrs Ryder) and **Toby Webster** (Kip)



Matthew Xia (Director), **Sara Aniqah Malik** (Associate Director) and **Eliott Sheppard** (Deputy Stage Manager).



Zoe Lambert (Aunt Dorothy) and **Bronté Barbé** (Queenie)



André Squire (Elwood)



Rhys Stephenson (Michael) and Rosemary Boyle (Mrs Ryder)



Asha Jennings-Grant (Movement & Intimacy Director) and Matthew Xia (Director)



Paul Hawkyard (Arthur), Mark Arends (Bernard) and Bronté Barbé (Queenie)



Bronté Barbé (Queenie) and Mark Arends (Bernard)



Daniel Ward (Gilbert) and Anna Crichlow (Hortense)

AN UNFORGETTABLE JOURNEY THROUGH MIGRATION, MEMORY, EMPIRE AND ENTITLEMENT

SMALL ISLAND DIRECTOR
MATTHEW XIA ON CREATING
A COMPELLING PRODUCTION
THAT LOOKS TO THE PAST TO
HELP US UNDERSTAND THE
BRITAIN WE LIVE IN NOW

Olivier Award-winning director **Matthew Xia** took a slightly circuitous route to **Andrea Levy's** *Small Island*. Approaching it in what he describes as “*completely the wrong order*”, he saw the **National Theatre** production first, then the **BBC** drama, then the play script, and finally the novel. His direction of travel was not a straight line from A to B, but it was a terrain he immediately recognised.

“It felt like people I knew and stories I understood, on both sides of the Atlantic,” he said. *“The emotional weather of it felt familiar. And then, you zoom out and realise this is a story that’s now studied in schools, sitting deep inside our national story, and you go... wow: Andrea Levy tapped into something so much bigger than what is contained in this one book.”*

Matthew’s father travelled in the early 70s from Jamaica to London, where he met his mother. So, this isn’t abstract history for him.

“It’s literally why I’m here – a part of my personal history. I’m not approaching this as an observer – it’s not an anthropological study; it’s Britain’s colonial history shaping lives. I’m also not trying to make it autobiography, even though I have a very close relationship with the subject matter. I’m drawn to its complexity, the way all the characters are vivid, flawed and profoundly human. I have very little patience for migration stories that smooth off the difficult edges.”

The key question when approached with the idea of directing **Helen Edmundson’s** stage adaptation in a new production – the first to bring the story to

audiences outside London – was: why stage this now?

“If Small Island didn’t speak directly to the present moment, I wouldn’t be interested. Unfortunately – it does,” he said. *“It continues to resonate because we’re still arguing about the same things. Who belongs. Who doesn’t. Who gets to feel British. Who gets reduced to numbers or headlines. Migration, war, empire, class, race, belonging – this story reaches into almost every life in this country. And despite being historical, this play really matters right now. Still in the shadow of the Windrush Scandal, we are living in a moment where anti-immigration rhetoric is everywhere. In our politics, headlines, news feeds and everyday conversations. People arriving in this country are talked about as numbers, as problems, or threats. Asylum seekers are targeted. Flags are used to intimidate. And fear is actively manufactured. This play puts the lived human experience front and centre for us.”*

Matthew is not interested in using the period 1940s setting as mere decoration. He wants to build a sensory world that generates atmosphere and pressure; that makes audiences feel both the distance and the uncomfortable familiarity of the story.

“My white, British grandfather talked a lot about his experiences during the Second World War: ration books, the Home Guard, Anderson shelters, the Blitz in the East End, and the air-raid sirens before doodlebugs and the ensuing explosions,” he said.

“We’re building the sensory world of the 1940s: uniforms and the cut of a demob suit, mento and Glenn Miller crackling through a wireless, the gloom of blackout curtains, the polished austerity of a Britain clinging to empire. We’re immersing the audience in the textures, music, and visual codes of the era, not to recreate history, but to live in its emotional truth.”

The first act of *Small Island* is a sprawling memory play; expansive, fluid, sun-drenched and full of movement, taking audiences from Jamaica to rural England and wartime London. The second act contracts, leaving us in the claustrophobic,

disappointing confines of a damp, grey, unwelcoming city.

“That shift is intentional and, in our telling, is felt viscerally through design, space, light, rhythm, and sound,” said Matthew.

There’s an elemental force to his vision, created so audiences feel the physical and emotional reality of the story. Weather becomes part of the emotional landscape – the wind carrying dreams across oceans, the violence of Caribbean hurricanes, and relentless rain beating on unfamiliar rooftops. At times it feels bleak, but there is also warmth and the promise of hope.

“This is a story about people who came here believing in opportunity and belonging – and what happened when they were met with racism, barriers and hostility,” said Matthew. *“The hope isn’t soft or sentimental. It comes from the fact that people survived. They built communities. Built families. Built lives. Hope runs through all my work. Without it, there’s only despair.”*

Small Island is about migration and memory, empire and entitlement. But it’s also about love, across culture, colour and class. Matthew hopes his production will provide a space for reflection, especially in a Britain that still struggles with the truth of its past.

“I want audiences to recognise how close this history really is, and how easily people can be encouraged to see others as problems rather than human beings,” he said. *“I never want to tell an audience what to think as each audience member brings their own lived reality with them into the auditorium. But there is plenty here to provoke serious conversation.”*

This regional premiere reimagines *Small Island* for cities deeply connected to Windrush history: Leeds, Nottingham, Birmingham – bringing the story to the people.

“This is a story about people, not headlines,” said Matthew. *“It helps us understand the Britain we live in now – and how we got here. It’s a memory play that moves from sunlit dreams to the grey weight of post-war reality, while holding up a mirror to a Britain still wrestling with its past.”*

LEVY'S WORK FEELS MORE URGENT NOW THAN EVER

DR MICHAEL PERFECT PHD,
A LEADING ACADEMIC ON
THE WORK OF **ANDREA LEVY,**
EXPLORES THE CONTEMPORARY
RESONANCE OF *SMALL ISLAND*
– AND WHY IT STILL PACKS A
POWERFUL PUNCH ON STAGE

Andrea Levy's epic tour-de-force *Small Island* is about Caribbean migrants who arrive in Britain in 1948, but it's also a story with enormous resonance for our contemporary moment. With hard-right nationalism resurgent in Britain and much of Europe, not to mention the horrors currently unfolding in the USA, **Levy's** work feels more urgent now than ever.

For me, one of the most powerful moments in *Small Island* comes when Gilbert, a black Windrush migrant, diagnoses the 'trouble' with Bernard, a white, deeply racist Englishman. Gilbert pinpoints something Bernard thinks but probably wouldn't acknowledge thinking:

"You know what your trouble is, man? [...] Your white skin. You think it makes you better than me. You think it give you the right to lord it over a black man. [...] You wan' know what your white skin make you, man? It make you white. That is all, man. White. No better, no worse than me – just white."

