

NOTTINGHAM PLAYHOUSE



THE MARKET DEEPING MODEL RAILWAY CLUB

BY
WILLIAM IVORY

WORLD
PREMIERE

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2025



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WELCOME

Welcome to Nottingham Playhouse – and to the fascinating world of model railways. The real members of The Market Deeping Model Railway Club have given the creative team hours of support during the play's development. A huge thanks to them for their generosity and candour. And, who knows, perhaps this brilliant, brand-new play will inspire you to dust down your old Hornby set?

We've also been very appreciative of the support of LNER our title sponsor for **The Market Deeping Model Railway Club** – we can't think of a more complementary partner, thank you.

Nottingham Playhouse is a producing house – this play has been commissioned, rehearsed, built, costumed, propped, technically created... right here in Nottingham. We are proud to fly the flag for creativity in this city all over the world – including taking Olivier-winning **Punch** to Broadway last autumn – but what is most important is telling stories that have national or international relevance but a distinct East Midlands voice. We hope you enjoy it.

Another piece that was born in this region is **Till The Stars Come Down** which we're proud to produce in September in its regional premiere. Written by Notts playwright Beth Steel (whose brilliant **Wonderland** marked Adam Penford's first production for the Playhouse back in 2018) it is a wild, hilarious and very moving Olivier-award nominated family comedy set around a Mansfield wedding. The words 'laugh out loud' are perhaps over-used but we really defy you not to be clutching your sides (with the occasional gasp of shock) when you watch this show. We look forward to seeing you there.

Nottingham Playhouse is a charity and we would like to take a moment to thank audiences for your regular donations. We appreciate that money is tight and the fact that so many people top up their ticket purchase or tap to donate post-show makes a really tangible difference to the amount of workshops in the community we can do. Last year that really essential work created over 36,000 experiences in just one year – thank you so much for helping that to happen.



Stephanie Sirr

Stephanie Sirr MBE
Chief Executive



Adam Penford

Adam Penford
Artistic Director



Lee Henderson

Lee Henderson
Chief Operating Officer

A Life in Miniature – An Interview with Peter Davies

In 2019, Peter Davies was the Chairman of the real Market Deeping Model Railway Club. Now the Vice-Chairman, we chatted to Peter about how the club has evolved over the years, the impact of the 2019 vandalism and the importance of the art form.

What was your reaction when you heard the club might inspire a new play?

Astonished is the honest answer. We're one of hundreds of model railway clubs across the country, so the idea that our experience could become a play seemed unbelievable at first.

What happened to us was unique and unprecedented and the response was worldwide. We had messages and support coming from Germany, America, Australia – all over the place. But a play? That really stretched my imagination.

What William (the playwright) has done is remarkable. The play is fictionalised and it doesn't portray our everyday lives exactly as they are, but it absolutely captures the sense of loss, shock and rebuilding that we all went through.

How did the play come about?

William and Adam approached us and said, very simply, "There's a play in this." I remember thinking, "Yes, right!"

They came to visit us, met club members, sat with us over lunch and listened carefully to our experiences. Since then, I've worked with William on various aspects of the play – reading drafts, helping with modelling details and historical accuracy.

William wanted to understand our modelling world properly. Even though the story is fictionalised, there's a great deal of truth in it emotionally.

How did the vandalism affect the club?

It changed my life.

At the time, I'd only recently become Chairman of the club. Then suddenly, overnight, everything changed. Years of work had been destroyed, the police were involved and I found myself at the centre of a media storm.

The shock was enormous. Some members had spent years building layouts and models. I genuinely think some people experienced a form of trauma because of what happened.



L-R, William Ivory, Peter Davies, Adam Penford at the Stamford Model Railway Show 2026

At the same time, there was an extraordinary outpouring of support. We received donations of locomotives, scenery, rolling stock and money from across the world. Thousands of people contacted us.

Has the club changed since then?

Completely. Not long after the vandalism, we lost our premises and had to relocate. That process led us to become a registered charity, build a new home and expand what we do as a club.

We now have 75 members, including 19 under the age of eighteen, which is unusual for a model railway club. We work with schools, charities and community

organisations and we've become far more outward-looking than we ever were before.

The young people bring digital skills and fresh ideas. Some of us older members can teach traditional modelling techniques in return. There's a real exchange of knowledge across generations.

Everybody has something to give, and everybody has something to learn — me included.

How accurately does the play capture the club?

In some ways, very accurately. In others, not at all!

The heightened drama and language belong to the theatre

rather than to a real model railway club. Our evenings are actually very quiet. People are soldering, painting scenery, testing locomotives, drinking coffee and chatting. There's banter, but there's no fierce rivalry.

What the play does capture beautifully is the dedication behind the hobby and the emotional investment people make in it.

There are many different skills involved in building a model railway. You can spend hours creating one tiny scenic detail that most people will never notice – but you notice it and you care about it deeply.

What do people misunderstand about model railway building?

Probably the amount of time, care and emotion involved.

I spent months building an engine shed from card and balsa wood. It began as a mock-up made from cornflake packets and slowly became something detailed and complete.

When you're working on something like that, you lose track of time entirely. The hobby absorbs you.

And because of that, when something is destroyed, the loss feels deeply personal. It isn't just an object that's gone – it's years of care, concentration and pride.

How can audiences get involved if they're inspired by the play?

There are model railway clubs all over the country, and I'd

encourage anybody who's curious to visit one.

People sometimes worry that they're not skilled enough, or that they'll feel out of place. I understand that completely. But clubs exist to help people learn.

For me, the most important thing is community. It takes a little courage to walk through the door, but once you do, you realise you're joining a group of people who want to help you and are passionate about the hobby.

There are model railway clubs and exhibitions all over the UK.

To find out more about model railway clubs near you, head to **cmra.org.uk**

To find out more about the real Market Deeping Model Railway Club, head to **mdmrc.org**

Nottingham Playhouse and the creative team would like to thank the real members of The Market Deeping Model Railway Club for the hours of support they have given during the play's development. Without their generosity and openness, the production wouldn't exist. We are very grateful.

IN REHEARSAL



Adrian Scarborough, Paul Bradley, Matt Bardock, James Bradshaw



Adrian Scarborough



Babatunde Aléshe

IN REHEARSAL



Matt Bardock, James Bradshaw, Paul Bradley and Geoffrey Beevers



Geoffrey Beevers



Lucy Briers

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© Photograph by Marc Brenner

Adrian Scarborough and Paul Bradley



© Photograph by Nottingham Playhouse

Deka Walmsley

CAST

Babatunde Aléshé

Jordan



A firm TV favourite, Babatunde Aléshé is one of the most popular names in UK entertainment.

TV credits include: *The Jonathan Ross Show* (ITV), *The Last Leg* (C4) and *Live at the Apollo* (BBC) as well as being a cast regular in the BAFTA nominated *Celebrity Gogglebox* (C4) and a fan favourite in the smash hit *I'm a Celebrity, Get Me Out Of Here!* (ITV).

