

Pride & Prejudice*

by **Isobel McArthur** after **Jane Austen** (*sort of)

NOTTINGHAM PLAYHOUSE

Mon 2 – Sat 7 Nov 2026



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David Pugh
presents
The Chelmsford Theatre production

Pride & Prejudice* (*sort of)

by **Isobel McArthur** after **Jane Austen**

GEORGIA MAY FIRTH
EVA HOPE
PHOEBE MARSHALL
ROXANNE MORGAN
JULIA MURRAY
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Set & Costume Designer
ANA INÉS JABARES-PITA

Lighting Designer
RYAN JOSEPH STAFFORD

Sound Designers
MICHAEL JOHN McCARTHY and
NIAMH GAFFNEY for AUTOGRAPH

Choreographer
EMILY JANE BOYLE

Musical Supervisor
MICHAEL JOHN McCARTHY

Comedy Supervisor
JOS HOUBEN

Assistant Director
FINLAY GLEN

Fight Director
CLAIRE LLEWELLYN
for R-C ANNIE

Casting Director
MARC FRANKUM CDG

Music Associate
SHONAGH MURRAY

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Reflections on Pride and Prejudice from TV's Jane Bennet.

I have a clear early memory of my grandmother padding through the living room in her dressing gown on the way to bed. In place of the usual hot water bottle she held a book, close to her heart. That book, she told me, was *Pride and Prejudice*. A book she went back to over and over again to bring her joy. And comfort.

That memory sparked in me as I read *Pride and Prejudice* for the first time in her bedroom, years later, in 1994, after she had gone. I was entranced.

I had been offered the role of Jane Bennet in the BBC's adaptation and I needed to do some research. Extraordinarily, my mother, Polly Adams, had played the same role in the 1975 BBC adaptation. I was conscious of stepping into well-worn shoes.

How best to approach the character of Jane? There wasn't much guidance. Austen rarely gives physical character descriptions. And yet they arrive fully formed on the page and we somehow know them instantly, mostly through other characters' responses to them.

Lizzie Bennet comments on Jane's serenity and goodness of heart, and Austen has Jane languidly follow Lizzie as she dashes around vigorously, which gave me a starting point for her physicality.

Another way in to Austen's world for all of us was through the dances. Those light and flirtatious yet contained and smouldering dances. I remember the whole company rehearsing those ballroom scenes at Acton Studios. Over and over. They were joyous and vigorous. I remember thinking that they must've all been really fit! A far cry from the drawing room stiffness one could be mistaken for thinking Austen represents.

John Bright had designed beautiful costumes with long, elegant lines for Jane to bring the character more grace, an adaption of the shorter lines typical of the period. And then there was my hair, which was basket weaved for hours in to place very early in the mornings. Jennifer Ehle had made the wise choice to wear a wig.

On ballroom days we were all filed in to costume and makeup and then had to sit bolt upright and corseted for hours to keep it all perfect before the shoot. I remember this clearly because I was pregnant and knackered.

That summer was spent in a bucolic haze of beautiful locations across England. Staying over in a famously haunted inn in Oxford one night I was visited by the ghost rattling my door handle. I sat bolt upright, terrified, ready to face the visitation. I asked its name and to my surprise it replied: 'Keith'. It transpired it was one of the cast's visiting boyfriends who'd enjoyed the hospitalities and got lost on his way to his room.

Andrew Davies' version deliberately broke Austen out of the drawing room and into nature, creating that iconic lake scene which perfectly encapsulates the simmering undercurrents at work in Austen's writing. Those currents run deep and strong under the surface. Austen is full of fire beneath that contained English veneer. She once wrote in a letter, "Pictures of Perfection Make me sick and wicked". Her





work is far from polite. It's exciting and visceral, contained beautifully in an apparently ordered and polite world.

Austen mined a narrow seam. Only six books! The epitome of Britishness, and yet her reach is global. There are now 81 branches of the Jane Austen Society in North America alone and around 35 societies around the world.

It's hard to believe that back in 1995 Austen was not on people's radar in the same way. Sue Birtwistle, the producer, was asked by American investors at the time how old Ms Austen was. She replied that Austen had died in 1817, to which they responded,

"She's dead? ... So she won't be available for signings?"

Like Shakespeare, Austen's work can be pulled about in many directions and styles and yet the stories and characters are so perfectly realised that they maintain their integrity and power.

Which brings me to my recent visit to see *Pride and Prejudice* (*sort of).* As soon as the show kicked off, in all its energy and joy, the audience screamed with laughter and recognition as each famous character, beautifully realised by the ensemble, came to life before us: Mrs Bennet, Lizzie, Jane, Mr Collins, Lady Catherine De Burgh. It was like being at a gig where everyone knows the songs.

This amazing all-female cast seemed to leap into fully formed characters with a deft alacrity and perfect precision. No easing in through dance and costume here. Just a turn on the spot and there they are: Darcy, Bingley, Charlotte Lucas, Lydia.

My breath was taken away by their skill in this fantastic production, which manages to tell this famous story with the kind of originality, intelligence and wit that would make Austen proud.

Susannah Harker, who played Jane Bennet in the 1995 BBC TV adaptation of *Pride and Prejudice*.



Photography by Mihaela Bodlovic

How one cheap paperback can change your life

Isobel McArthur on becoming an Austenite



Photograph by Mihaela Bodlovic

If you aren't familiar with Glasgow, you won't have had the unique pleasure of browsing its second-hand book shops. One of the best is called Voltaire & Rousseau. It is hidden down a cobbled lane in the West End (aye, Glasgow has one of those too!) and it will, I guarantee, gladden your heart to visit. The building itself is small, but Tardis-like with every square inch taken up with books. Great towering piles of them are wrestled with by the many academics, artists and oddballs trying – and usually failing – to extract a Spanish novella from under a set of encyclopedias without causing an avalanche (whilst the many resident cats, untroubled by daily dicings-with-death, expertly dodge falling hardbacks…)

Back in 2018, Andy Arnold, the Artistic Director of Glasgow's Tron Theatre expressed a desire to host a re-staged classic in his summer mainstage slot. At the same point, on the other side of the city, myself and fellow graduates of the Royal Conservatoire of Scotland had just finished a visit to Voltaire & Rousseau, laden with 50p paperbacks…

We suggested Austen and when The Tron expressed an interest, I sat down for the first time, aged 28, and read *Pride and Prejudice*. I'm grateful that I never went through the often-damaging experience of having to write about it in school – and I think I was also aided by a certain level of suspicion, even inverted snobbery. Weren't fans of this stuff guilty of creating an intellectual exclusivity around Austen's work, alienating the uninitiated and quietly swapping jokes about bonnets to make the rest of us feel stupid?

It was said shortly after The Tron commissioned me to write the script, "If you can do Austen for Glasgow audiences, you can do anything." It's hard to know

who this statement was intended to offend. If it was Glaswegians (some of the most consistently intellectual people on the planet, whose city is home to one of the oldest universities in the English-speaking world) then regardless of how misplaced the assumption was, the crowd would still need to be won over somehow. Or, perhaps the accusation was aimed at Austen herself for being "too English" for us on the West Coast of Scotland? And, if so, how much of this had been imposed on her writing – and how much was inherently true? There was, as many perceived it, a disparity between Glasgow values and those associated with this author's work.