Gilbert is critiquing the discourse of whiteness – by which, I don't mean that Gilbert, or indeed **Levy**, is saying whiteness as an ethnicity is a problem. I'm ethnically white. But as journalist and author **Reni Eddo-Lodge** (*Why I'm No Longer Talking to White People About Race*, 2017) observes, whiteness is also a 'political ideology' that 'positions itself as the norm' but is 'exclusionary, discriminatory, and structurally racist'. A useful comparison here is with patriarchy. In a patriarchal society, the problem isn't that some people are male; the problem is a systemic, deeply-ingrained, and often unseen privileging of male over female.

Whiteness functions somewhat similarly. As writer and broadcaster **Afua Hirsch** (*Brit(ish): On Race, Identity and Belonging*, 2018), notes, whiteness ‘has a history – it’s an identity that was invented in order to provide the superior identity to blackness’s inferior one’, and it ‘continues to operate on a political and economic level [...], only without anyone acknowledging it’.

Gilbert does acknowledge it, and *Small Island* demands that we acknowledge it, too. The term ‘white’ appears five times in this speech, and when Gilbert diagnoses ‘your trouble’ the pronoun gestures beyond the individual; the ‘trouble’ isn’t just openly racist people like Bernard. Rather, the ‘trouble’ is a discourse of racial supremacy in which a whole nation is so deeply immersed as to be unable even to see it.

Levy’s novel is clear, too, that this ‘trouble’ isn’t limited to white people. Despite being black (although she wouldn’t self-identify as such), Gilbert’s wife Hortense is heavily invested in whiteness. A slightly modified version of Gilbert’s critique would pertain to her: Hortense thinks her light skin tone ‘makes [her] better than’ people with darker complexions. If the ‘small island’ of Britain exported anything, Levy suggests, it’s the pernicious discourse of whiteness. Crucially, though, Hortense is enormously impressed by Gilbert’s oration, which makes her realise he is a man of

‘class’, ‘character’, and ‘intelligence’. Evidently, Hortense is ready to begin the work of untethering herself from the racist discourse that has long defined and oppressed her.

Wisely, **Helen Edmundson’s** stage adaptation of *Small Island* retains Gilbert’s climactic speech, slightly abridged. Seeing whiteness called out on stage in this way is, personally, one of the most powerful experiences I’ve ever had in a theatre. And what of Bernard’s response to Gilbert? Let’s just say there’s a glimmer of real hope, and then... well. What do systems of oppression do when they’re called out? Typically, they double down. Gilbert’s brilliant critique of whiteness fails to affect Bernard. Paradoxically, though, this makes *Small Island’s* critique of whiteness all the more powerful.

Small Island diagnoses the discourse of whiteness as the ‘trouble’ and is under no illusions as to how vast and pernicious a trouble it is. Right now, this is a critique we really need to hear.

Dr Michael Perfect is Reader in Contemporary Literature and Culture at Liverpool John Moores University and a leading academic on the work of Andrea Levy, including co-editing some of her previously unseen work for posthumous publication. This is an edited excerpt from his forthcoming book *Andrea Levy’s Novels* (Manchester University Press, 2026).

Everal A Walsh, Jordan Lavinieri and Daniel Ward





MARA ALLEN Miss Ma/Celia/Understudy Hortense

Mara graduated from The Royal Academy of Dramatic Arts (RADA) in 2019.

Theatre credits: Curan/Doctor in Kenneth Branagh's **King Lear** (Wyndham's, The Shed New York); Witch 3/Fleance in **Playing Shakespeare: Macbeth** (Shakespeare's Globe); Dido in **An Octoroon** (Abbey Theatre Dublin); Cherry Baker in **The Mirror Crack'd** (UK Tour); Titania/Hippolyta in **A Midsummer Night's Dream** (Changeling Theatre Company); Mickey/Mrs Alexander in **The Night Watch** (UK Tour); Henry V in **Henry V** (Maltings Theatre); **Jacaranda** (Pentabus Tour); **Tending** (Edinburgh Fringe, Underbelly Cowgate, Brixton House); **The White Chip** (Southwark Playhouse).
Tv/Film credits: **Romantic Getaway** (SKY Comedy).



MARK ARENDS Bernard

Trained: LAMDA.

Theatre includes: **Moby Dick** (Royal & Derngate); **Nora: A Doll's House** (Young Vic); **Fatherland** (Lyric Hammersmith/Frantic Assembly); **Old Fools** (Southwark Playhouse); **The Missing Light** (Old Vic); **Hamlet** (Trafalgar Studios); **Don't Sleep There Are Snakes** (The Park Theatre); **The Angry Brigade** (The Bush Theatre); **The Two Gentlemen Of Verona** (Royal Shakespeare Company); **1984** (Almeida/Headlong); **Beauty And The Beast, Cat in The Hat, The U.N. Inspector, A Dream Play** (National Theatre); **Love's Comedy, Alison's House** (Orange Tree Theatre); **Marianne Dreams** (Almeida); **Something Very Far Away** (Unicorn Theatre); **Macbeth, The May Queen, Urban Legend** (Liverpool Everyman); **The Glass Menagerie, Henry V, What Every Woman Knows** (Royal Exchange Theatre); **Hallelujah** (Theatre503); **Vieux Carré** (Royal Exchange Theatre); **Fierce: An Urban Myth** (Grid Iron Theatre Company); **Tamburlaine The Great** (The Rose Theatre).

Television includes: **The Syndicate, Star City, Professor T, Mr Bates vs The Post Office, Brave New World, MotherFatherSon, Anne, New Tricks, Doctors, Skins, The Innocence Project, Silent Witness, The Bill, Casualty, Holby City.**

Film includes: **The Lair, Draw On Sweet Night, Pride and Prejudice.**
Mark is the founder and director of Make Mend and Do Theatre Company for whom he has written and directed **Something Very Far Away, At The End of Everything Else, The Missing Light** and **Tiny Echoes.**



BRONTÉ BARBÉ Queenie

Bronté created the role of Kathy in **Kathy and Stella Solve A Murder** from its origins at the Edinburgh Fringe to the West End.