An experienced actor, he has appeared in an extensive list of shows including *Waking the Dead* and films including *Pelican Blood* and *The Naked Poet*, alongside cutting-edge theatre such as *Iya Ilé* (Soho Theatre) and *Requiem for Tomorrow* (Shaw Theatre) and Sky One's *Both Sides Now*. In 2022 his *Mission Imagination* podcast series in association with Penguin Publishing won the prestigious ARIAS Award. In 2023 Baba announced that his smash hit debut tour *Babahood* had been extended for a fourth leg into 2024, after selling over 30,000 tickets. In 2024 Baba was announced as Head Judge for the BBC *New Comedian of the Year* and part of the new casting for *Taskmaster* for Channel 4. He also announced a brand-new podcast partnership – *Then and Now* –

with wife Leonie Aléshé for Media Giant Global. In 2025 Baba hosted his own TV format *Most Stupid* for Comedy Central and headed out on his biggest tour to date called *High Expectations*. He also launched brand collaborations with TESCO, SKY & Boots.

Matt Bardock

Chris



Theatre credits include: *Dear England*, *The Antipodes* and *Blue Remembered Hills* (National Theatre); *Measure*

for Measure, *St Joan*, *The Dark* and *Frame 312* (Donmar Warehouse); *Kick for Touch* (Sheffield Crucible); *Mojo* and *Peaches* (Royal Court Theatre); *The House of Yes* (The Gate Theatre); and *My Night with Reg* (Apollo Theatre, West End).

Television credits include: *Ridley*; *Manhunt*; *New Blood*; *The Coroner*; *Doctor Who*; *Casualty*; *New Street Law*; *The Street*; *No Angels*; *The Bill*; *Judge John Deed*; *Midsomer Murders*; *New Tricks*; *Family*; *Suspicion*; *Murder in Mind*; *Murphy's Law*; *Pay and Display*; *Last Christmas*; *The Lakes*; *Kavanagh QC*; *The History of Tom Jones, a Foundling*; *A Touch of Frost*; *Bodyguards*; *The Young Indiana Jones Chronicles*; *New Voices: Bad Voodoo*; *Prime Suspect* (Series 2).

Film credits include: *Blitz*, *King of Thieves*, *Wasp*, *All or Nothing*, *Bollywood Queen*, *Jimmy Fizz*, *Honest*, *This Year's Love*, *Topsy-Turvy* and the short film *Money Shot*.

Geoffrey Beevers

George



Theatre credits include: *A Christmas Carol*; *A Ghost Story* (Nottingham Playhouse, Alexandra

Palace, Brimingham REP); *The Audience* (West End/Broadway); *Amadeus*; *The UN Inspector*; *Playing with Fire*; *The Winter's Tale* (National); *Maydays*; *Heresy of Love*; *Measure for Measure*; *A Servant to Two Masters*; *Pericles*; *Henry VIII*; *Mother Courage*; *The Devils* (RSC); *Hamlet*; *The Antipodes* (Shakespeare's Globe); *Twelfth Night* (ETT), *War and Peace*, *A Passage to India* (Shared Experience) *A Short History of Tractors in Ukrainian* (Hull Truck) *Dr Knock*; *Uncle Vanya*; *King Lear*; *The Skin Game*; *Leaving* (Orange Tree).

Television credits include:

Dr Who; *Poirot*; *Casualty*; *Holby City*; *Inspector Morse*; *Silent Witness*; *Sherlock Holmes*; *Red Dwarf*; *Yes Prime Minister*; *Plebs*; *The Tudors*; *Goodnight Mr Tom*; *The Darling Buds of May*; *Pale Horse*; *Down to Earth*; *The Genius of Mozart*; *Bodyguards*; *Bad Education*; *A Very British Coup*; *The Jewel in the Crown*.

Film credits include: *Miss Potter*; *Legend*; *Clash of the Titans*; *The Edge of Love*; *Curse of the Pink Panther*; *Victor/Victoria*.

Paul Bradley

Jerry



Perhaps best known as Nigel in BBC's *EastEnders* and Elliot Hope in *Holby City*, Paul began his

career at the Royal Exchange and Contact Theatres, Manchester. Rep seasons followed at Lancaster, Liverpool, York and Southampton playing characters as diverse as Dogberry, Bottom and Einstein.

Theatre credits include: In the West End Trotter in the revival of *Journey's End*, Freddy in Michael Frayn's *Noises Off*; Bull in Trevor Nunn's *The Relapse* at the National Theatre, and JMW Turner in *Rockets and Blue Lights* also at the NT directed by Miranda Cromwell. He also appeared in the world premiere of Martin McDonagh's *A Very, Very, Very Dark Matter*. Touring productions include Geoffrey Howe in *Dead Sheep*; Sidney Bruhl in *Deathtrap* and at The Orange Tree, Richmond; George Pye in *Humble Boy* as well as Eccles in the Centenary production of *Caste*. For Regent's Park Open Air Theatre he has played Bottom, Feste and the Major General in *Pirates of Penzance*. Many fringe theatre appearances including

Verbal Diary cowritten with rocker John Otway.

Television credits include:

Bottom, *The Young Ones*, *Red Dwarf* and recently *Beyond Paradise*, *Grantchester* and *The Burning Girls*. His favourite TV job was playing a Doctor in the cult *C.U Burn* for the Irish language channel TG4, in Irish! His only film credit is playing Jehuda Zsiskind in multi award winning film *The Pianist*. His hobby is not model trains, but playing guitar, sellotape and singing for thirty year old band The hKippers.

James Bradshaw

Neil



Theatre credits include: *Cash On Delivery*, *Three Men in a Boat* and *It Runs in the Family* (Mill at Sonning);

Frozen (Greenwich Theatre); *The Way Old Friends Do* (Park Theatre and National Tour, dir. Mark Gatiss); *Heather Gardner* and *The Wind in the Willows* (Birmingham Repertory Theatre); *Breakfast at Tiffany's* (Theatre Royal Haymarket); *Plunder* (Watermill Theatre / Greenwich Theatre); *The Hobbit* (Vanessa Ford Productions); *Violent Outing* (Soho Theatre); *House and Garden* (National Theatre); and *Terracotta* (Hampstead Theatre).

TV credits include: *Boarders* (BBC); *The Witness* (Netflix); *Endeavour* (Pilot and Series 1–9, Mammoth Screen / ITV); *Four*

Lives; *The Line of Beauty*; *Doctors*; *EastEnders*; *Casualty*; *Afternoon Play* (BBC); *The Reluctant Landlord* (Sky One); *Close to the Enemy* (Little Island, dir. Stephen Poliakoff); *Hollyoaks* (Lime Pictures / Channel 4); *Lucan* (ITV / GroupM Entertainment); *Primeval* (Impossible Pictures); *Garrow's Law* (BBC Scotland / Shed Media); *Heartbeat* (Yorkshire Television); *Mile High* (Hewland International); *The Grimleys* (Series 1–3); *Longitude* (Granada Television); *In a Land of Plenty* (Talkback Productions); and Alan Bleasdale's *Oliver Twist* (Diplomat Films).