Of course, read the novel, and you realise not only why it is so famous but how unfounded these concerns are. Adaptations of Austen may have made her stories seem starchy – but she's a riot! *Pride and Prejudice* is one of the original romantic comedies. It is full of hilarious, witty, incisive satire about the utter ridiculousness of being human – as well as, it must be said, a great deal of heart. Rom-Com, as one of the most accessible genres, marries with so much of what we as a company wanted to achieve with the production. It supports my preferred theatrical language in a way which is very much linked to the traditions of the Glasgow music hall: with live singing and instrumentation, personality-led performances, tonnes of gags, a gentle undermining of material (and self) – and a total destruction of the fourth wall.

In my honest opinion, Austen's *Pride and Prejudice* is a hugely enjoyable, but not necessarily easy, read. It was my job to interpret it for the stage, and this was made much easier by being new to it myself. I was determined to make it satisfactory not just for those who knew Austen intimately, but also those who didn't know the first thing about her – or who thought they did and had dismissed her. I had, at points, been all three.

The script went through many painful iterations as scripts often do (set in an Austen Museum in Bath, born out of an Austen-themed Hen Weekend, narrated entirely by a Horse etc.) but the biggest problem to be solved was about perceived notions of Austen as somehow smug, lofty and – if I allow myself to use the word I really want to – posh. There is a sense that her stories are not about normal people or relatable themes – but rather the minutiae of the lives of plummy-voiced Dukes in drawing rooms. It was clear to me that a story from a historical period so defined by divisions of class and status needed to be told by servants.

All five of these servants are female. Now, it's patently obvious that we need to create more opportunities for female performers to play a wider range of nuanced, interesting and varied roles in the theatre – but there are also many artistic reasons why an all-female cast was so perfect for presenting this story. *Pride and Prejudice* is about the plight of five daughters. Their future hangs in the balance as a direct result of their gender. Without marrying, they will be destitute. Such was the lot of any woman without a man to legally represent her in Regency England. So – at its very heart, this was always a woman's story. However, *Pride and Prejudice* is also set during the Napoleonic Wars, meaning a disproportionate amount of household servants at the time were women. Whilst it was crucial to have servants (those who facilitated the making of art for centuries) tell the story, it was especially wonderful to have them also be women. By doing so, we could watch them play the roles of all their employers, including the men, in an act of doubly-transgressive triumph. The odd journalist has asked if there's any further rationale. I mean… Jane Austen was unable to publish under her own name during her lifetime purely because of her gender. Elizabeth Bennet is the main character in *Pride and Prejudice* – but everyone goes on about Colin Firth. Ach, these things speak for themselves…

A good love story is irresistible. We wanted to celebrate romance for its own sake by drawing unashamedly on many of the associated tropes: sweeping scores, pathetic fallacy, sighs, swoons, and all that thrilling electricity of new love. However, importantly, we also dig into the essential questions that the novel asks about enduring love – is 'the one' someone who is perfect in every way, or actually the person who best understands the meaning of love as you do? Can you love someone else, flaws and all, before you've honestly acknowledged your own shortcomings? And – beyond societal pressure to marry as experienced by these characters – why do so many of us believe that having a partner is so essential to living a life fulfilled?

Driving many characters in Austen's novel is a preoccupation with big occasions that facilitate match-making. So, in the case of most, what they're chiefly concerned with is where the next party is coming from. We have tried to make something fundamentally celebratory with this show and we invite you to join us for the party that it is – get yourself a drink, enjoy the music and hopefully you'll fall head over heels, as we have, with this gorgeous story.

Isobel McArthur

How it all began

Just sometimes, the system works.

In 2017, a thrill of excitement pulses through Glasgow about a dazzling new company. Their early work had impressed Andy Arnold, founding Artistic Director of the sorely missed Arches Venue, and now impresario of the Tron Theatre, and so he suggested that the company's writer, Isobel McArthur, adapt a classic. *Pride and Prejudice* was chosen.

The Tron, and Andy have a house style that's pure theatre, focused on brilliant acting and great writing. Use what you can but, above all, do it with imagination. That suits the modern, wry wit of this ensemble, and as a unit they rise to the challenge. Isobel pulls off an extraordinary feat of adaptation and *Pride & Prejudice* (*sort of)* is born.

When the show opens in Glasgow it's an instant sensation, gobsmacking the press and generating the kind of word-of-mouth response that sells out the run even during the hottest summer the city's ever seen.

Harriet Mackie, then working as producer at The Lyceum, sees *Pride & Prejudice* (*sort of)* and she loves it so much that she basically becomes a one-woman fan club for the piece, bending the ear of her boss David Greig, to bring it to Edinburgh. She's spotted that the show has that elusive magic ingredient that every regional theatre needs: Joy. That particular joy that brings everyone in a community together. David is sceptical – he's seen plenty of Austen adaptations, many good, more bad. But Harriet's insistent and so he goes to see the show on its last night at The Tron, taking with him his mother and his daughter. At the end, three generations of Greigs are on their feet whooping. It feels like this one's special.

The show's a triumph and with Harriet Mackie working the phones like a demon, the other artistic directors of regional producing theatres around the UK start to fall in love with the project. In Bristol, Tom Morris is looking for another collaboration with the Lyceum after *Touching the Void*. "Watch the film," says David, emailing him Andy Arnold's capture of the Tron premiere. "This show's ready to scale up." Enthusiasm quickly spreads and soon eight regional producing theatres: The Lyceum in Edinburgh, Leeds Playhouse, Northern Stage Newcastle, Birmingham Rep, Oxford Playhouse, The Nuffield Southampton, Bristol Old Vic and The Tron in Glasgow have combined forces to support a nationwide tour.

When the show opens in Bristol it makes producers explode with dreams of game-changing talent. Chief among them is David Pugh. Now, David Pugh is a man whose pedigree in popular theatre is unparalleled. He's worked with the best from The Right Size to Yasmina Reza. David Pugh, like Andy Arnold, also loves pure theatre. He loves work where the words, the actors and the show work together with the audience's imagination to fill the theatre with laughter. And so, with patience and determination, he sets up a move for the show to run in the West End… and then the pandemic strikes.

We all wish we could just erase the memory of Covid. It's been utterly horrible for everyone, and for those of us who work in theatre it's been a peculiar torture. The freelancers behind *Pride & Prejudice (*sort of)* found themselves suddenly out of work and struggling to get on to government schemes, the regional theatre buildings faced redundancies and furloughs and on again, off again openings. And commercial producers like David Pugh just had to keep going. Pugh – ever irrepressible – found himself producing *Educating Rita* in an outdoor amphitheatre in Cornwall.

Theatre is a funny business. But everyone who works in theatre, at whatever level, does so because deep down they love that just occasionally, you find a show that connects us.

And when you do, you love it.

David Pugh fought like a tiger to keep *Pride & Prejudice* (*sort of)* alive in the face of Covid. The force of his enthusiasm, the brilliance of his dream and the dreams of all who have been bewitched by this show have come true.

Pride & Prejudice (*sort of)* is a tribute to the astonishing talent of Isobel, of the actors, the makers, of the originating company, and everyone involved in this remarkable project. But it's also something else – it's a quiet tribute to the connective power of our theatre industry in Britain, where the impulse to listen and collaborate in the search for new talent still thrives in some places, despite all the financial and epidemiological blows of recent years.

Theatre needs artists, it needs young companies, it needs talent hot beds like The Tron, it needs theatres who offer new work to regional audiences. It needs crazy commercial producers to take risks and think big… Theatre needs all of us, but most of all, it needs you – the audience.

At a time like this, it's wonderful to be reminded that:

Just sometimes, the system works.

David Greig
Artistic Director, Royal Lyceum Theatre Edinburgh (until 2025)

Tom Morris
Artistic Director, Bristol Old Vic (until 2022)





Georgia May Firth

Georgia is thrilled to return to *Pride and Prejudice* (*sort of)* after working as an understudy on the 2024/2025 production.