Theatre includes: Katharine Plumber in the Original London production of **Newsies** (Troubadour Theatre, London); Mary Western in **What's New Pussycat** (Birmingham Rep); Ado Annie in **Oklahoma** (Chichester); starring as Carole King in the first UK tour of the musical **Beautiful**; Jane in the concert version and live cast recording of **Girlfriends** (Bishopsgate Institute); Nadine in Drew McOnie's production of **The Wild Party** (The Other Palace); Princess Fiona in the UK tour of **Shrek; Carnival of the Animals** (Riverside Studios); Sharon in **Cool Rider in Concert** (Lyric Theatre, West End); and Young Helen in the workshop of **Don't Forget** directed by Melly Still.
TV/Film: **Doctor Who, Years & Years, Call the Midwife** (BBC)

In 2010 she was selected as one of the final 10 in Andrew Lloyd Webber's **Search for Dorothy: Over the Rainbow.** Following this, Bronté attended Mountview Academy of Theatre Arts where she gained the Gyearbuor Asante prize for Acting.
Instagram: @brontebarbe



ROSEMARY BOYLE Mrs Ryder/Understudy Queenie

Training: The Guildhall School of Music and Drama.

Rosemary's most recent credit is Elizabeth Newman's **Dancing at Lughnasa** (Sheffield Crucible/Royal Exchange Theatre).

Theatre Credits include: **The James Plays**: Queen Joan in **James I** and Mary of Guelders in **James II** (National Theatre/National Theatre Scotland); Sorel in **Hay Fever** (Royal Lyceum Theatre/Citizens Theatre); Carly's Wife in **Of Mice and Men** (UK Tour); Wendy in **Peter Pan** (Park Theatre).

Television Credits include: **Doctors**, **Father Brown**, **Eastenders** (BBC); **Miss Scarlet and the Duke** (PBS/ALIBI).

Short Film credits include: **Watkins Law**; **Two Lifetimes**; **Solidago**; **Look Away**.



ANNA CRICHLAW Hortense

Anna most recently appeared as Tess Durbeyfield in **Tess** (Ockham's Razor).

Theatre credits include: Caliban/Gonzalo/Iris in **The Tempest**, Oberon/Hermia/Flute/Cobweb in **A Midsummer Night's Dream** (AFTLS); The Innocent in **The Fir Tree**, Brutus in **Julius Caesar**, Celia/Adam in **As You Like It**, Alonso in **The Tempest**, Hermia/First Fairy/Snug in **A Midsummer Night's Dream** (Shakespeare's Globe); Tess in **The Last Noël** (Attic Theatre Company/Arts at the Old Fire Station); Ruby in **Confidence** (Southwark Playhouse); Enid in **The Worst Witch** (Royal & Derngate); **Common** (National Theatre); Kitty Bennet in **Pride & Prejudice** (Regent's Park Open Air Theatre).

Screen credits include: Anne Steele in **Sense and Sensibility** (Hallmark); Dinah in **Repair** (Short Film); Nina in **Strange Days** (Short Film); Karen in **Memento Amare** (Rebel Without Crew Films).

Training: The Royal Central School of Speech and Drama.



PAUL HAWKYARD Arthur

Local Yorkshire actor, Paul, has appeared in many high profile and well-loved TV dramas over his career.

TV credits include: **Here We Go**; **All Creatures Great and Small**; **Emmerdale**; **Old Jack's Boat**; **Doctors**; **Casualty**; **Heartbeat**; **Where the Heart Is**; **Holby City**.

Theatre credits include: **The Railway Children**, **Ghost Stories** (ATG); **Men Of The World**, **Abigail's Party** (The Crucible Theatre).

West End credits include: **Warhorse**, **Birdsong**, **Les Miserables**, **Mamma Mia**, **Miss Saigon** and **Jesus Christ Superstar**.



ZOE LAMBERT Aunt Dorothy/Miss Todd

Originally from West Yorkshire Zoe has been based in the North-East for over 35 years. Recent work includes **The Railway Children**, a York Theatre Royal production for Bradford City Of Culture, **Suitcases** for Hit The Ground Running Dance/Theatre and **Red Riding Hood** for Triple Treat Theatre. Other stage credits include **The Winter's Tale**, **The Comedy Of Errors** (RSC); **Grounded**, **Hope is a four letter word**, **Walter**, **Tiny Fragments Of Beautiful Light** (Alphabetti Theatre).

For Live Theatre Newcastle: **Tyne**, **Cabaret**, **Tales From The Backyard**, **Personal Belongings**.

For Northern Stage: **Cinderella A Fairytale**, **The Gamblers**, **Threepenny Opera**.

She is an Associate Artist with Open Clasp Theatre Co and productions include:

Lasagna, **Sugar** (BBC iPlayer); **Rattle and Roll**, **Swags and Tails**, **Twist Of Lemon**.

For Durham Gala: **Talking Heads: Bed Amongst The Lentils**, **Brassed Off**, **Sleeping Beauty**, **Beauty And The Beast**. With Northern BroadSides: **When We Are Married**, **The Bells**, **The Comedy Of Errors**, and **Sweet William**. Octagon Theatre Bolton: **The Twits**, **The BFG**, and **Firebird**.

TV And Film includes: **Coronation Street**, **Emmerdale**, **School For Seduction**, **The Royal**, **Tracy Beaker Returns**, **Sugar** (BBC iPlayer); **The Candidate**.

Zoe sings and plays the accordion with band Kissed.



JORDAN LAVINIERE Little Michael/Understudy Michael/ Understudy Elwood/Fight Captain

Theatre credits include: **I Wish** (Unicorn Theatre/New Victory Theatre, NYC); **Kin The Musical** (Theatro Tecnis); **Wuthering Heights** (UK Tour/National Theatre/US Tour); **All That** (Kings Head Theatre); **Everybody's Talking About Jamie** (Apollo Theatre), **Hairspray** (UK tour), **Rent** (UK tour); **Bugsy Malone** (Lyric Theatre, London); **The Life** (The English Theatre-Frankfurt); **We Will Rock You** (European Tour); **Thriller Live** (UK&EU tour); **The Lion King** (Lyceum Theatre); **Whistle Down The Wind** (Aldwych).



MARCIA MANTACK Miss Jewel

Marcia trained at Arts Educational Schools and has worked in film, television, radio, commercials, voice over, backing vocals and modelling.

Film credits: Pastor in **Final Year** (Gratur Productions); Mum in **The Weekend**; Teresa in **Roots** (NFTS); Receptionist in **No Kaddish in Camarthen** (Warp Films).

Television credits: Traffic Warden in **After You've Gone**, Grace MacKenzie in **Magnificent Seven**, Angie Jones in **Paradise Heights** (BBC); Shop Assistant in **London's Burning** (LWT).

Theatre credits: Mama/Ugdoon in **Of All The Beautiful Things In The World** (Home Manchester) World Premiere; Company in **Insane Animals** (Bourgeois & Maurice); Rose (understudy) in **Stepping Out** (Vaudeville Theatre); Madam Jaqueline in **Broken** (Ithena Theatre Co); Rose in **Routes** (Life Venture Theatre); Mary in **From the Mouths of Mothers** (Mosac/C.S.S.D); Mama/Mother in **Pumpkin Soup For The Soul** (Ithena Production); Precious in **King Of The Castle** (Tell Tara); Mama in **Singing Shouting Stamping Home** (Nuffield Theatre Southampton); Ensemble in **The Bacchae** (NTS); Fairy Godmother in **Cinderella** (Wolverhampton Grand Theatre).