Film credits include: *The Car: Road to Revenge* (UFO Films); *Convenience* (Urban Way Productions); *Brideshead Revisited* (Miramax); *Minotaur* (Carousel Picture Company); *Irish Jam* (Lucky 7 Productions); *Undeclared* (Body and Soul); and *Recompense* (NFTS – Best Actor, New York Independent Film Awards).

Radio credits include: *What Hetty Did* (First Writes Radio); *The Rotter's Club*; and *Summer of Love* (BBC Radio 4 Drama).

Lucy Briers

Linda



Theatre credits include: *In Case of Emergency* (South Bank Centre); *Backstroke* (Donmar Warehouse);

Orlando (Garrick Theatre); *Rosmersholm* (Duke of York's

Theatre – The Clarence Derwent Award 2019 for Best Supporting Actress); *All of Us* and *The Voyage Inheritance* (National Theatre); *Forty Years On*, *The Seagull* and *Ivanov* (Chichester Festival Theatre); *Wolf Hall* and *Bring Up the Bodies* (RSC/Aldwych Theatre – West End and Broadway); *Show Boat* (Sheffield Crucible and New London Theatre – West End); *Bedroom Farce* and *Miss Julie* (Rose Theatre, Kingston); *Some Kind of Bliss* (Trafalgar Studios/Brits Off Broadway); and *Top Girls* (Chichester Festival Theatre/Trafalgar Studios/Out of Joint).

Television credits include: *The Other Bennet Sister* (BBC One); *Lockwood & Co* (Netflix); *House of the Dragon*; *Home* (Channel 4); *Endeavour* (ITV); *Four Weddings and a Funeral* (Hulu); *Gentleman Jack* (BBC/HBO); *Victoria* (ITV); *Mrs Wilson* (BBC); *Press* (BBC/PBS); *Father Brown* (BBC); *Count Arthur Strong* (BBC); *The Thick of It* (BBC); *Parade's End* (BBC); *Twenty Twelve* (BBC); *Midsomer Murders* (ITV); *Ashes to Ashes* (BBC); *Silent Witness* (BBC); *Poirot*; and *Pride and Prejudice* (BBC).

Film credits include: *Downton Abbey: The Grand Finale*; *Flavia de Luce*; *We Live in Time*; *My Policeman*; *Zack Snyder's Justice League*; *Emma*; *The Show*; *Alan Partridge: Alpha Papa*; *Genius*; and *Children of Men*.

Adrian Scarborough Graham



Theatre credits include: *When Winston Went to War with the Wireless* (Donmar Warehouse),

Leopoldstadt – Olivier Award for Best Supporting Actor (Wyndham's Theatre); *The Clothes They Stood Up In*, *The Madness of George III* and *Kiss of the Spider Woman* (Nottingham Playhouse); 20 plays for The National Theatre including *Exit the King*, *King Lear*, *The Habit of Art*, *Time and the Conways*, *The Hare Trilogy*, *Henry IV Part I & II*, *The False Servant*, *Wind in the Willows*, *After the Dance* – Olivier Award for Best Supporting Actor; *Don Juan* in *Soho* (Wyndham's Theatre); *Hedda Gabler* (The Old Vic); *Betty Blue Eyes* (Novello Theatre) Seasons at Bristol Old Vic and Manchester Royal Exchange.

Television credits include: *Falling*, *The Chelsea Detective*, *Mr Bigstuff*, *Gavin & Stacey*, *Inside No. 9*, *Bloods*, *The Accident*, *Sanditon*, *Killing Eve*, *A Very English Scandal*, *Little Women*, *Professor Branestawm*, *Call the Midwife*, *Miranda*, *Up the Women*, *Father Brown*, *Death in Paradise*, *Restless*, *Doctor Who*, *The Paradise*, *Maigret*, *Midsomer Murders*, *Plebs*, *Edge of Heaven*, *Our Story*, *Mrs Biggs*; *Stella*; *Crashing* and *Blunt Talk*.

Film credits include: *The Last Vermeer*, *1917*, *Artemis Fowl*,

Christopher Robin, Patrick, On Chesil Beach, A Little Chaos, Delicious, Les Misérables, The King's Speech, Churchill at War, Elizabeth – The Golden Age, Notes on a Scandal, The History Boys; The Madness of King George.

Radio credits include: Over 100 plays for Radio 4 – regular appearances on *Book of the Week, Book at Bedtime* and *Poetry Please*.

Deka Walmsley

Ken



Deka Walmsley is a British film, TV and stage actor.

Theatre credits include:

Ghosts (Lyric Hammersmith); *Roots / Look Back in Anger*; *Enemies* (Almeida Theatre); *Fisherman's Friends: The Musical* (Hall for Cornwall); *A Midsummer Night's Dream, As You Like It* and *The Tempest* (Shakespeare's Globe / tour); *An Enemy of the People*; *Wonderland* (Nottingham Playhouse); *Macbeth* and *The Pitmen Painters* (National Theatre / tour); *Secret Heart* (Royal Exchange Theatre); *Cyrano* (Bristol Old Vic); *Home Shetland* (National Theatre of Scotland); *Their Very Own* and *Golden City* (Royal Court Theatre); *Playing with Fire* (National Theatre); *Keepers of the Flame* (RSC); *Bones* (Hampstead Theatre); *Andorra*; *Stars in the Morning Sky* (Northern Stage); *Billy Elliot*;

Cooking with Elvis; and *Blood Brothers* (West End).

Television credits include: *Forever Home*; *Truelove*; *Deceit*; *The Bastard Son & The Devil Himself*; *The Thief, His Wife and the Canoe*; *Vera*; *Three Girls*; *Our Friends in the North*; *Nature Boy*; *Ticket to Ride*; *Rebus*; *Waiters*; *Breeze Block*; *Grease Monkey*; *55 Degrees North*; *Waking the Dead*; *Dirty War*; and *Inspector George Gently*.

Film credits include: *Blue Jean* and *A Banquet*.

IN REHEARSAL



William Ivory



Matt Bardock



James Bradshaw

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CAST

Babatunde Aléshé
Jordan

Matt Bardock
Chris

Geoffrey Beevers
George

Paul Bradley
Jerry

James Bradshaw
Neil

Lucy Briers
Linda

Adrian Scarborough
Graham

Deka Walmsley
Ken

Supernumeraries

Jamie Adlam, Freya Allen, Joseph Grainge, Margot Lubliner, Guiseppe Manzione, Jessica McWhirter, Christopher Molife, Thomas Pears, Rory Squire, Niamh Woolley

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.