She has recently graduated from Rose Bruford College, where she played the roles of Kreon in *The Rest Will Be Familiar to You From Cinema*, Regan in *King Lear* and Yerma in *Yerma*.



Eva Hope

Eva trained at Trinity Laban Conservatoire of Music and Dance, graduating with a BA (Hons) in Musical Theatre.

Theatre includes: Rachel Green in *Friends! The Musical Parody* (UK and Ireland tour).

Other credits include: Lead Singer for *The Princess Proms* (Enchanted Voices); Lead Vocalist with AIDA Cruises (2023–2024); *Snow White and the Seven Elves* choreographed by Matt Wesley (2024).

Eva is passionate about collaborative storytelling and is delighted to be part of this production.



Phoebe Marshall

Phoebe trained at the Guildhall School of Music and Drama, where she was selected to perform at The Globe as part of the Sam Wanamaker Festival.

Theatre includes: *Unicorn* (dir. James Macdonald); *The Tempest* (dir. Actors for the London Stage); *Jo and Sam Find Themselves in Woking* (dir. Katherine Reilly – nominated for an Off West End Award for Best Actor); *Macbeth* (dir. Michael Woodwood); *The Comedy of Errors* (dir. Matthew Parker); *Lady Chatterleys Lover* (dir. Ciaran McConville); *Witness for the Prosecution* (dir. Lucy Bailey.

Television includes: *The Estate* (Amazon Prime); *DI Ray* (ITV); *The Royal Mob* (Sky/NowTV).

Radio/video game/short film includes: *In Search of Lost Time* (BBC Radio 4, dir. Celia De Wolff); *Those Who Leave and Those Who* Stay (BBC Radio 4, dir. Celia De Wolff); *Unknown 9: Awakening* (dir. Damien Goodwin); *Effort* (dir. Liam Lau Fernandez); *Hermit* (dir. Daniel Raggett); *Something for Your Mind* (dir. Kamil Dymek); *Night Growler* (dir. Ciaran McConville).



Roxanne Morgan

Roxanne is thrilled to be touring with this hilarious and heartwarming show.

Training: Bristol Old Vic Theatre School.

Theatre includes: *Big Big Sky* (New Vic Theatre); *Into the Woods* (Redgrave Theatre); *Tiger Country* (Tobacco Factory Theatre); *As You Like It* (Malcolm X Centre); *Landmarks* (East Yorkshire tour); *A Christmas Carol*, *Goodnight Mister Tom*, *It's a Wonderful Life*, *Great Expectations* (East Riding Theatre).

Television and film includes: Flo in *The Choral* (Sony Pictures Classics/BBC Film); Edith Rudd in *All Creatures Great and Small* (Channel 4/PBS Masterpiece); Louisa Briggs in *Gentleman Jack* (BBC One/HBO).

Other credits include work with: BigFinish, Aldi, Blast Theory.



Julia Murray

Training: Royal Conservatoire of Scotland.

Theatre includes: *Wild Rose* (Royal Lyceum Theatre); *Islander* (Theatre Royal Plymouth, Seattle Rep Theatre, North American tour); *Underwood Lane* (Tron Theatre); *The Swansong* (PPP, Traverse Theatre, Ayr Gaeity); *Maybe Tomorrow* (Traverse Theatre, PPP); *Meme Girls* (PPP); *Impromptu* (PPP, Ayr Gaeity); *Bootcut* (UK tour); *Snow Queen* (Perth Theatre); *Sleeping Beauty* (Ayr Gaeity); *Thread* (Kick the Door); *Pinocchio*, *Robin Hood* (Cumbernauld Theatre).



Emily Cruz

Training: Guildford School of Acting.

Credits whilst training include: Dino in *Saturday Night*, Ensemble/Onstage Musical Director in *Vinegar Tom*.

Workshops include: *I Should Be So Lucky* (ATG).

She was also the Assistant Musical Director for *The All New Adventures of Peter Pan* Pantomime in Dunstable.

Emily is delighted to be making her professional acting debut in *Pride and Prejudice* (*sort of)*.





Grace Farrell

Grace trained at the Royal Academy of Music.

Theatre includes: Cover Fantine and Cosette in *Les Misérables* (West End); *Falling in Love with Mr Dellamort* (Edinburgh Fringe); *Orfeus* (Young Vic); National Theatre's production of Arthur Miller's *The Crucible* (West End transfer).

Television includes: *Champion* (BBC and Netflix).



Anastasia Sims-Chin

Anastasia is represented by Fulcrum Talent, and she is overjoyed to be making her professional debut in *Pride and Prejudice* (*sort of)*!

She grew up in the United States in Orlando, Florida, and then trained at the Royal Central School of Speech and Drama, where she graduated in 2025 with a BA in Acting Musical Theatre. Prior to this, Anastasia studied at the Institute of the Arts Barcelona for their foundation musical theatre course in 2021, as well as attending the University of California Irvine's Drama programme for one year. Her favourite roles whilst training were Charlotte in *A Little Night Music* and Christine in *1972: The Future of Sex*.

Since graduating, she has also co-founded a female-led production company called Slipshod and Sugary, which aims to uplift the voices of underrepresented people.

Most importantly, Anastasia would like to thank her tutors, friends and family for believing in her and giving their support, she wouldn't be able to do it without them!

Georgia May Firth

Eva Hope

Phoebe Marshall

Roxanne Morgan

Julia Murray

Emily Cruz

Grace Farrell

Anastasia Sims-Chin



Pride & P

by **Isobel McArthur** afte





rejudice*

r Jane Austen (*sort of)



Writer and Director
Isobel McArthur

Set and Costume Designer
Ana Inés Jabares-Pita

Lighting Designer
Ryan Joseph Stafford

Sound Designers
Michael John McCarthy and
Niamh Gaffney for Autograph

Choreographer
Emily Jane Boyle

Musical Supervisor
Michael John McCarthy

Comedy Supervisor
Jos Houben

Assistant Director
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Fight Director
Claire Llewellyn for R-C Annie

Casting Director
Marc Frankum CDG

Music Associate
Shonagh Murray

Assistant Choreographer
Tash Holway

Production Manager
Blair Halliday

Company Stage Manager
Jodie Day

Deputy Stage Manager
Harry Deely

Assistant Stage Manager (Book Cover)
Laura Walker

Technical Assistant Stage Manager
Declan Smith

Tech Swing
Genelle Sellars

Wardrobe Manager
Rod Bicknell

Sound No. 1
Sam Thornton

Pride and Prejudice (*sort of)* was originally directed by Paul Brotherston at the Tron Theatre

Isobel McArthur

Writer and Director

Isobel is an Olivier Award-winning actor, director and writer. She has also won the Evening Standard Emerging Talent Award, The Scotsman Fringe First Award, The List's Hot 100 and The Saltire 40 Under 40, alongside nominations for The Susan Smith Blackburn Award, BroadwayWorld's Best Direction and Best Play, The Stage's Best West End Debut and WhatsOnStage's Best New Play and Best Supporting Actor.

Acting includes: *2:22 A Ghost Story* (Vienna's English Theatre); *Pride & Prejudice* (*sort of)* (West End/UK tour); *Wendy & Peter Pan*; *Cyrano de Bergerac*; Anthony Neilson's *Alice in Wonderland* (Lyceum Theatre).