Radio credits: **Fruit Salad** and jingles.

Marcia also appeared in ads for Esure, B&Q, Domino Pizza and most recently the new Audible Campaign for Comedy.

She has modelled for London Fashion Week and danced for MIKA on tour.



ANDRÉ SQUIRE Elwood/Policeman/Understudy Gilbert

Nottingham born actor André Squire trained at The Television Workshop.

Recent credits include: **Greenland Migration**, **Black Ops** season 2 and the hit theatre production **(the) Woman**. Andre will next be seen playing series regular in highly anticipated Amazon cult classic **Blade Runner 2099**.



RHYS STEPHENSON Michael

Rhys is an actor and presenter based in Manchester who has been entertaining many on TV with his infectious energy. Most known to younger viewers as being one of the faces on CBBC and by families for his larger than life appearances on **Morning Live** as well as taking part in **Strictly Come Dancing** in 2021.

His acting credits include **Girl Troop vs Aliens**, a new children's sci fi comedy out this year, being the voice of Lars in the new **Go Jetters Go** series coming to CBeebies as well as being a member of the National Youth Theatre of Great Britain.

Rhys is honoured and excited to take a little step out of the world of TV to make his professional theatre debut as Michael in **Small Island**.



EVERAL A WALSH Kenneth/Mr Philip

Theatre includes: **Through It All Together** (Leeds Playhouse); **Animal Farm** (Stratford East/Leeds Playhouse/Nottingham Playhouse); **Revealed** (Belgrade Theatre/Tobacco Factory); **A Child of Science** (Bristol Old Vic); **Everything I Own** (Brixton House); **Rockets and Blue Lights** (National Theatre/Royal Exchange Theatre); **The Honey Man** (Northcott Theatre Exeter); **Amadeus, The Amen Corner, The Comedy of Errors** (National Theatre); **Strawgirl, Antony and Cleopatra, Basil and Beattie** (Royal Exchange Theatre); **Travels With My Aunt** (The New Wolsey Theatre).

TV includes: **The Ballad of Renegade Nell**; **Odd Squad**; **The Crown S6**; **Orpheus in the Record Shop**; **Doctor Who**; **Cold Call**; **Doctors**; **In the Dark**; **Coronation Street**; **The Accused**.

Recent Radio includes: **The New Sugar**; **Dream Reality Radio Live**.



DANIEL WARD Gilbert

Daniel Ward is a versatile actor and writer.

Recent theatre credits include: **Cat on A Hot Tin Roof** (Royal Exchange Theatre, Manchester); **Rebellion and War Of The Roses** (RSC); **Nora: A Doll's House** (Citizen's Theatre); **The Amen Corner** (National Theatre).

Recent screen credits include: **Mood, This Is Going To Hurt** (BBC); **A Bird Flew In, Everything Now** (Netflix). He is currently appearing in **Death in Paradise** on the BBC as Solomon Clarke.

Daniel's debut play, **The Canary And The Crow**, which he both wrote and starred in, opened to a critically acclaimed run at the 2019 Edinburgh Fringe Festival before embarking on a UK tour and winning the 2020 George Devine Award. His theatre writing has gone from strength to strength, with **Everything I Own, Ribena** and **Tactile Nature** enjoying critically-acclaimed runs at Hull Truck Theatre, Theatre Royal Stratford East and Theatre Centre respectively.

Daniel led **Tambo and Bones**, in the role of Bones, at Theatre Royal Stratford East in 2023 and has most recently finished leading the UK tour of the show. He also starred in **The Architect** as part of the Greenwich and Docklands International Festival. Both projects were produced by Actors Touring Company and directed by Matthew Xia.



TOBY WEBSTER Kip/Young Man in Sweetshop/Understudy Bernard

Theatre Includes: **The Score** (Theatre Royal Bath/Theatre Royal Haymarket); **A Midsummer Night's Dream** (Stafford Gatehouse); **Whistle Down the Wind** (Watermill); **The Provoked Wife, Venice Preserved, Bottoms Up** (RSC); **Shakespeare in Love** (Theatre Royal Bath/Eleanor Lloyd); **Oedipus** (Matchstick Theatre); **A Midsummer Night's Dream** and **Pride and Prejudice** (Illyria); **Macbeth** (Infinite Jest); **Oppenheimer** (RSC West End Transfer); **Walking the Chains** (Show of Strength); **London Road** (Bristol Old Vic); **Romeo and Juliet** (New Mutiny Theatre Company).

Film Includes: **Life Isn't My Friend (But We Get On)**; **The Attic**; **London Road**; **The Audience**.

Television Includes: **Doctors** (BBC); **Breaking the Band: Alice Cooper** (ITV).



PHIL YARROW Mr Buxton/Captain Soames/Sgt Thwaites

Theatre credits include: **The 39 Steps** (Wiltshire Creative); **Peter Pan Goes Wrong** (West End & UK Tour); **Crackers** (Off West End Finalist, Polka); **Room on the Broom** (Original Cast & West End, Tall Stories); **Jeeves & Wooster In Perfect Nonsense** (Frinton Sumer Theatre); **Bouncers and Round & Round The Garden** (Worcester Theatres); **Baskerville: A Sherlock Holmes Mystery** (Mercury Theatre).

TV & Film credits include: **The Split** (BBC); **Emmerdale** (ITV); **The Dumping Ground** (CBBC).

ANDREA LEVY Original Novel

Andrea Levy was born in 1956, in London, to Jamaican parents of the Windrush generation. Andrea grew up steering her way through the racial tensions of her childhood, having little knowledge of, and certainly no sense of pride, in her Caribbean roots. It was only as a young adult that Andrea began to see herself clearly as a Black British woman, and to question what that meant. With very few books published that reflected the experiences of Black Britons, Andrea began to write her own, aimed to do just that, and to examine the neglected history of Britain and the Caribbean. In all, Andrea wrote five novels and numerous short stories. **Small Island**, her fourth book, gained her international fame. She died in 2019 at the age of 63.

HELEN EDMUNDSON Playwright

Helen Edmundson's **Small Island**, adapted from the novel by Andrea Levy, was first staged at the National Theatre in 2019. Helen will be returning to the National Theatre with her new play **SOME WOMAN** in 2026.

Her other plays include: Olivier nominated and Time Out Award-winning **Coram Boy** (National/New York); **Queen Anne** (West End) and **The Heresy of Love** (Shakespeare's Globe) for the RSC; **The Clearing** which won the John Whiting Award (The Bush); **Mother Teresa is Dead** (Royal Court); and **Mary Shelley** (Tricycle/ Tour with Shared Experience).