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THE MARTIN DEEP MO RAIL CLU



NOTTINGHAM PLAYHOUSE

Mon 6 – Sat 2

THE MARKET PING MODEL WAY TUB

CREATIVE & PRODUCTION TEAM

William Ivory
Writer

Adam Penford
Director

Soutra Gilmour
Designer

Howard Hudson
Lighting Designer

**Alexandra Faye
Braithwaite**
Sound Designer and
Composer

Jon Driscoll
Projection Designer

Bret Yount
Fight Director

Kay Welch
Voice and Dialect Coach

Ginny Schiller CDG
Casting Director

Ben Armstrong
Casting Assistant

Hannah Stone
Associate Director

George Jarvis
Associate Projection
Designer

Rebecca Maltby
Deputy Stage Manager

Cormac O'Brien
Assistant Stage
Manager

Leah Yates
Assistant Stage
Manager

Tom Mulliner
Lighting Programmer

Dylan Marsh
Video Programmer

Gemma Carrington
Animator

Whilst this play is inspired by real events, characters, names and events have been fictionalised for the purposes of the play.

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25 July 2026



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CREATIVES

William Ivory

Writer

William was born in Southwell, Nottinghamshire. He attended the Minster School and London University. However, he left university after a year and became a council dustman. He has written award-winning dramas for film, television and theatre. He was granted the honorary degree of Doctor of Letters by the University of Nottingham in 2009 and made Visiting Professor in the School of Arts and Humanities at Nottingham Trent University in 2013.

Theatre credits include: *Diary of a Football Nobody*; *Bombers Moon*; and *The Retirement of Tom Stevens*.

Television credits include: *Common as Muck*; *A Thing Called Love*; *The Sins*; *Women in Love*; and *Burton and Taylor*.

Film credits include: *The Great Escaper*; *The Closer You Get*; and *Made in Dagenham*.

Adam Penford

Director

Adam Penford is Artistic Director at Nottingham Playhouse. The venue has twice been awarded Theatre of the Year at The Stage Awards during his tenure. He trained at Liverpool Institute for Performing Arts (LIPA).

Nottingham Playhouse credits include: *Punch* (also Young Vic, West End and Broadway), *Dear Evan Hansen* (also UK and Asia tour), *The Clothes They Stood Up In*, *A Christmas Carol* (also Alexandra Palace, Birmingham Rep and worldwide cinema release), *Piaf*, *Bubble*, *Holes* (also UK tour), *An Enemy of the People*, *Coram Boy*, *The Madness of George III* (also NT Live), *Wonderland*, *Dick Whittington*, *Jack and the Beanstalk*, *Cinderella* and *Sleeping Beauty*.

National Theatre credits include: *A Small Family Business* (Olivier); *Dorfman Opening Gala* (Dorfman); *Island* (Cottesloe); Revival Director for *One Man, Two Guvnors* (West End/Broadway/UK and international tour) and Associate Director for *NT 50 Years on Stage* (Olivier/BBC Two).

Other directing credits include: *Atonement* and *The Sound of Music* (Chichester Festival Theatre); *Committee* (Donmar); *The Boys in the Band* (Vaudeville/Park); *Platinum* (Hampstead); *Unfaithful* (Found 111); *Watership Down* (Watermill); *Deathtrap*

(Salisbury Playhouse/UK tour); *Ghost the Musical* (English Theatre, Frankfurt); *Stepping Out* (Salisbury Playhouse); *The Machine Gunners* and *Run!* (Polka).

Assistant/Associate Director

credits include: *The Winter's Tale* (Propeller); *The Vagina Monologues* (national tour); *50 Ways to Leave Your Lover* (Bush); *Imagine This* (Royal Plymouth); *Dying for It* (Almeida) and *Charley's Aunt* (Oxford Playhouse).

Soutra Gilmour **Designer**

Soutra Gilmour has received huge acclaim for her work recognised with Six Olivier Award nominations and two Tony Award nominations including Best Set Design for *Betrayal* and Best Costume Design for *Cyrano de Bergerac* and recently picked up a London Standard Nomination for Best Set Design for *Much Ado About Nothing*.

Theatre includes: *All Is But Fantasy* (RSC); *Woman In Mind* (West End); *Waiting For Godot* (Broadway); *The Winter's Tale* (RSC); *Evita* (West End); *Much Ado About Nothing/The Tempest* (West End); *Just For One Day* (West End); *Sunset Boulevard* (Broadway/West End); *Two Strangers* (Carry a Cake Across New York) (ART/West End); *Ben and Imo* (Orange Tree, RSC); *The Effect, Twelfth Night, Les Blancs* (National Theatre); *Merrily We Roll Again* (New York Theatre Workshop); *A Doll's House* (Broadway); *The Secret Life of Bees, Macbeth, Reasons to be Pretty* (Almeida

Theatre); *Further Than The Furthest Thing, Bull* (Young Vic); *The Seagull* (Playhouse Theatre); *Cyrano De Bergerac* (BAM, NY, West End); *Running With Lions, Out West* (Lyric Hammersmith); *Romeo and Juliet* (Lyttelton Films for the NT); *Betrayal* (Broadway/West End); & *Juliet* (Shaftesbury Theatre/Broadway); *Pinter at the Pinter* (Harold Pinter Theatre); *Timon of Athens* (RSC/TFANA Brooklyn); *Guys and Dolls* (Royal Exchange); *Knives in Hens, Inadmissible Evidence, Piaf* (Donmar); *Apologia, Richard III, The Maids, The Homecoming, Macbeth* (Trafalgar Transformed, Jamie Lloyd Company); *The Guards at the Taj* (Bush Theatre); *My Brilliant Friend* (NT/Rose Theatre Kingston); *Pitchfork Disney, Killer* (Shoreditch Town Hall); *I See You, The Pride* (Royal Court); *Assassins, Merrily We Roll Along* (Menier); *Reasons To Be Happy* (Hampstead); *Urinetown* (St James, West End); *The Crucible, Duchess of Malfi* (Old Vic); *The Caretaker* (Sheffield Crucible/Tricycle); *The Commitments, From Here To Eternity, The Lover and The Collection* (West End).

Opera includes: *Breaking The Waves* (Scottish Opera); *Jack the Ripper* (ENO); *Evita, The Turn of the Screw* (Regent's Park); *Quartett, Iris* (ROH); *Iris* (Opera Holland Park); *Carmen, Saul, Hansel and Gretel, Anna Bolena, Don Giovanni, Così Fan Tutte* (Opera North); *Mary Stuart, The Birds, Trouble in Tahiti* (English Touring Opera).

Dance includes: *Mary Queen Of Scots* (Scottish Opera); *Crime*

And Punishment (American Ballet Theatre); *The Nutcracker* (Southbank); *Ruin* (Royal Ballet); *Jekyll And Hyde* (Old Vic).