Playwrighting includes: *The Fair Maid of the West* (Royal Shakespeare Company); *Kidnapped* (National Theatre of Scotland); *The Grand Opera House Hotel* (Traverse Theatre); Daphne Oram's *Wonderful World of Sound*; Golden Arm Theatre Project; *How to Sing It* (Tron Theatre); her five-star West End hit *Pride & Prejudice* (*sort of)*, now playing in translation in multiple territories worldwide.

Ana Inés Jabares-Pita

Set and Costume Designer

Ana Inés Jabares-Pita is an award-winning designer working internationally across opera, performance and installation.-

Ana Inés designed the original co-production of *Pride & Prejudice* (*sort of)* for the Tron Theatre in 2018, followed by several successful UK and international tours. The show's transfer in 2021 to the Criterion Theatre marked Ana Inés's West End design debut.

Theatre includes: *A History of Paper* (Pitlochry Festival Theatre); *Kohlhaas* (Brighton Festival); *The Great Gatsby* (Uppsala Stadsteater); *Rhinoceros* (Almeida); *The Fair Maid of the West*, *As You Like It* (Royal Shakespeare Company); *Burn* (set design, National Theatre Scotland/The Joyce, NYC); *The Grand Old Opera House Hotel* (Traverse); *The Lovely Bones* (Birmingham Rep/UK tour); *Faustus: That Damned Woman* (Headlong/ Lyric Hammersmith); *The Driver's Seat* (National Theatre Scotland); *Wish List* (Royal Exchange/Royal Court); *LeLa & Co* (Royal Court Theatre); *The Echo Chamber* (Young Vic Theatre); *Idomeneus*, which was selected to become part of the V&A archive (Gate Theatre).

Opera and dance includes: *Uprising*, *The Wreckers* (Glyndebourne); *Tales of Love and Loss* (Linbury/ROH); *1000 Airplanes on the Roof* (Neuköllner Oper); *Breaking the Waves* (Theater St Gallen, Switzerland); *In Flagrante* (Scottish Opera); *The Flying Dutchman* (Opera Up Close/UK tour); *West Side Story Symphonic Dances* (Phoenix Dance Theatre/Opera North); *To See the Invisible* (world premiere, Aldeburgh Festival).

www.anainesjabarespita.com

Ryan Joseph Stafford

Lighting Designer

Ryan is an award-winning lighting designer working internationally for theatre and dance. He trained at Rose Bruford College, graduating with a First Class BA Honours degree in Lighting Design. Ryan received a Masters with Distinction in Art & Politics from Goldsmiths, University of London following his research into 'Political Light'.

Ryan was awarded Best Lighting Design by the Off West End Awards for the international tour of *Bacon*. In 2019, he received the Michael Northern Award for Excellence in Lighting Design from the Association of Lighting Designers.

Recent designs include: *Our Town* (Welsh National Theatre/Swansea/UK tour); *Lady Macbeth* (co-design with Michael Hulls, Royal Danish Ballet); *A Small and Quiet Place* (Chichester Festival Theatre); *More Life* (Royal Court); *Kontakthof: Echoes of '78* (Tanztheater Wuppertal/Sadler's Wells/ Theatertreffen, Berlin); *Frayed Nerve*, *Left From Write* (Norwegian National Ballet); *The Exhibition* (The Royal Ballet, London); *Hot Mess* (The Other Place/ Southwark/Birmingham Hippodrome/ Edinburgh Fringe 2025 – Fringe First Award); *Scenes From the Climate Era* (Gate Theatre); *Slippery* (Omnibus Theatre); *Kabel* (Sadler's Wells East); *Kismet: Gallery of Consequence* (Ballet Rambert/Edinburgh Fringe 2025); *Olion* (Frân Wen, Wales); *Rope* (Theatr Clwyd); *Natalia Osipova: Force of Nature* (New York City Center, international tour); *Our Public House* (Dash Arts); *Bacon* (Edinburgh 2023, Riverside Studios, Finborough, SoHo Playhouse NYC, international tour); *Vortex* (Russell Maliphant Dance Company); *Can This Place Be a Temple?* (The Place, UK tour); *Grimeboy* (Birmingham Rep); *Dance for Ukraine* (London Coliseum); *Codi* (National Dance Company of Wales); *Isla* (Theatr Clwyd and Royal Court); *Generation Goldfish* (Bayerisches Staatsballett, Munich); *To Start With*, *Shades of Blue*, *Together, Not the Same* (Sadler's Wells, London).

Michael John McCarthy

Musical Supervisor and Sound Designer

Michael John McCarthy is a composer and sound designer for stage and screen.

He has worked on over 90 theatrical productions, including 12 *Scotsman* Edinburgh Fringe First Award winners.

Theatre includes: *Two Sisters* (Lyceum Theatre); *The Fair Maid of the West* (Royal Shakespeare Company); *England and Son* (Roundabout); *The Grand Opera House Hotel* (Traverse Theatre); *Kidnapped* (National Theatre of Scotland); *Little Red Riding Hood* (Citizen's Theatre); *Cinderella* (Dundee Rep); *The Last Return* (Druid Theatre Company); *The Strange Undoing of Prudencia Hart* (Royal Exchange Manchester); *Nora: A Doll's House* (Young Vic/Citizens Theatre); *Jimmy's Hall* (Abbey Theatre); *The Duchess (of Malfi)*, *The Hour We Knew Nothing of Each Other*, *Glory on Earth*, *A Number*,

The Weir, *Bondagers* (Royal Lyceum Theatre Edinburgh); *I Can Go Anywhere*, *Crocodile Fever*, *Ulster American*, *How to Disappear* (Traverse Theatre); *What Girls Are Made Of* (Raw Material/ Traverse); *Tay Bridge*, *August: Osage County*, *The Cheviot, the Stag and the Black, Black Oil*, *The BFG* (Dundee Rep); *Trainspotting*, *Into That Darkness*, *Fever Dream: Southside* (Citizens Theatre); *Rocket Post*, *In Time O' Strife*, *The Day I Swapped My Dad for Two Goldfish*, *Dolls* (National Theatre of Scotland).

Work for screen includes the documentaries *Where You're Meant to Be* and *Pitching Up*.

His band, Album Club, released their debut LP on Last Night From Glasgow in May 2022. It reached number six in the UK Vinyl Albums chart and number two in the Scottish Albums chart, spending six weeks in the Top 100.

Niamh Gaffney for Autograph

Sound Designer for Autograph Sound

Training: LAMDA (2020).

Sound Designer credits include: *Pride & Prejudice* (*sort of)* (UK tour and CAA Theatre Toronto); *These Demons* (Theatre503); *Fair Maid of the West* (RSC Swan Theatre); *A Child of Science* (co-designer with Ian Dickinson, Bristol Old Vic); *Waiting for Godot* (co-designer with Terry Jardine, Royal Haymarket); *The Producers* (Meiner Chocolate Factory); *Noël & Gertie* (Mayflower Studios); *Sappho the Poetess* (The Other Palace Studio); *Dracapella*, *Whodunnit 4* (Park Theatre)

Associate Sound Designer credits include: *Cabaret* (Kit Kat Club Playhouse Theatre – Olivier Award for Best Sound Design 2022); *Bridgerton*, *Guardians of the Galaxy the Experience* (Secret Cinema); *Jerusalem* (Apollo Theatre); *Peaky Blinders Immersive* (London); *Cabaret* (Kit Kat Club @ August Wilson NYC 2024); *Chitty Chitty Bang Bang* (UK tour); *Once on This Island*, *La Cage aux Folles*, *Dream Ballet*, *Brigadoon*, *Sherlock Holmes* (Regent's Park Open Air Theatre); *Fiddler on the Roof* (UK tour 2025); *The Unlikely Pilgrimage of Harold Fry* (The Haymarket); *Unfortunate* (The Other Palace 2026).