Musical adaptations include: **Swallows and Amazons** (Bristol Old Vic/West End/Tour). Film and TV includes: **An Inspector Calls** (PGA Award); **Mary Magdalene**; **The Suspicions of Mr Wicher**; 8-part drama **Belgravia: The Next Chapter** (MGM+); Three seasons of **Dalgliesh** (Acorn). She is a recipient of the Windham Campbell Literature Prize.

MATTHEW XIA Director

Matthew Xia is the multi-award-winning Artistic Director of ATC (Actors Touring Company). He was previously Associate Artistic Director at the Royal Exchange Theatre, Manchester; Director-in-Residence at The Liverpool Everyman & Playhouse; and Associate Director at Theatre Royal Stratford East. He was Associate Artist at the Nottingham Playhouse.

Directing includes: **The Harder They Come** (Stratford East); **Bodies of Water** (ATC/GDIF); **Skeleton Crew** (Donmar Warehouse); **The Architect** (GDIF/ATC/Stephen Lawrence Day Foundation); **Tambo & Bones** (ATC/ Stratford East); the Olivier Award-winning **Hey Duggee – The Live Theatre Show** (Kenny Wax/Cuffe & Taylor); the Fringe First Award-winning **Feeling Afraid as if Something Terrible is Going to Happen** (FMP/Bush Theatre); **Rice** (ATC/Orange Tree); **The Wiz** (Ameena Hamid Productions/Hope Mill); **Family Tree** (GDIF/ATC); **846Live** (Stratford East/GDIF); **Amsterdam** (ATC/Orange Tree/Plymouth Theatre Royal); **Blood Knot** (Orange Tree); **Eden** (Hampstead Theatre); **One Night In Miami...** (Nottingham Playhouse); **Into The Woods, Frankenstein** (Royal Exchange Theatre); **Wish List** (Royal Exchange Theatre/Royal Court); **Shebeen** (Nottingham Playhouse/Stratford East); **Sleeping Beauty, The Blacks** (Stratford East); **Dublin Carol** (Sherman Theatre); **Blue/Orange** (Young Vic); **Sizwe Banzi is Dead** (Young Vic/Eclipse); **I was looking at the ceiling and then I saw the sky** (Stratford East/Barbican).

SIMON KENNY Designer

Theatre includes **A Thousand Splendid Suns** (Leeds Playhouse, Birmingham Rep); **The Party Girls** (Marlowe); **Romeo & Juliet** (Belgrade); **Brassed Off** (Theatre By The Lake); **The Real & Imagined History of the Elephant Man** (Nottingham Playhouse); **Blue/Orange** (Royal & Derngate); **The Death of a Black Man** (Hampstead); **The Gift** (Eclipse, UK tour); **Noughts & Crosses** (Pilot, UK tour); **Red Dust Road** (National Theatre of Scotland); **Twelfth Night** (Shakespeare's Globe); **Ghosts** (Theatr Clwyd); **Island** (National Theatre); and **BORDER FORCE**, an installation/performance/club event for Duckie.

Musical theatre includes **The Harder They Come** (Stratford East); **The Lord of The Rings: A Musical Tale** (Watermill/International tour); **Whistle Down The Wind**

(Watermill); **The Wiz** (Hope Mill); **Ghost Quartet** (Boulevard); **Assassins** (Nottingham Playhouse); and the multi award-winning **Sweeney Todd** in a purpose-built pie shop (West End and Off-Broadway). Other work includes **Our Mighty Groove** (Sadler's Wells East); **Link in my Bio** (Luxembourg); **A Midsummer Night's Dream** (Nevill Holt Opera); and **Enthoven Unboxed** (V&A Museum).
Simonkenny.co.uk

LUCY CASSON CDG Casting Director

As Casting Director for Leeds Playhouse: **A Christmas Carol**, **Animal Farm**, **Through It All Together**, **Macbeth**, **Lord of The Flies**, **Nine Night**, **I Wanna Be Yours**, **Say Yes to Tess**, **Decades** and **Dr Korczak's Example**.

As Casting Director: **Lego Friends: Heartlake The Musical** (TV Film), **Hamilton** (UK & Ireland Tour), **Crime & Punishment** (Northern Broadways), **A Knight's Tale** (Manchester Opera House), **101 Dalmatians The Musical** (Eventim Apollo, UK & Ireland Tour), **Club NvrlnD** (Assembly Checkpoint), **Newsies** (Wembley Park Theatre), **Operation Epsilon**, **Straight White Men** (Southwark Playhouse), **Clybourne Park**, **Gently Down The Stream** (Park Theatre), **Who's Afraid of Virginia Woolf?** (Bristol Tobacco Factory), **Hedda Gabler** (Sherman Theatre), **Reasons To Stay Alive** (Sheffield Theatres/ETT), **The Merchant of Venice** (Stafford Shakespeare).

As Casting Associate/Assistant: **Upgraded** (Amazon Films), **The Bay S1** (ITV), **Murdered by my Father** (BBC), **Equus** (Stratford East/ETT), **An American in Paris** (West End), **A Midsummer Night's Dream** (RSC).

SARA ANIQAH MALIK Associate Director

Sara is a Theatre and Film Director making work with a political drive. Sara is currently Associate Director of Actors Touring Company. She was most recently the Associate Director on the West End transfer of **Just For One Day** (Shaftesbury Theatre).

Sara was the Resident Assistant Director at the Donmar Warehouse 2020-2022 and is an Associate Artist at the Watermill Theatre.

Theatre as Associate Director includes: **Tammy Faye: The Musical** (Almeida/Broadway); **Just For One Day** (The Old Vic/Toronto); **Why Am I So Single?** (Garrick Theatre); **The 47th** (The Old Vic).

Theatre as Director includes: **Sydney Christmas: Live in London** (Adelphi Theatre); **Start Project** (Lyrics Theatre, Hammersmith); **The Last Days of Judas Iscariot** (ArtsEd); **How to Hold your Breath** (Royal Welsh College of Music and Drama); **A Midsummer Night's Dream** (Actor's Church); **Mosquitoes**, **Pity** (LAMDA); **Poison** (Tobacco Factory); **Salaam** (Vault Festival).

Theatre as Assistant Director includes: **Constellations**, **Walden** (West End); **Force Majeure**, **Love and Other Acts of Violence**, **Blindness** (Donmar Warehouse); **Two Trains Running** (ETT/ Royal & Derngate); **Land Without Dreams** (Gate); **Wolfie** (Theatre503).

Sara is a recipient of the Michael Grandage Company Bursary Award.