Howard Hudson

Lighting Designer

Theatre Credits include *& Juliet* (West End – Olivier nomination & winner of WhatsOnStage Award, Broadway – Tony nomination for Best Lighting Design, Australia, UK Tour, Germany, US Tour); *Starlight Express* (Troubadour – Olivier nomination & winner of WhatsOnStage Award); *Just For One Day* (West End/Old Vic/ Toronto); *High Society* (Barbican); *Kiss of the Spiderwoman* (Leicester Curve); *Weird* (Newcastle Theatre Royal); *Here & Now* (UK Tour); *The Line Of Beauty* (Almeida); *13 Going on 30* (Opera house, Manchester); *Grease* (Secret Cinema); *Natasha, Pierre and the Great Comet of 1812* (Donmar – Olivier nomination); *A Knight's Tale*; *Here & Now* (Opera House Manchester, UK Tour); *A Chorus Line* (Curve, UK Tour, Sadler's Wells); *I Should Be So Lucky*; *Steel Magnolias*; *Tell Me On A Sunday*; *Strangers On A Train*; *Gaslight* (UK Tour); *The Little Big Things*; *Orlando*; *Romeo & Juliet*; *Strictly Ballroom* (West End); *In Dreams* (Leeds Playhouse/ Toronto); *When Winston Went to War With the Wireless* (Donmar Warehouse); *Titanic The Musical* (UK/World Tours); *The Phantom Of The Opera* (Riyadh/Greece/ International Tours); *What's New Pussycat?* (Birmingham Rep); *Rent* (Hope Mill); *9 to 5* (West End, UK Tour, Australia Tour); *Guys and Dolls*; *Kiss Me Kate* (Sheffield

Crucible); *La Cage Aux Folles*; *101 Dalmatians*; *The Little Shop of Horrors* (Regent's Park Open Air Theatre); *The Secret Diary of Adrian Mole Aged 13 ¾: The Musical* (West End, Menier Chocolate Factory and Leicester Curve); *In The Heights* (Kings Cross Theatre); *Queens of Syria* (Young Vic); *Crazy For You*; *The Secret Adversary*; *A Little Night Music* (Watermill); *Peter and the Starcatcher* (Royal & Derngate); *The Rivals* (Bristol Old Vic) and *The Last Five Years* (The Other Palace).

Opera Credits Include: *Don Pasquale* (Opéra Nice Côte d'Azur); *Anna Bolena* (Greek National Opera); *The Flying Dutchman* (Irish National Opera); *Don Pasquale* (Opera Lorraine France, Lausanne); *Ariadne Auf Naxos* (Bologna, Trieste, Venice); *Love Life*, *Rigoletto*; *Street Scene* (Opera North); *Written On Skin* (Opera Philadelphia); *The Monstrous Child*; *Alice's Adventures in Wonderland* (Linbury, Royal Opera House); *The Barber of Seville*; *Mansfield Park* (Grange Festival); *The Barber of Seville*, *The Bartered Bride*; *Fantasio*; *Fidelio*; *Vert-Vert* (Garsington Opera); *Die Fledermaus* and *Lakmé*; *La Boheme* (Opera Holland Park).

Alexandra Faye Braithwaite

Sound Designer & Composer

Recent credits include: *Punch* (Broadway/Apollo Theatre/Young Vic/Nottingham Playhouse); *Summerfolk*, *Hamlet*, *Underdog*; *The Other Other Brontë* (National Theatre); *Giant* (Harold Pinter

Theatre/Royal Court); *The Real Thing* (Old Vic); *Choir, Never Have I Ever, The Narcissist* (Chichester Festival Theatre); *Christmas Carol Goes Wrong* (Apollo Theatre/Mischief Theatre); *Liberation, A Taste of Honey, Cat on a Hot Tin Roof, Wuthering Heights, Light Falls* (Royal Exchange Theatre); *A Streetcar Named Desire, Chariots of Fire, Anna Karenina, Operation Crucible, Chicken Soup* (Sheffield Theatres); *Sound of the Underground, Purple Snowflakes and Titty Wanks* (Royal Court); *Falkland Sound* (Royal Shakespeare Company); *The Good Person of Szechwan* (Lyric Hammersmith/Sheffield Theatres); *Bloody Elle* (Lyric Theatre/Traverse Theatre/Royal Exchange); *The Creakers* (Southbank Centre/Theatre Royal Plymouth); *Abigail's Party, Shining City, How Not To Drown, The Wonderful World of Dissocia* (Theatre Royal Stratford East); *Things of Dry Hours* (Young Vic); *Lost and Found* (Factory International); *The Da Vinci Code* (Salisbury Playhouse/Mercury Theatre); *Groan Ups* (Vaudeville Theatre/Mischief Theatre/UK Tour); *The Cavalcaders* (Druid); *Good Luck, Studio* (Mercury Theatre/Mischief Theatre); *Kes* (Bolton Octagon); *The Climbers, Tom's Midnight Garden* (Theatre By The Lake); *A Pretty Shitty Love, A Christmas Carol* (Theatre Clwyd); *My Name Is Rachel Corrie* (Al Madina Theatre, Beirut); *Cougar, The Rolling Stone, Dealing with Clair* (Orange Tree Theatre); *Dublin Carol* (Sherman Theatre); *Hamlet, Talking Heads, Rudolph* (Leeds Playhouse); *The Audience, Juicy and Delicious* (Nuffield Theatre);

The Remains of Maisie Duggan (Abbey Theatre); *Toast, Enough* (Traverse Theatre); *When I Am Queen* (Almeida).

Jon Driscoll

Projection Designer

Jon Driscoll studied Cinematography at the National Film and Television School; Beaconsfield and Theatre Design at Croydon College of Art.

Theatre credits include: *Nye; Small Island; I'm Not Running; 3 Winters; King Lear; The Effect; People; Travelling Light; Earthquakes in London; Nation; The Power of Yes; The Observer; Gethsemane; Her Naked Skin; Fram; A Matter of Life and Death; The Reporter*; (National Theatre). *42nd Street* (Sadler's Wells). *Ink; Frost/Nixon; Enron; Birdsong; Brief Encounter* (Obie Award; LA Drama Critics Circle Award); *The Prince of Egypt; Charlie and the Chocolate Factory* (Olivier Award); *Ghost* (Drama Desk Award); *From Here to Eternity; The Wizard of Oz; Stephen Ward; Love Never Dies* (West End), *Chaplin the Musical* and *Finding Neverland* (Broadway).

Dance credits include: *Alice's Adventures in Wonderland* (The Royal Ballet and Internationally).

Opera credits include: *The Turn of the Screw; Symphony of Sorrowful Songs*; (English National Opera), *Manon Lescaut; The Magic Flute*; (The Grange Festival) and *Carmen*; (The Santa Fe Opera).