Emily Jane Boyle

Choreographer

EJ is a movement director and choreographer working across theatre, dance, screen and live events.

Theatre includes: *Pride and Prejudice* (*sort of)* (West End, Tron, UK tour, Toronto); *The High Life*, *Make It Happen* (National Theatre of Scotland/ Dundee Rep); *Leopoldstadt* (West End/ Broadway); *The Mirror and the Light*, *The Fair Maid of the West*, *Henry VI* (Royal Shakespeare Company); *1984*, *Small Acts of Love*, *Oresteia: This Restless House*, *Trainspotting*, *Cuttin' a Rug* (Citizens Theatre); *The Seagull*, *Hedda Gabler* (Lyceum Edinburgh); *Nora: A Doll's House*, *Nachtland* (Young Vic); *Exit the King* (National Theatre); *Great Expectations*, *The Cheviot, the Stag and the Black, Black Oil* (Dundee Rep); *Sunshine on Leith*, *Charlie and the Chocolate Factory* (Leeds Playhouse/ UK tour); *Measure for Measure* (Shakespeare's Globe); *The Cook, the Thief, His Wife and Her Lover* (Faena); *The Red Balloon* (NYB, Sadler's Wells); *A Midsummer Night's Dream* (Regent's Park).

Screen includes: *The Crown* (Netflix); *Summerwater* (Channel 4); *In Plain Sight* (ITV); *God Help the Girl*, *Still Game: Live*, *Two Doors Down* (BBC).

Live events include: 2014 Glasgow Commonwealth Games Ceremonies, Baku European Games, Still Game: Live, The Queen's 90th Birthday Parade. EJ recently choreographed the Opening and Closing Ceremonies of the 2026 Commonwealth Games.

Jos Houben

Comedy Staging

Jos is internationally acclaimed as a leader in the field of comedy and physical theatre.

Performing, writing, teaching and directing worldwide for the past 30 years, he has worked with leading international organisations and artists including Peter Brook, Ecole Jacques Lecoq, The Right Size, Georges Aperghis, Théâtre de Complicité – Simon McBurney, National Theatre London, Ragdoll Ltd, Thames TV, Opera North, Centre National des Arts du Cirque, British Council and Opéra Comique.

He has received the prestigious Perrier Comedy Award (1986, Théâtre de Complicité) and Olivier Award for Best Entertainment (1999, The Right Size). Houben's one-man show *The Art of Laughter* has been touring the world for the past 12 years. He has played month-long stints to sell-out audiences at the prestigious Théâtre du Rond-Point on the Champs-Élysées three years in a row. The show is such a success that Jos was featured on the front page

of France's Le Monde and interviewed on national news channels.

In 2016, Jos did comedy staging for the hit West End musical *The Girls* and toured extensively with the comedy duo Marcel. He directed Czech physical theatre company Squadra Sua's new hit show *Crossings*, which opened to wide acclaim in Prague in May 2019.

His most recent production of the Broadway musical *No No Nannette* for the Opera of Rheims played to packed houses at the Athénée Theatre in Paris and is on a French national tour. He is also a teacher at the Jacques Lecoq International School of Theatre in Avignon.

Finlay Glen

Assistant Director

Theatre as Director includes: *Knocking on the Wall* (Finborough Theatre); *To Have and to Hold* (Hope Theatre and Bread and Roses Theatre); *Let's Get Lost* (Rotunda Theatre and Bridge House Theatre); *Ohio Impromptu* (filmed at Arcola Theatre); *Cake* (Theatre503).

Theatre as Assistant Director includes: *Copenhagen* (Hampstead Theatre); *Indian Ink* (Hampstead Theatre); *Romeo and Juliet*, *Hamlet* (TLCM).

Finlay is the Artistic Director of Dryad Theatre.

Claire Llewellyn

Fight Director

Claire Llewellyn is an Associate of Rc-Annie Ltd.

Theatre for fight and intimacy includes: *The Rake's Progress* (British Youth Opera); *Fame* (Theatre Royal Plymouth); *The Harder They Come* (Theatre Royal Stratford East); *The Flying Dutchman* (Welsh National Opera); *The Rat Trap* (Park Theatre); *Playing Shakespeare with Deutsche Bank: Romeo and Juliet*, *Rough Magic*, *Midsummer Mechanicals* (Shakespeare's Globe); *Queen of Spades* (Garsington Opera); *Romeo and Juliet*, *The Lieutenant of Inishmore* (Liverpool Everyman); *The Fair Maid of the West* (RSC); *The Code*, *Unfortunate*, *The Walworth Farce* (Southwark Playhouse); *The Unseen* (Riverside Studios); *Red Speedo*, *Duet for One* (Orange Tree Theatre); *Oliver!*, *Never Have I Ever* (Chichester Festival Theatre); *Art* (UK tour); *Wonder Boy* (Bristol Old Vic and UK tour); *The Two Gentlemen of Verona* (Oxford Playhouse); *Macbeth* (Leeds Playhouse); *Feral Monster* (National Theatre Wales); *Hir* (Park Theatre); *Unfortunate* (Southwark Playhouse and UK tour); *Cinderella*, *Peter Pan*, *Beauty and the Beast*, *The Caucasian Chalk Circle* (Rose Theatre Kingston); *Pride and Prejudice* (*sort of)* (West End, UK and international tour); *Maud/Down in the Valley* (Scottish Youth Opera); *Peter Pan* (Reading Rep); *Around the World in 80 Days* (Theatre by the Lake and Hull Truck); *Kidnapped* (National Theatre Scotland and tour); *Oklahoma!* (West End); *Evelyn* (Metal Rabbit Productions); *71 Coltman Street* (Hull Truck); *Carmen* (OperaNorth); *Don Giovanni* (Nevill Holt Opera).

As Associate for Rc-Annie: *Witness for the Prosecution* (London County Hall); *To Kill a Mockingbird* (West End and UK tour); *2:22 A Ghost Story* (UK and Ireland tour); *The Life of Pi* (UK tour); *The Prince of Egypt* (West End).

Mark Frankum CDG

Casting Director

Theatre includes: *The Band*, *The Full Monty*, *Calendar Girls* (David Pugh Ltd); *The Play What I Wrote* (David Pugh Ltd/Bath Theatre Royal/Birmingham Rep/UK tour); *The Way Old Friends Do* (Birmingham Rep/UK tour/West End); *Sky Comedy Rep* (Birmingham Rep); *The Full Monty* (2023 UK tour/ Mark Goucher Productions); *The New Adventures of Peter Pan*, *The Importance of Being Earnest*, *The Comedy of Errors*, *Baskerville*, *Aladdin*, *Moll Flanders*, *Pieces of String*, *Much Ado About Nothing*, *Clybourne Park*, *Noises Off*, *Macbeth* (Mercury Theatre, Colchester); *The Children* (Theatre Royal Bury St Edmunds); *The Walworth Farce* (Southwark Playhouse Elephant); *Cinderella*, *Mother Goose* (Cambridge Arts Theatre); *Now Is Good* (Storyhouse, Chester); *Bang Bang* (Northcott Theatre/UK tour); *The History Boys* (Grand Theatre Wolverhampton); *Owners*, *Tonight at 8.30*, *Mother Adam* (Jermyn Street Theatre); *God of Chaos*, *The Kneebone Cadillac* (Theatre Royal Plymouth); *Dracula* (touring Consortium Theatre Company); *Out of Order* (UK tour); *Hand to God* (West End); *Dial M for Murder* (UK tour); *The Duck House* (West End); *Goodnight Mister Tom* (West End/Chichester Festival Theatre/The Children's Touring Partnership); *The Mousetrap* (60th anniversary tour); *The Woman in Black* (West End); *An Inspector Calls* (UK tour).