CIARÁN CUNNINGHAM Lighting Designer

Lighting design credits include: **Mama Goose** (Theatre Royal Stratford East); **Shake It Up Baby** (Epstein Theatre); **The Harder They Come** (Theatre Royal Stratford East); **Tambo & Bones** (Theatre Royal Stratford East/ATC/UK Tour); **Sleeping Beauty** (Theatre Royal Stratford East); **Shebeen** (Nottingham Playhouse/Theatre Royal Stratford East); **A Tale of Us** (UK Tour); **Stalled** (King's Head Theatre); **Tarantula** (Arcola Theatre); **Gigi & Dar** (Arcola Theatre); **SKELETON CREW** (Donmar Warehouse); **Silence** (Donmar Warehouse/Tara Theatre); **Cinderella** (Lyric hammersmith theatre); **Mansfield Park** (Watermill Theatre/Tour); **Hey Duggee** – Olivier Award Winner (South Bank Centre/UK & Ireland Tour); **An Unfinished Man** (The Yard Theatre); **The Sh*Ts** (Leeds Playhouse/The Bush Theatre); **Freedom Project** (Leeds Playhouse); **Me For The World** (Young Vic); **Amsterdam** (ATC/Orange Tree/UK Tour); **Blood Knot** (Orange Tree Theatre); **One Night In Miami** (Nottingham Playhouse/Bristol Old Vic/Home Manchester); **Suckerpunch Boom Suite** (Barbican Theatre/Nitrobeat); **Eden** (Hampstead Theatre); **Last Days Of Iscariot** (Vanbrugh Theatre); **Dublin Carol** (Sherman Theatre); **Into The Woods**, **Brink** (Royal Exchange Theatre); **Wish List** (Royal Exchange Theatre/The Royal Court); **Sizwe Banzi Is Dead** (Young Vic/UK Tour); **Sound Of Yellow** (Young Vic); **Sense Of Sound's: Migration Music** (Liverpool Everyman Theatre); **Scrappers** (Liverpool Playhouse); **In His Hands**, **Re:Definition** (Hackney Empire) **Blackout** (The Dukes Theatre); **The Mountaintop** (Welsh National Tour); **When Chaplin Met Gandhi** (Kingsley Hall); **Normal** (Rift); **Chris Dugdale: 2 Face Deception** (Leicester Square Theatre); **Letter To Larry** (Jermyn Street Theatre).

GINO RICARDO GREEN Video Designer

Gino Ricardo Green is a director and video/projection designer. He is co-founder of Black Apron Entertainment.

Credits as Video/Projection Designer include: **The Boy Who Harnessed The Wind** (RSC); **WRETCH 32: HOME** (National Theatre); **The Harder They Come** (Stratford East); **Not Your Superwoman, Wolves on Road, August In England** and **Lava** (The Bush); **Backstroke** and **Intimate Apparel** (Donmar Warehouse); **Barcelona** (West End); **A Child of Science** (Bristol Old Vic); **Samuel Takes A Break** and **The Flea** (The Yard Theatre); **The Legends Of Them** (Hackney Showroom/Brixton House); **Tambo and Bones** (ATC/Theatre Royal Stratford East and UK Tour); **Othello** (NT, Co-Video Designer); **The Ballad of St Johns Carpark** (Icon Theatre); **Treason: The Musical in Concert** (West End); **That is Not Who I Am** (Royal Court Theatre); **Kabul Goes Pop: Music Television Afghanistan** (Brixton House & Hightide); **Edge** (NYT); **Children's Children** (Director of Photography/Editor – ETT); **Beyond The Canon and Poor Connection** (RADA); **Sweat** (Donmar Warehouse & West End); **Passages: A Windrush Celebration** (Black Apron at the Royal Court); **Hashtag Lightie** (Arcola); **Lightie** (Gate Theatre).

Credits as Associate include: **Small Island** (National Theatre); **Get Up Stand Up! The Bob Marley Musical** (West End) and **Be More Chill** (The Other Palace & West End).
gricg.co.uk

LUKE BACCHUS Composer

Luke Bacchus is a 24 year old musician, composer and academic, born and raised in London to Guyanese parents. A finalist in **BBC Young Jazz Musician 2022**, Bacchus impressed audiences with his treatment of standards, as well as his own unique Caribbean-inspired original music, fuelled by his exploration of his own identity as a Caribbean person. Bacchus describes music as a 'doorway through which he can explore his heritage' and his compositions and playing have been hailed by Julian Joseph as having 'real heart and sincerity'.

Bacchus has travelled the world performing his own music, and alongside leading names in jazz such as Yussef Dayes, Ezra Collective and Nubya Garcia. His theatre credits include being Assistant Musical Director of Stratford East's **The Harder They Come** and Associate Musical Director of Talawa Productions' **Play On!**

Bacchus' commitment to studying and sharing music from the English, French, Dutch and Spanish-speaking Caribbean, and his ability to recontextualise said music into traditional jazz settings, sets him apart as one of the most unique and exciting emerging musicians and composers.

ADRIENNE QUARTLY Sound Designer

Adrienne is a Sound Designer/Composer for Theatre and Immersive. Highlights include: **The Playboy of the Western World** (National Theatre); **The Party Girls** (Marlowe); **The Cat and the Canary** (Chichester); **Get Happy, I Am Thomas, The Ghost Train** (Told by an Idiot); **Kim's Convenience** Tour; **The Tempest, Thomas Hobbes**, (RSC); **Gunpowder Immersive** (Tower of London); **The Paper Man, Opening Skinner's Box** (Improbable); **The Nutcracker** (Bristol Old Vic); **Bad Jews** (Theatre Royal Haymarket); **Footfalls, Rockaby** (Jermyn Street Theatre), **The Gift, Black Men Walking, A Raisin in the Sun**, (Eclipse Theatre); **The Girl Who Fell** (Trafalgar Studios); **Citysong** (Abbey Theatre); **Queen Margaret & Rose** (Royal Exchange Theatre/HOME Manchester); **Inside Wagner's Head** (Royal Opera House); **A Tale of Two Cities** (Royal & Derngate); **Splendour** (Donmar Warehouse); **Cuttin' It, 93.5FM** (Royal Court); **Every Last Trick** (Spymonkey); **Fräuline Julie** (Barbican Theatre/Schaubühne); **The Container** (Young Vic); **Stockholm** (Frantic Assembly); **Woyzeck** (St. Ann's Warehouse, NYC).
www.adriennequartly.com

ASHA JENNINGS-GRANT Movement & Intimacy Director

Asha is a London based Movement Director and Intimacy Director for stage and screen.

Training: Royal Central School of Speech and Drama & Middlesex University.