Concert credits include: *Phantom of the Opera* (Royal Albert Hall), *The Exoplanets* (Curious Directive

and City of London Sinfonia)
and Kate Bush's *Before the Dawn*
(Hammersmith Apollo).

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Bret Yount **Fight Director**

Recent Theatre/Opera includes:

Relics (Lyric Hammersmith),
Equus, *The Holy Rosenbergs*
(Menier Chocolate Factory),
Living (Sheffield Crucible),
Samson et Delilah, *Boris Gudonov*,
Tosca, *Festen* (ROH), *Romans*
(Almeida Theatre), *Endgame*,
1984 (Theatre Royal, Bath),
Fifth Step (@sohoplace), *Itch*,
Lucia di Lammermor (Opera
Holland Park), *Much Ado About
Nothing*, *Twelfth Night* (RSC),
Speed (Bush Theatre), *Oliver!*
(Gielgud), *King Lear* (Wyndhams/
The Shed, NYC – Nominated
for Drama Desk Award for
Outstanding Fight Choreography),
Dr Strangelove (Noel Coward),
Quiet Songs (Pit, Barbican), *1984*
(Theatre Royal, Bath), *The Spy
Who Came in From the Cold*,
(Minerva, Chichester) *Abigail's
Party* (Theatre Royal, Stratford
East), *Carmen* (Glyndebourne),
Girl from the North Country,
Machinal (Old Vic), *The Hungry
Body* (Donmar Warehouse), *The
Witches* (National Theatre), *Cruel
Intentions* (The Other Palace),
The Hunt (St Anns, NYC) *My
Beautiful Laundrette* (Leicester
Curve), *Sleuth*, *Closure* (Theatre
Royal, Windsor) *Shooting Hedda
Gabler* (Rose Theatre, Kingston),
Macbeth (Shakespeare's Globe),
The Crucible (Olivier, NT/Gielgud),
Mates In Chelsea, *Hope Has a
Happy Meal*, *Imposter 22* (Royal

Court), *Village Idiot* (Nottingham
Playhouse/Stratford East), *East
is South*, *The Harmony Test*,
Between Riverside and Crazy,
Akebah (Hampstead Theatre),
The Birthday Party, *The Deep Blue
Sea*, *A View From the Bridge* (also
West End), *Who's Afraid of Virginia
Woolf* (Theatre Royal, Bath), *Dirty
Dancing* (Dominion Theatre/
National Tour), *A Beautiful Thing*
(Theatre Royal, Stratford East), *A
Little Life* (Harold Pinter).

Television credits include: *Quick
Cuts* (BBC4), *Against All Odds* (BBC).

Film credits include: *Troy*, *Hamlet*
(Ian McKellen), *Silent Night*.

Ginny Schiller CDG **Casting Director**

Previously for Nottingham

Playhouse: *The Children*,
Moonlight & Magnolias, *An Enemy
of the People*, *Private Peaceful*,
Eureka Day and *A Christmas
Carol: A Ghost Story* (co-
production with Birmingham
Rep and Alexandra Palace).

Ginny has been an in-house
casting director for the RSC,
Chichester Festival Theatre, Rose
Theatre Kingston, ETT and Soho
Theatre, and has worked closely
with Bath Theatre Royal and
Ustinov Studio for over a decade.

Theatre credits include: *As
You Like It* (Bath Theatre Royal,
directed by Ralph Fiennes); *The
Deep Blue Sea*, *The Score* and
A View from the Bridge (Ustinov
Studio/Haymarket Theatre);
Machinal (Ustinov Studio/Old Vic);
*The Curious Case of Benjamin
Button* (Southwark Playhouse/
Ambassadors Theatre – Olivier

Award-winning production); *The Starry Messenger* (Wyndham's Theatre); and *4000 Miles, The Other Boleyn Girl* and *Redlands* (Chichester Festival Theatre).

Ginny has cast extensively for the West End and touring circuit, as well as for the Almeida, Arcola, Birmingham Rep, Bolton Octagon, Bristol Old Vic, Cambridge Arts Theatre, Theatr Clwyd, Frantic Assembly, Hampstead Theatre, Headlong, Leicester Curve, Liverpool Everyman and Playhouse, Lyric Theatre Belfast, Menier Chocolate Factory, Royal & Derngate Northampton, Oxford Playhouse, Regent's Park Open Shared Experience, Sheffield Crucible, Traverse Theatre Edinburgh, West Yorkshire Playhouse, Young Vic and Yvonne Arnaud Theatre Guildford.

Screen and radio credits include:

Nuremberg and Nazis: The Road to Power (BBC Radio 4), alongside numerous television and film productions.

Ben Armstrong **Casting Assistant**

Ben is an Anglo-Sri Lankan Casting Director, specialising in stage and musical theatre. He is also the founder of RepresentAsian' - an initiative to boost representation, in theatre, for the Asian community, alongside fundraising to provide scholarships for young, Asian kids to train in the performing arts.

Select credits as Casting Assistant to Ginny Schiller CDG:

Equus (Menier Chocolate Factory); *Dear Jack*, *Dear Louise* (Arcola Theatre);

Yentl (Marylebone Theatre); *The Secret Garden* (York Theatre Royal); *Magic* (Chichester Festival Theatre); *Easy Virtue* (Cambridge Arts Theatre); *Endgame* (Ustinov Studio); *Paranormal Activity* (West End/UK Tour); *Blithe Spirit* (Salisbury Playhouse); *Seagull: True Story* (Marylebone Theatre); *Who's Afraid Of Virginia Woolf* (Leicester Curve); *Eureka Day* (Nottingham Playhouse).

For Ben Armstrong Casting:

Witness For The Prosecution (London County Hall); *Once On This Island* (Theatre Royal Drury Lane); *Anne Of Green Gables* (Sadler's Wells); *Nezha* (Shaw Theatre); *Saving Mozart* (The Other Palace); *Happy & Glorious* (Short Film).