Marc is also the in-house casting director for the English Theatre Frankfurt, where he has cast many productions over the past ten years.

Simon Harvey

Original Co-Director

Simon is fan-experienced freelance theatre director.

Simon directed both *Brief Encounter* and *Pride and Prejudice* (*sort of)* for Cunard's *Queen Anne*.

He was the Associate Director of David Pugh's original *Brief Encounter*, which played at the Haymarket in the West End, as well as touring nationally and internationally (USA and Australia). He was the Co-Director of the West End transfer, UK tour and Toronto transfers of the Olivier Award-winning *Pride and Prejudice* (*sort of)*.

Simon is also the Artistic Director of o-region, a Cornwall-based theatre and film company for whom he directed *Laughing Gas* by Nick Darke/Carl Grose, *Hireth* by Edward Rowe and *Tre* by Sarah Connors. He also adapted, wrote and directed *Fup*, based on the cult novella by Jim Dodge (in co-production with Kneehigh), and *White Horse*, based on *The White Horse of Zennor* by Michael Morpurgo.

Simon was a longtime Associate with Cornwall's internationally acclaimed Kneehigh Theatre, and his work included *Tristan and Yseult*, *946*, *The Wild Bride* and *The Red Shoes*.

Other directing credits include: *Christmas. Time.* (Near-ta Theatre); *The Canterbury Tales*, *Dracula* (David Mynne); *Jack and the Beanstalk*, *Sleeping Beauty* (Hall for Cornwall).

Shonagh Murray

Music Associate

Shonagh is a musical director and composer/writer based in Glasgow. She trained at the Royal Conservatoire of Scotland.

Theatre as Musical Director includes: *Stand and Deliver: The Lee Jeans Sit-In* (Tron Theatre, National Theatre of Scotland); *Ballad Lines* (Aria Entertainment and KT Producing, Southwark Playhouse, Elephant); *The Great Gatsby* (Pitlochry Festival Theatre and Derby Theatre); *Nessie* (Pitlochry Festival Theatre and Capital Theatres); *Oor Wullie* (Noisemaker, Dundee Rep Theatre); *Ceilidh* (Noisemaker, Foresight Theatrical, Beth Williams, Barbra Whitman); *The Snow Queen* (The Royal Lyceum Theatre); *Fantastically Great Women Who Changed the World* (Kick Ass Theatre Productions, Edinburgh Festival Fringe 2022 and Deputy MD for UK tour 2023); *God Catcher* (Prickly Pear Productions and Petrichor Productions, Edinburgh Festival Fringe 2023); *A Mother's Song* (Macrobert Art Centre and KT Producing); *Orphans* (Associate Musical Director, National Theatre of Scotland).

Theatre as Composer includes: *Nessie* (Pitlochry Festival Theatre and Capital Theatres); *Armour* (A Play, a Pie and a Pint); *Saturdays Doon the JM* (Dundee Rep); *The Great Elf Escape: Live* (The Gaiety, Ayr); *Burns: A Lost Legacy* (Edinburgh Festival Fringe 2019, Fearless Players).

Tash Holway

Assistant Choreographer

Theatre as Resident/Associate Movement Director includes: *Harry Potter and the Cursed Child* (West End); *Amélie* (West End); *The Lion, the Witch and the Wardrobe* (West End).

Theatre as Associate Director includes: *The Enormous Crocodile* (UK/US tour/Regent's Park).

Theatre as Assistant Choreographer/ Dance Captain includes: *The Lion, the Witch and the Wardrobe* (UK tour); *Pride and Prejudice* (*sort of)* (UK tour/Minack); *Guys and Dolls*, *Kiss Me, Kate* (Sheffield Crucible); *Man of La Mancha* (Coliseum/ ENO); *The War of the Worlds* (Dominion).

Theatre as performer includes**:** *Big the Musical*, *Elf the Musical* (Dominion/ Plymouth Theatre Royal); *Aladdin*, *Robin Hood* (Cambridge Arts Theatre); *Bare the Musical* (Greenwich Theatre).

Theatre as Movement Director includes: *The Windsors: End Game* (Prince of Wales).

Television as Assistant to Matt Flint includes: *Saturday Night Takeaway*, *National Television Awards* (ITV); *Strictly Come Dancing*, *Children in Need*, *Sport Relief*, *Wedding Day Winners* (BBC).

Workshops/research and development includes: *101 Dalmatians*, *Company*, *Giri/ Haji*, *Matilda.*

Tash is delighted to join this brilliant production again. Huge thanks to her family and partner, Toby, for making it all possible.

David Pugh

Producer

David Pugh is one of the most successful theatre producers on both sides of the Atlantic, winning every major world theatre award.

He first produced *Art* at the Wyndham's Theatre where it won every theatre award. This has subsequently become the most successful new play in London for the last 25 years. *Art* subsequently opened on Broadway at the Royale Theatre, winning David his first Tony Award.

David's production of the juke box musical *The Blues Brothers* played in London's West End for four separate seasons, toured throughout the world for 15 years and was nominated for the Olivier Award for Best Entertainment.

David produced *The Play What I Wrote* by Hamish McColl and Sean Foley, directed by Kenneth Branagh. *The Play What I Wrote*, which opened at the Wyndham's Theatre, won the Olivier Award for Best Comedy, and every review was a rave. *The Play What I Wrote* opened at the Lyceum Theatre on Broadway and was nominated for the Tony Award for Special Achievement.

Tom Stoppard's adaptation of Gerald Sibleyras's play *Heroes* opened in the West End and won the Olivier Award for Best Comedy, whilst Hamish McColl and Sean Foley's *Ducktastic*, starring themselves and 46 Indian Runner ducks, opened for a very short run at the Noël Coward Theatre in the West End and still managed to be nominated for the Laurence Olivier Award for Outstanding Entertainment.

David then produced *Equus* in London's West End, which starred Daniel Radcliffe and Richard Griffiths and played a sell-out season at the Gielgud Theatre. Following this, at the same theatre, his production of *God of Carnage* by Yasmina Reza, translated by Christopher Hampton and which starred Ralph Fiennes, Tamsin Grieg, Janet McTeer and Ken Stott, played a phenomenally successful season and won the Olivier Award for Best Comedy. *God of Carnage* then opened on Broadway starring James Gandolfini, Jeff Daniels, Marcia Gay Harden and Hope Davis, where it was one of Broadway's biggest play successes. *God of Carnage* played for 476 performances and won David his second Tony Award.

David commissioned and produced Kneehigh Theatre's production of Noël Coward's *Brief Encounter*, which played for nearly a year in an old cinema on the Haymarket in London and toured the UK, winning the UK Theatre Award. His production then played at St Ann's Warehouse in New York, where it received a rave review from *The New York Times*, and then transferred to Broadway.

David's production of Tim Firth's award-winning comedy *Calendar Girls* opened at the Chichester Festival Theatre, transferred to the West End, played in nearly every English-speaking country around the world and then toured the UK, where it ran for over four years with 14 different casts and has become one of the most successful touring productions of a play ever.

Following the international success of *Brief Encounter*, David continued his relationship with Kneehigh, commissioning Emma Rice to write and direct a new version of Daphne du Maurier's *Rebecca*, which opened at the Theatre Royal Plymouth and played theatres up and down the country to rave reviews.