Selected theatre credits include: **Macbeth, Romeo and Juliet, The Tempest, Julius Caesar** (Shakespeare's Globe); **Twelfth Night, All's Well That Ends Well** (Royal Shakespeare Company); **Till The Stars Come Down** (National Theatre/Theatre Royal Haymarket); **Moulin Rouge** (Piccadilly Theatre); **MJ The Musical** (Prince Edward Theatre); **Anansi The Spider** (Unicorn Theatre); **Constellations** (Theatre Clwyd); **Jitney** (Old Vic & Leeds Playhouse); **A Passionate Woman, In Dreams** (Leeds Playhouse); ... **blackbird hour** (Bush Theatre & UK Tour) **Pinocchio** (Watermill Theatre); **My Period The C*ckBlock** (Brixton House); **The Comeuppance** (Almeida Theatre); **Shuck 'n' Jive** (Soho Theatre); **Sucker Punch** (Queens Theatre Hornchurch/UK Tour); **The Architect** (ATC/GDIF); **Around the World in 80 Days** (York Theatre Royal/UK Tour); **RICE** (ATC/UK Tour); **Smoke** (Southwark Playhouse); **The Solid Life of Sugar Water** (Orange Tree Theatre); **Leopards** (Rose Theatre).

DOMINIQUE HAMILTON WHAM Designer and Supervisor

Theatre as WHAM Designer and/or Supervisor: **Wuthering Heights** (Wise Children in association with the Old Vic/Bristol Old Vic/National Theatre); **A Strange Loop** (Barbican Theatre); **The Flea** iterations 1 and 2 (The Yard Theatre); **Skeleton Crew** (Donmar Warehouse); **A Raisin in The Sun** (Lyric Hammersmith tour with Headlong Theatre Company); **Play On!** (Talawa Theatre Company); **The Glass Menagerie** (The Yard Theatre); **Noughts and Crosses** (Regent's Park Open Air Theatre); **Paranormal Activity** (for Tech and Previews: Ambassador's Theatre); **Arcadia** (Old Vic Theatre); **Small Island** (Leeds Playhouse/Birmingham Rep/Nottingham Playhouse); **End Of The Rainbow** (Soho Theatre Walthamstow).

Film includes: As Hair and Makeup Designer: **Unremarkable**; **A Fragile Life**; **Lessons**; **Home Safe** (short films by Sam Seccombe Films) As Crowd Hair and Makeup Artist: **Matilda** (2022), **Wicked** (2024) As Main Team Junior Hair and Makeup Artist: **Crongton** (BBC) As Dailie Hair and Makeup Artist: **Tommy and Tupence** (BBC).

HAZEL HOLDER Voice & Dialect Coach

Hazel has worked as an actor and singer for over twenty-five years, retraining in 2014 as a voice coach at The Royal Central School of Speech and Drama. The majority of her work is accent, dialect and voice coaching but because of her performing experience, Hazel can and has been called upon to provide performance coaching during production.

Recent theatre credits as voice and dialect coach include: **Dracula** (Noël Coward Theatre); **Woman In Mind** (Duke of York's Theatre); **Oh, Mary!** (Trafalgar Theatre); **All My Sons** (Wyndham's Theatre); **Coven**, **The Lonely Londoners** (Kiln Theatre); **Sing Street** (Lyric Hammersmith); **The Unbelievers**, **A Good House** (Royal Court); **Intimate Apparel**, **Juniper Blood** (Donmar Warehouse); **Baccahae**, **Alterations** (National Theatre); **Not Your Superwoman** (Bush Theatre); **Stereophonic** (Duke of York's); **Retrograde** (Apollo Theatre).

Recent theatre credits as voice coach includes: **Every Brilliant Thing** (Soho Place); **Clarkston** (Trafalgar Theatre); **Brigadoon**, **Noughts & Crosses** (Regent's Park Open Air Theatre); **Mrs. Warren's Profession** (Garrick Theatre); **The Seagull** (Barbican Centre); **Unicorn** (Garrick Nimax Theatres).

CLAUDETTE WILLIAMS Voice & Dialect Coach

Claudette trained as an actor at The Guildhall School of Music and Drama and has worked extensively within theatre, radio, film and television as an actor and voice/dialect coach. She has been a member of the Royal Shakespeare Company and whilst there directed a devised a theatre piece which received an Arts Council Bursary; the production was performed at the Bloomsbury Theatre. As an actress she has worked with James Baldwin, Adrian Noble, Roger Mitchell, Katie Mitchell and Phyllida Lloyd. On completion of her postgraduate study in Voice at Central she joined the staff in 1998, having taught at the Mountview Academy of Theatre and Arts, Rose Bruford and at Arts Educational Schools, London. She is now Senior Lecturer in Voice, Speech and Text, working on the BA (Hons) Acting course. Her teaching portfolio has now expanded to include directing and she now directs the first year Shakespeare project, as well as assisting on the final year agent showcase. She has led workshops at the Moscow Arts Theatre, Russia; University of Cambridge; The University of Oregon theatre programme in London; and Globe Education.

KEV MCCURDY Fight Director

Kev is a pro Equity Registered Fight Director of 25 years and co founder of The Academy of Performance Combat.

Upcoming fight choreography projects include: **One Flew Over The Cuckoo's Nest** (The Old Vic); **Romeo & Juliet** (The Harold Pinter); **Rigoletto** (Royal Opera House); **Blades of Glory** (Wales Millennium Centre); **A Midsummer Night's Dream** (Birmingham Rep).

Currently working on **Hamlet** (RSC for their UK tour); **Romeo & Juliet** (Shakespeare's Globe).

Theatre & Opera includes: **Les Misérables**; **Phantom of The Opera**; **Brigadoon**; **Othello**; **All My Sons**; **Stranger Things: The First Shadow**; **The Hunger Games On Stage**; **Oedipus**; **Carmen**; **Don Giovanni**; **Saul**; **Falstaff**.

TV & Film includes: **John Carter Of Mars**; **Protein**, **Scophobia**; **Until I Kill You**; **Bariou S1, 2 & 3**; **Believe Me**; **The Undisclosed War**.

Directing includes: **The Saliva Milkshake**; **The Glass Menagerie**; **Making Of A Motherer**; **Jekyll And Hyde The Musical**; **The Welsh Dragon**; **The Fight** (world premiere).