Kay Welch **Voice and Dialect Coach**

Theatre credits include: *The Market Deeping Model Railway lub*; *Punch* (Apollo Theatre); *A Christmas Carol*, *Enemy of the People*, *Sweet Charity*, *Holes* and *Wonderland* (Nottingham Playhouse); *The Curious Incident of the Dog in the Night-Time* (West End/schools tour); *Hedda Gabler*, *Jane Eyre* and *Shakespeare for Younger Audiences: Romeo and Juliet/Macbeth* (National Theatre); *Kyoto* (RSC); *The Comedy About Spies* (Noël Coward Theatre); *Atonement*, *Sing Yer Heart Out for the Lads*, *Way Upstream*, *The Boy in the Striped Pyjamas* and *Guys and Dolls* (Chichester Festival Theatre); *Oil* (Almeida); *The Boys in the Band* (National Tour); *The American Wife* and *The Vertical Hour* (Park Theatre);

Six (West End and Tour) *The Time Travellers Wife* (West End) *Deathtrap*, *Little Shop of Horrors*, *Bedroom Farce*, *Separate Tables*, *The Seven Year Itch* and *Design for Living* (Salisbury Playhouse); *Night Must Fall* (Original Theatre/ Salisbury Playhouse/National Tour); *The Railway Children* (York Theatre Royal); *Barbarians* (Tooting Arts Club); *Oliver!* (Watermill Theatre); *Backstage in Biscuit Land* (Tourettes Hero); *Fanta Orange* (Finborough Theatre); and *Kingdom of Earth* (Print Room). Kay is lead voice tutor at RADA on the three-year Acting course, teaching voice, text and dialect. Her private practice includes working with everyone from teachers, business people to actors, on all aspects of the spoken voice. She trained as an actor at the RWCMD before receiving a distinction on the MA Voice Studies course at the RCSSD.

Hannah Stone **Associate Director**

Hannah Stone (she/her) is a Director from Nottingham.

Theatre credits include: *Scenes from a Friendship* by Jane Upton and *The Trials* by Dawn King (Nottingham Playhouse), *The King Stone* by Charlotte East (developed with support of the National Theatre Generate Programme); *Dweeb-A-Mania* by Sarah Middleton for Polka Theatre, *SHEWOLVES* by Sarah Middleton (touring production including Edinburgh Fringe and Southwark Playhouse – published by Concord Theatricals); *Pinocchio* by Sarah Middleton (Nottingham

Playhouse/Mercury Colchester) and *Goldilocks* by Anna Wheatley for Nottingham Playhouse. Hannah is Co-Artistic Director of the Nottingham-based company Rebel Sparks, founded in 2011. The company have created and toured numerous shows, notably *Aidy the Awesome* (commissioned by Leicester Curve and supported by Arts Council England). Hannah was an Associate Artist at Nottingham Playhouse between 2020 and 2023. Runner up for the RTST award in 2024.

George Jarvis **Associate Video Designer**

George is the current Video Supervisor at the National Theatre, having previously served as Video Manager at the Royal Opera House and worked at the Royal Shakespeare Company. Specialising in video system design and programming, his production credits include:

National Theatre: *Nye*, *Ballet Shoes*, *Coriolanus*, *Dear England*, *The Witches*, *The Effect*, *Inter Alia* and *Wretch32* concert. (As system designer or programmer). He also served as the Video Designer for the National Theatre's *Up Next Gala 2024*.

Royal Shakespeare Company highlights include: *A Christmas Carol* (Video Designer, Royal Shakespeare Theatre) and the pioneering 2016 production of *The Tempest* (System Designer).

Freelance System Design: *The Maids* at the Donmar Warehouse. *As you like it* at Bath Theatre Royal.

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Customer Experience and Operations

Rae Akinbo Audience Assistant, **Christine Baxter** Usher, **Lisa Booth-Blake** Usher/Stage Door Keeper, **Violet Bourne** Customer Experience Supervisor, **Elliot Briffa** Food & Beverage Assistant, **Andrew Bullett** ICT Manager, **Pamela Bullett** Usher, **Danny Buttfeld** Audience Assistant, **Louise Carney**

Stage Door Keeper, **Bethany Cooper** Customer Experience Supervisor, **Isobel Cooper** Food & Beverage Assistant, **Bethany Cresswell** Customer Experience Supervisor, **Louis Croft** Customer Experience Supervisor, **Flynn Cross** Customer Experience Supervisor, **Olwen Davies** Usher/Stage Door Keeper, **Katy Daniels** Usher, **Meeta Dave** Customer Service Assistant, **Grace Deavall** Welcome Team Duty Manager, **Clare Devine** Usher, **Gulara Dilshat** Welcome Team Duty Manager, **Sav Dixon** Audience Assistant, **Nengimote Esendu** Food & Beverage Assistant, **Owen Fulton** Stage Door team, **Jade Gillet** Customer Service Assistant, **Robert Goll** Customer Service Assistant, **Ned Grabiec** Food and Beverage Assistant, **Jenny Gray** Audience Assistant, **Dawn Hammond** Audience Assistant, **Jan Hampson** Customer Service Assistant, **Matthew Heffernan** Customer Service Assistant, **Tish Hickey** Audi 1 Audience Assistant, **James Hickford** Customer Service Assistant, **Lily Holmes** Deputy Customer Experience Manager, **Joe Hood-Mooring** Food & Beverage Assistant, **Laura Hutchinson** Usher, **Emily Hyslop** Audience Assistant, **Tia Idowu Brookes** Customer Service Assistant, **Michal Janik** Assistant Customer Experience Manager, **Lydia Jones** Usher, **Mark Lacey** Audience Assistant, **Francesca Lawson** Usher/Stage Door Keeper, **Georgie Leckey** Audience Assistant, **Geoff Linney** Stage Door Keeper, **Matthew Lieper** Box Office and Welcome Assistant, **Cathie Lloyd** Customer Service Assistant, **Joseph Macro-Anthony** Facilities and Building Manager, **Amy Marsh** Customer Service Assistant, **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, **Christopher Molife** 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, **Elizabeth O'Donnell** Customer Service Assistant, **Eden Peppercorn** Assistant Facilities and Building Manager, **Abigail Pidgeon** Audience Assistant, **CeCe Powell** Customer Service Assistant, **Dave Richardson** Stage Door Keeper, **Jan Robinson** Customer Service Assistant, **Jennifer Seeley** Audience Assistant, **Katya Senior** Audience Assistant, **Rachelle Sinclair** Audience Assistant/Stage Door Keeper, **Faiza Shajahan** Customer Service Assistant, **Mesha Smith** Audience Assistant, **June Stewart** Audience Assistant, **Jo Stonley** Audience Assistant, **Kate Swift** Customer Service Assistant, **Caitlin Taff** Audience Assistant, **Alyssa Tate** Audience Assistant, **Katie Taylor** Audience Assistant/Food & Beverage Assistant/Stage Door Keeper, **Andrew Tinley** Usher, **Ksenia Tsymbal** Food & Beverage Assistant, **Armani Watt** Customer Service Assistant, **Lizzie Watt** Food & Beverage Assistant, **Alyssa Watts** Audience Assistant.

Participation

Niamh Atkinson Participation Project Coordinator, **Laura Chambers** Participation Programme Manager, **Keilah Chambers-Turner** Participation Coordinator, **Tia Elvidge** Participation Producer, **Andy Reeves** Director of Participation (Maternity Cover), **Rosario Rodriguez-Fernandez** Participation Department Assistant, **Rob Throup** Participation Producer, **Sarah West** Senior Participation Producer.

People and Culture

Candice Baker Head of People and Culture, **Teneale Wilson** People and Culture Advisor.