David produced *The Full Monty* which was Simon Beaufoy's adaptation of his own screenplay. The play won the UK Theatre Award for Best Touring Production and toured the UK successfully for three years.

David produced the musical *The Girls* by Gary Barlow and Tim Firth, which was tried out at Leeds Grand Theatre and The Lowry, Manchester where it received marvellous reviews. *The Girls* opened in London's West End and was then retitled *Calendar Girls the Musical*, which embarked on a 60-week tour of the UK.

The Band – The Take That Musical written by Tim Firth and produced by David opened at Manchester Opera House to the largest advance box office ever and toured throughout the UK for 18 months and played a record-breaking season in London's West End.

Just prior to the pandemic, David had produced a highly acclaimed production of Willy Russell's *Educating Rita* which was curtailed by lockdown. But as soon as open air theatre was allowed, David presented his production at the Minack Open Air Theatre in Cornwall, making worldwide news as at that time he was the only producer anywhere in the world producing a play.

David won the Olivier Award for his production of *Pride & Prejudice* (*sort of)*, by Isobel McArthur after Jane Austen, at the Criterion Theatre in London's West End. The critically acclaimed production subsequently broke box office records around the UK and Canada.

David produced Willy Russell's *Shirley Valentine*, starring Sheridan Smith, at the Duke of York's Theatre in London's West End. During the 16-week season, every seat and every standing place was sold at every performance.

Most recently, David commissioned Olivier Award winning writer Laura Wade to write a new version of W. Somerset Maugham's roaring twenties comedy *The Constant Wife.* In a co-production with the Royal Shakespeare Company, *The Constant Wife* opened in Stratford Upon Avon to huge critical acclaim and box office success, and toured the UK starring Kara Tointon before making its debut at sea with the Queen Mary 2 Transatlantic Crossing.

David has just produced this year's biggest success at the Edinburgh Festival. *Cathy,* written and directed by Eilidh Loan, sold out all 21 performances before opening, received 21 standing ovations and played to 109% capacity at the prestigious Traverse Theatre.

Tron Theatre

The Tron is one of Scotland's leading producing theatres. It is based in central Glasgow and is a middle scale atmospheric receiving house, as well as the home of Tron Theatre Company. It was established in 1982, and Sir Michael Boyd was its Artistic Director for ten years before moving to head the RSC in Stratford. Tron Theatre Company is under the artistic leadership of Andy Arnold, who is Joint Chief Executive of the organisation with Executive Director Sam Gough. The theatre focuses mainly on new work and new adaptations of existing classics and has a particular reputation for premiering Scottish and Irish work – including the world premiere stage adaptation of James Joyce's *Ulysses*, which The Tron took around Scotland, Ireland and across to mainland China.

Apart from its own productions which play to Glasgow, Scottish and international audiences, Tron Theatre has a strong commitment to developing the work of local emerging theatre makers and exploring new ways of making theatre with exciting young artists. One such collaboration has been with Blood of the Young and, in particular, with their director Paul Brotherston and writer/actor Isobel McArthur. Over a few years, the Tron supported Isobel on some brilliant initiatives, which gave the theatre the confidence to commission her to write *Pride and Prejudice* (*sort of)* – with the mad notion that this classic English novel could be presented on stage with five young women playing all the characters. This wonderful piece of theatre was produced at The Tron in the summer of 2018.

www.tron.co.uk

The Royal Lyceum Theatre, Edinburgh

The Lyceum is a leading producing theatre in Scotland and one of the United Kingdom's most prolific theatre companies, dedicated to making innovative, high-quality theatre that draws upon the brilliant talent in Scotland and beyond and develops award-winning work with partners across the globe.

We believe that making and experiencing theatre together is life enhancing and are committed to being a theatre rooted in our community, a truly civic theatre, entertaining, challenging and inspiring the people of Edinburgh and beyond. The Lyceum has continued to seek out new artistic partnerships, casting 100 local citizens in our main stage production of *The Hour We Knew Nothing of Each Other* and 50 more in *The Suppliant Women*, the acclaimed production that opened David's first season.

Through our work with Malthouse Theatre Melbourne, DOT Theatre Istanbul, Bristol Old Vic, London Old Vic, Lyric Hammersmith, National Theatre of Scotland, Citizens Theatre, Scottish Dance Theatre, Stellar Quines, Lung Ha, Fuel and more, we strive to bring Edinburgh to the world, and the world to Edinburgh.

www.lyceum.org.uk

Scottish charity Registered No. SC062065

Bristol Old Vic

Bristol Old Vic is the UK's longest continuously running theatre and has welcomed millions of people through its doors since opening nearly 260 years ago.

Led by Executive Director Charlotte Geeves and Artistic Director Nancy Medina, the organisation is committed to platforming and creating opportunities for the multitude of stories that Bristol has to offer this nation.

From its extensively redeveloped building in the Old City, Bristol Old Vic offers a year-round programme of inspiring, original new work; one of the UK theatre's biggest learning and engagement programmes; and one of the UK theatre's leading artist development programmes. Plus, through Bristol Old Vic on Screen, audiences across the world have seen its productions live or on demand, including most recently Complicité's acclaimed *Drive Your Plow Over the Bones of the Dead* and its own stylish hit, *Hamlet* – which was also shown in 250 cinemas across the UK.

"We will make a theatre which is for our whole community. Not a passive place but one of activism. Not one voice but many. We will ask questions of ourselves and of Bristol. We invite you to come on in and help us make this building sing with possibility."
Nancy Medina

bristololdvic.org.uk

Birmingham Repertory Theatre

Birmingham Repertory Theatre is the only producing theatre in the UK's Second City.

The oldest building-based theatre company in the UK, The REP has an unparalleled pioneering history and has been at the forefront of theatre in this country for over 100 years. It is a registered charity (number 223660).

The REP's mission is to create artistically ambitious popular theatre for, by and with the people of Birmingham and the wider world.

The commissioning and production of new work lays at the core of The REP's programme, and over the last 15 years, the company has produced more than 130 new plays. As well as presenting over 60 productions on its three stages every year, the theatre tours its productions nationally and internationally.

The REP's acclaimed learning and outreach programme is one of the largest and most diverse of any arts organisation in the country. Every year we have over 70,000 contacts with young people and adults in the community on projects from drama or writing workshops to large-scale productions. The REP is also committed to nurturing new talent through its youth theatre groups, and it offers training for early career writers, directors and artists through its ground-breaking REP Foundry theatre maker's programme.

www.birmingham-rep.co.uk

Leeds Playhouse

Leeds Playhouse has been welcoming audiences for 50 years. As a registered charity (No. 255460), the theatre creates work which is pioneering and relevant, seeking out the best companies and artists to create inspirational theatre in the heart of Yorkshire. The Playhouse recently underwent a £16 million transformation, which includes improved access to and around the theatre, a new city-facing entrance and the addition of a new studio theatre, the Bramall Rock Void.

A dedicated collaborator, Leeds Playhouse works with distinctive, original voices from across the UK. Its Artistic Development programme, Furnace, discovers, nurtures and supports new voices, while developing work with established practitioners. It provides a creative space for writers, directors, companies and individual theatre-makers to refine their practice at all stages of their careers.

The sector-leading Creative Engagement team works with more than 12,000 people aged 4–95 every year, connecting with refugee communities, young people, teachers and students, older people and people with learning disabilities, including working in specific areas of the city. The Playhouse pioneered relaxed performances ten years ago and more recently have developed dementia-friendly performances, both of which are becoming the norm across the industry.