CAST

Hortense **Anna Crichlow**
Michael **Rhys Stephenson**
Bernard **Mark Arends**
Queenie **Bronté Barbé**
Gilbert **Daniel Ward**
Arthur **Paul Hawkyard**
Mrs Ryder & Understudy Queenie **Rosemary Boyle**
Miss Jewel **Marcia Mantack**
Kenneth & Mr Philip **Everal A Walsh**
Elwood, Policeman & Understudy Gilbert **André Squire**
Miss Ma, Celia & Understudy Hortense **Mara Allen**
Aunt Dorothy & Miss Todd **Zoe Lambert**
Kip, Young Man in a Sweetshop & Understudy Bernard **Toby Webster**
Mr Buxton, Captain Soames & Sergeant Thwaites **Phil Yarrow**
Little Michael, Understudy Michael, Understudy Elwood & Fight Captain **Jordan Lavinieri**

CREATIVE TEAM

Director **Matthew Xia**
Set & Costume Designer **Simon Kenny**
Casting Director **Lucy Casson CDG**
Associate Director **Sara Aniqah Malik**
WHAM Designer & Supervisor **Dominique Hamilton**
Lighting Designer **Ciarán Cunningham**
Video Designer **Gino Ricardo Green**
Composer **Luke Bacchus**
Sound Designer **Adrienne Quartly**
Movement & Intimacy Director **Asha Jennings-Grant**
Voice & Dialect Coaches **Hazel Holder and Claudette Williams**
Fight Director **Kev McCurdy**
Composition Mentor **Ben Kwasi Burrell**

PRODUCTION TEAM

Production Manager **Mick Cassidy**
Company Stage Manager **Steve Cressy**
Company Stage Manager (Nottingham) **Patricia Davenport**
Stage Manager **Julie Issott**
Deputy Stage Manager **Elliott Sheppard**
Assistant Stage Manager **Danielle Adéyínká-Uchè**
Sound No 1 (Leeds & Nottingham) **Dominic Young**
Sound No 1 (Leeds, Birmingham & Nottingham) **Thomas Evans**
Head of Wardrobe **Imogen Butcher**
Deputy Head of Wardrobe **Eleanor Tipler**
Joint Head of WHAM **Robyn Gilder and Emerald Yun**
Costume Supervisor **Victoria Marzetti**
Props Supervisor **Nathan Rose**
LX Programmer **Tom Lightbody**
Video Programmer **Daberechi Ukoha-Kalu**
Production Sound Engineer **Mark Cunningham**
Production Electrician (Venues) **David Bennion-Pedley**
Video Engineer (Leeds) **Sam Diaz**
Video Engineer (Venues) **Ieuan Watkins-Hyde**
Set, Props & Costume made by **Leeds Playhouse**

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Fri 15 May – Sat 6 Jun 2026

First Year Juniors, Long Eaton, 1987. Kylie's about to hit number one and Jess meets Billy for the first time. Following them across the decades – from making mixtapes to the chaos of parenthood, this new show is a funny and deeply felt look at the bond you share with the person who's shaped your life, who knows all your flaws but loves you regardless.



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Mon 6 – Sat 25 Jul 2026

The Annual Show is coming up and the club have just had their victory ripped apart by vandals. When their story goes global, help floods in from unexpected sources – including fellow enthusiast Sir Rod Stewart. But what lies ahead for the club? Based on a true story - this is comedy filled, highstakes drama in a small-town setting.



TILL THE STARS COME DOWN

Sat 5 - Sat 26 Sep 2026

It's Sylvia and Marek's big day and the Stone family have gathered in Mansfield. The bride, her sisters and aunties are getting their glam on and everyone's on their best behaviour. For now... Funny, relatable and deeply moving, this Olivier nominated play explores what happens when we're forced to choose between family, and love.

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The Garfield Weston Foundation
Boots Charitable Trust
David Stewart OBE
National Lottery Community Fund
The Lace Market Theatre
The Osberton Trust
The Lady Hind Trust
The Thomas Farr Charity
The Jones Trust
The Clothworkers' Foundation
Backstage Trust
The Mary Robertson Trust
The Fenton Arts Trust
Noel Coward Foundation
The Garrick Charitable Trust
De Brito Trust
The Jessie Spencer Trust

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:



Nottingham Playhouse Trading Board

David Barter
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**.



LEEDS PLAYHOUSE

Leeds Playhouse has been one of the UK's leading producing theatres for 56 years. It's an award-winning theatre and cultural hub, where people gather to share stories

and engage in world-class theatre. It makes pioneering and relevant work, seeking out the best artists to create inspirational theatre in the heart of Yorkshire.

It works with the people, artists and communities of Leeds through its sector leading Playhouse Connect programme. Focusing on Learning & Skills and Creative Communities, Playhouse Connect engages with thousands of people each year.

As a registered charity, **Leeds Playhouse** is grateful for the continued support of Arts Council England, Leeds City Council, The Liz and Terry Bramall Foundation and the many charitable trusts, businesses and individuals that support its vital work.



BIRMINGHAM REP

Birmingham Rep has been at the forefront of theatre in the UK for over 100 years. The Rep has an unparalleled pioneering history and is the only producing theatre in the UK's Second City. It is the oldest building-based theatre company in the UK, and the forerunner of both the **RSC** and the **National Theatre**.

Artistic Director **Joe Murphy**'s much anticipated inaugural 2026 Spring season includes **Jodie Comer**'s reprisal of her **Olivier** winning performance in a sold-out one-week only production of *Prima Facie*; a gripping new staging of this century's most popular murder mystery, *The Curious Incident of the Dog in the Night-Time*; and two Rep-made productions directed by Joe himself – *A Midsummer Night's Dream* and *Sweeney Todd The Demon Barber of Fleet Street*.



NOTTINGHAM PLAYHOUSE

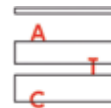
Nottingham Playhouse is one of the UK's leading producing theatres, named Theatre of the Year 2025 in The Stage Awards.

Over 70 years, they have built a legacy of bold, ambitious and diverse productions that tour nationally and internationally.

James Graham's *Punch*, commissioned and produced by Nottingham Playhouse, and directed by Artistic Director **Adam Penford**, transferred simultaneously to London's West End and Broadway in Sept 25, and returns to Nottingham as part of the 2026 season, which includes 3 new plays by 3 Nottingham writers.

Nottingham Playhouse empowers local communities and emerging artists through their Participation and Amplify programmes and is also a Theatre of Sanctuary.

Nottinghamplayhouse.co.uk



ACTORS TOURING COMPANY

ACTORS TOURING COMPANY

Actors Touring Company (ATC) is a portable portal to the world. Through our work, we connect global artistic voices to local communities.

We are the UK's leading theatre producer of international plays. Through commissioning and touring contemporary plays we open conversations between Britain and the rest of the world – and between the intersecting cultures within nations.

We are passionate about giving voice to the 'outsider within', creating a dialogue between those deemed 'the other' and audiences in every UK region and beyond. Our recent work includes *Tambo & Bones* (ATC/Stratford East/Royal & Derngate/Leeds Playhouse/Belgrade Theatre/Liverpool Everyman); *Bodies of Water* (ATC/GDIF); *The Architect* (GDIF/ATC/Stephen Lawrence Day Foundation). *Tambo and Bones* won the UK Theatre Award for Best Stage Design. ATC was nominated for the Innovation Award and Producer of the Year Award at the Stage Awards in 2023.