Producing

Beccy D'Souza Artist Development Producer, **Jack Hudson** Producer, **Sarah Kelly** Programme Coordinator, **Graeme Thompson** Director of Producing.

Technical and Production

Lauren Allsopp Costume Technician, **Daniel Anderson** Lead Scenic Carpenter, **Marc Barrett** Lead Scenic Metal Worker, **Sav Dixon** Stage Crew, **Hannah Dumm** Costume Technician, **Hannah Boothman** Props Assistant, **Connie Burley** Props Assistant, **Emilie Carter** Head of Costume, **Alex Clarke** Scenic Workshop

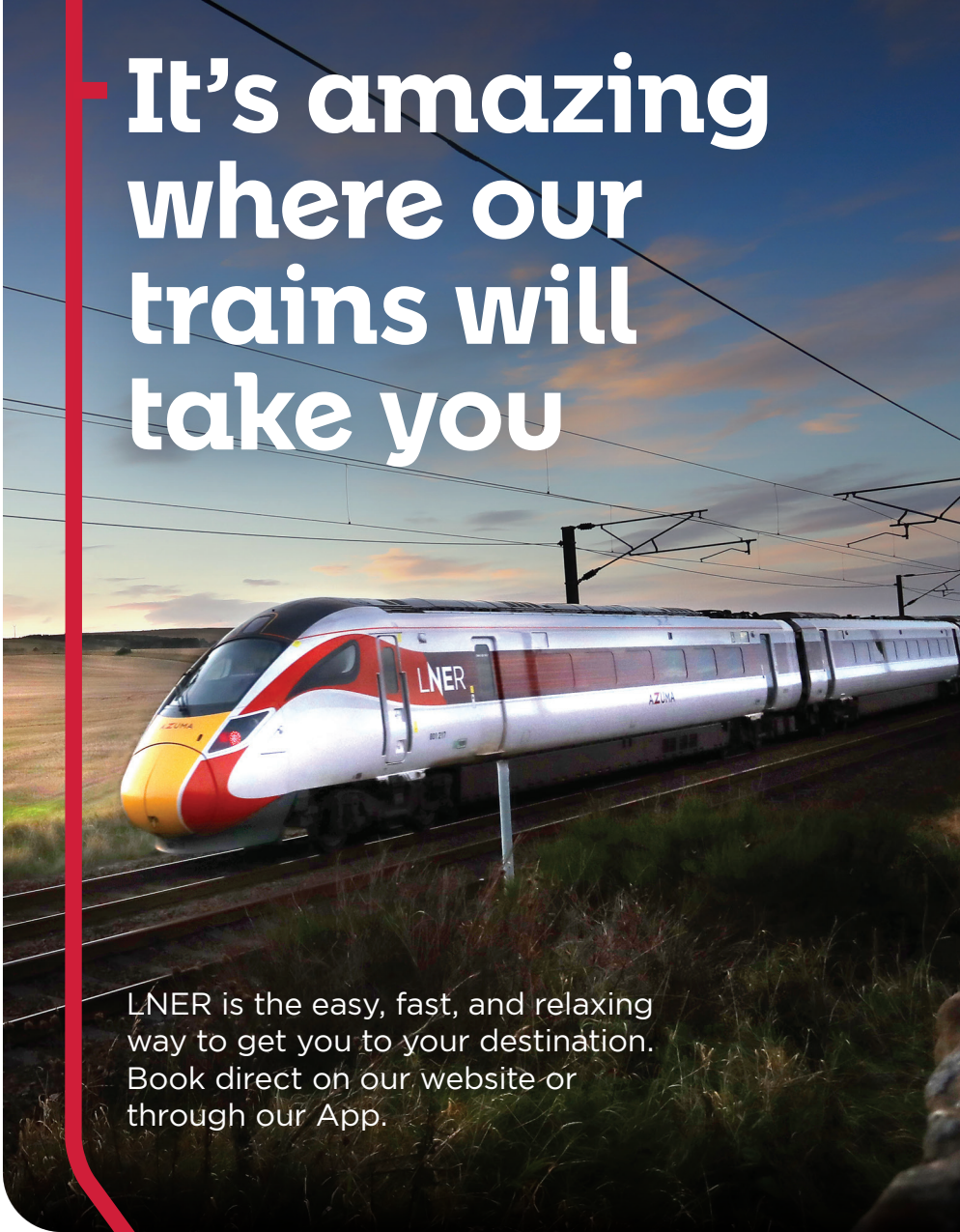
Assistant, **Marcus Clarke-Smee** Casual Technician, **Tom Codd** Deputy Head of Sound, **Penny Coke-Woods** Technician (Lighting & Video), **Jace Daws** Apprentice Technician, **Patricia Davenport** Company Stage Manager, **Lucy Edgeworth** Wardrobe Assistant, **Dylan Evans** Casual Technician, **Erin Fleming** Deputy Head of Scenic Art, **Janine Forster** Head of Construction, **Leila Glen** Production Coordinator, **Paige Greaves** Casual Wardrobe Assistant, **Bradley Hunt** Casual Technician, **Rachael Jacks** Props Assistant, **Bethan Keen** Costume Technician, **Ryan Kyte** Casual Technician, **Cameron Lloyd** Technician (Sound), **Jessica Lunt** Props Assistant, **Daniel McVey** Casual Technician, **Ryan Moore** Deputy Head of Lighting and Video, **Kushal Patel** Deputy Head of Stage, **Andrew Quick** Director of Production and Technical, **Rosie Quick** Casual Technician and Dresser, **Lewis Reid** Casual Technician, **Francois Langton** Head of Lighting, **Billy Logan** Casual Technician, **Taylor Louch** Casual Technician, **Jimmy Pays** Casual Technician, **Jodie Pengally** Wardrobe Assistant / Dresser, **CeCe Powell** Wardrobe Assistant, **Eloisa Roan** Costume Assistant, **Austin Ross** Casual Technician, **Jules Sheppard** Costume Maker, **Matt Sims** Head of Sound, **Abigail Skelton** Casual Technician, **Benjamin Small** Casual Technician, **Jamie Smith** Technical and Production Manager, **Claire Thompson** Head of Scenic Art, **Celeste Townsend** Scenic Painter Freelance, **Tony Topping** Head of Stage, **Joe Tutty** Casual Technician, **James Van Aardt** Apprentice Technician, **George Wilson** Casual Technician, **Jodie Whitchurch** Wardrobe and Props Assistant, **Laura Wolczyk** Technician (Stage), **Hannah Zemlak** Head of Props.

Chaperones

Esther Coleman, **Letitia Ford**, **Alice Houldsworth**, **Martha Kent**, **Lisa Lamb**, **Imogen McAra-James**, **Amanda Nash**, **Julie Loughlin** (Lead Chaperone), **Alison Russell**, **Khia Todd**, **Bronwen Webster**.

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