Leeds Playhouse relies on the support of valued partners to make great things happen. It is grateful for the continued support of Arts Council England, Leeds City Council, The Liz and Terry Bramall Foundation and many charitable trusts, business partners and individuals.

leedsplayhouse.org.uk

Northern Stage

Northern Stage is the largest producing theatre in the North East of England, with a regional and national sector support role. Backed up by industry-leading facilities and a dash of Geordie genius, we reach beyond the ordinary, every time. A theatre where ideas meet and futures change, every year thousands come to create and share unique live experiences – it's so much more than a night out. Northern Stage believes in the social, emotional and political power of theatre to challenge the status quo. A spirit of rebellion runs through all our work, and we champion boldness and accessibility.

www.northernstage.co.uk

Oxford Playhouse

Oxford Playhouse, one of the country's leading regional theatres, programmes its 640-seat mainstage, 50 seat studio and works across the city under the banner of its offsite programme Playhouse Plays Out. Its work revolves around its vision to be a theatre for everyone and its mission to present inspirational performance as a leading cultural institution for Oxfordshire and beyond.

Since March 2020, OP has stayed connected to its audiences and communities by delivering creative and innovative projects and events online and digitally, through its lockdown Playhouse at Home programme and autumn 2020 & spring 2021 live and streamed seasons of work. The team continues to work with its community partners, including Oxford Association for the Blind, Age UK and Be Free Young Carers, to name a few. Oxford Playhouse was delighted to reopen its doors to audiences, artists and participants in May 2021.

Oxford Playhouse is a registered charity, no. 900039.

https://www.oxfordplayhouse.com/

PRODUCTION CREDITS

For David Pugh Limited

Directors	**David Pugh, Patric Gilchrist, Ben Johnson, Ron Smith**
Associate Producer	**Georgie Polhill**
Accountant	**Sarah Warren**
Marketing	**Ian West**
Production Assistant	**Scott Royle**
Lawyer	**Sean Egan**
Tour Booker	**Rebecca Mills**

For *Pride & Prejudice* (*sort of)*

Production Doctor	**Dr Andy Rose**
Production Manager	**Blair Halliday**
Production Health and Safety Consultant	**John Young Creative Industries**
Costume Supervisor	**Morag Pirrie**
Lighting Programmer	**Philip Burke**
Production Carpenters	**Brian Watson, Pete Maingot**
Production Electricians	**Phil Brejza, Danielle Charnley**
Production Sound Engineers	**Mark Cunningham, Marcus Christensen**
Costumes by	**Jane Gonin, Lyceum costume department, Argyro Sapsouzidi, Suzanne Togneri**

Design	**Muse Creative Communications**
Artwork	**Rebecca Pitt Creative**
Original poster painting	**Bob Venables**
Media Planning	**Blackstar Media**
Education Consultant	**Carl Woodward**
Photography	**Mihaela Bodlovic, Matt Crockett, Tony McGee**
Video	**East Wing, Matt Titterton for Advision**
Set built and painted by	**Splinter Scenery**
Drapes	**J.D. McDougall Ltd**
Production Lighting Equipment	**WhiteLight**
Sound Equipment	**Autograph Sound Ltd**
Transport	**Paul Mathew Transport**

David Pugh would like to thank:
Professor Gazzard, Mel Kenyon, Tim Curtis, Anthony Pye Jeary, Michael Harrison, Jake Hine, Reggie & Grey Goose



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We offer a wide range of programmes for adults, including theatre classes, workshops, and performance opportunities. From Choir to Play Readers, and from Dance to Comedy Improvisation, there's something for everyone. Whether you're looking to try something new, develop your skills, or simply enjoy the creative process, we have a programme for you.

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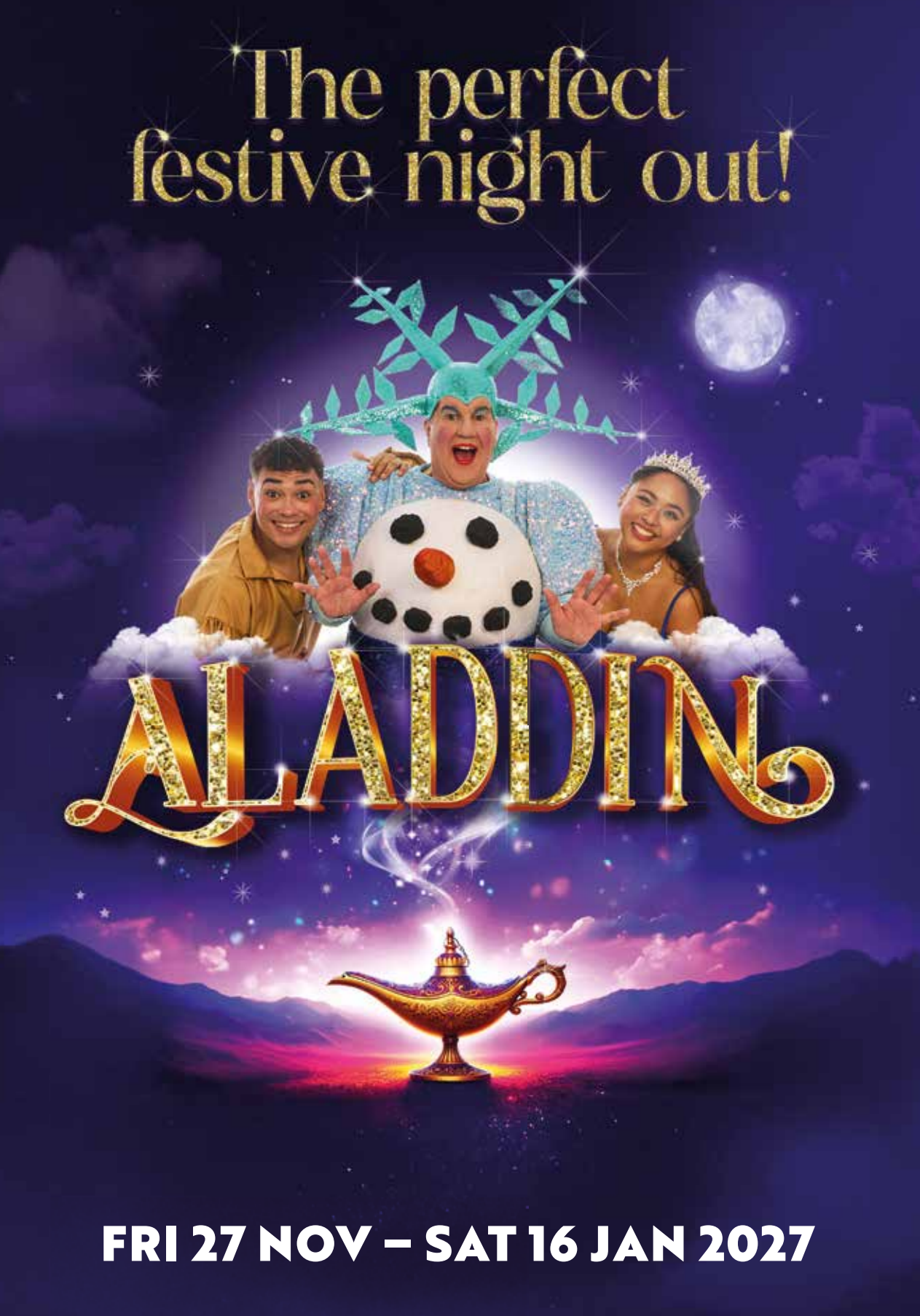








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