

NEW VIC Intemperance

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Fri 5 - Sat 20 April

Box Office: 01782 717962

newvictheatre.org.uk

Newcastle-under-Lyme, Staffordshire

Our thanks to

For continued assistance in every production:

We would like to thank the New Vic Vols for their invaluable help and support; Hood and Broomfield Fine Art; 3M United Kingdom plc for the donation of Spraymount Adhesive; The Art Studio, Newcastle for discount on art materials; Design and Reprographic Supplies for plan printing; Touch of Class Dry Cleaners, Maybank.

Thanks for this production:

Phil and Molly at Old Folding Maps

Food & Drink



The Café

Home-made food at value-for-money prices.

10.00am - 3.30pm

5.30pm - 7.30pm

New Vic Breakfast 10.00am - 12.00pm

Wherever possible, the New Vic uses local produce and ingredients.

Vegetarian choices are always available but if you have any special dietary needs then please just get in touch with us.



The Bar

Avoid the queues, pre-order drinks using the interval slips provided at the bar.

12.00pm - 2.00pm

5.30pm - 11.00pm

Tableware made in Stoke-on-Trent and kindly supplied by



Sweets / Ices

Located in the downstairs foyer opposite to the Box Office.

Please note

The Front-of-House Manager is on duty throughout the performance.

Please ask if you require assistance.

All smoke effects in New Vic productions are safe and non-toxic.

Remember to silence mobile phones and digital devices.

If crossing the stage area, please exercise extreme caution as trip hazards may be present.

For copyright reasons, taking photographs or making sound recordings is not allowed.

Should you need to leave the auditorium during the performance, you may be asked to wait until a suitable break before you can be readmitted.

NO SMOKING

There is no smoking in the building. Under the no smoking legislation, where the artistic integrity of a performance makes it appropriate, actors may be permitted to smoke on stage.



Access

The New Vic welcomes all customers and is committed to providing access to the arts for all. Currently this service includes:

- Free parking available close to the theatre entrance for Blue Badge holders (reserve a space with our Box Office).
- Automatic doors and level access into the foyer, ramped access to the auditorium on the ground floor and lift access to the first floor.
- Wheelchair spaces available on both the ground and first floor. Disabled toilets available on both levels of the theatre.
- An induction loop (not available for amplified performances and an infra-red assisted hearing system.)
- Baby-changing facilities available. You are welcome to breastfeed in any of our Front-of-House areas. If you would like a private space, please speak to our Box Office Team.
- Assistance Dogs are welcome, and water will be provided. If you wish to take your dog into the auditorium, please let Box Office know when booking.
- Please note: our balcony seating is accessible by stairs only, is approximately 30ft above the main stage and is not recommended for very young children and those with mobility concerns.



Interpreted Performances

Audio Description: Sat 30 Mar 2.15pm

Captioned Performance: Tue 26 Mar 7.30pm

Become a Theatrical Landlord

There's a role for you at the New Vic - and you'll get paid too.

- Do you live within easy walking distance (a mile or two) of the New Vic?
- Do you have a spare, comfortable and furnished room?
- Are you willing to share other parts of your house?

If your answers are 'yes', we'd like to talk to you about providing accommodation for our actors. They might need somewhere for a few days, a few weeks or a few months. And you will be paid for it.

We already have a long-established list of landlords who have had years of pleasure in getting to know theatre folk. If you want to join them and share in our artistic adventures, please get in touch.

Contact Hayley Underwood, Admin Officer on 01782 717954 or email Hunderwood@newvictheatre.org.uk

Props Hire

The New Vic Theatre houses an extensive collection of furniture and props from past productions.

Most of what appears on the New Vic stage is created by our in-house craft departments. And working in-the-round means the attention to detail is paramount. That's why props are often the stars of the show.

We welcome enquires from anyone wishing to hire New Vic props or furniture - other theatres, film and television companies, amateur societies and educational organisations throughout the UK and worldwide.

To find out more, contact: New Vic Props Hire on 01782 381361 or email propshire@newvictheatre.org.uk

Sorry but our props cannot be hired for fancy dress or parties!

NEW VIC

Intemperance

KRISS BOHN Millie Sildnes
NIAMH FINALY Niamh McLoughlin
THOMAS GRANT Ruairi McLoughlin
ØYSTEIN KANSTRØM Brynjar Sildnes
JOHN O'MAHONY Fergal Monahan

Zoë Waterman	Director
Jess Curtis	Designer
Jonathan Girling	Musical Director
Richard G Jones	Lighting Designer
James Earls-Davis	Sound Designer
Anji Carroll CDG	Casting Associate
Elsbeth Morrison	Vocal Coach
Alison de Burgh	Fight Director
Anna Poole	Assistant Director
Steve Hall	Company Stage Manager
Kate Wilcock	Deputy Stage Manager
Kayleigh Cooper	Assistant Stage Manager

Set and made props by the New Vic Workshop.
Costumes by the New Vic Costume Department.
Lighting and sound operated by Daniella Beattie, Alex Day,
James Earls-Davis and Peter Morgan.
The New Vic's production of Intemperance opened on Fri 5 April 2019

Fri 5 - Sat 20 April

Box Office: 01782 717962
newvictheatre.org.uk
Newcastle-under-Lyme, Staffordshire

DIRECTOR'S NOTE



Liverpool, c1890
Library of Congress Prints and Photographs Division

I first read *Intemperance* about four years ago, and have wanted to direct it ever since. I love the characters and how we are invited into their lives, the detail playwright Lizzie Nunnery has found in bringing Liverpool 165 years ago so vibrantly to life is wonderful. Set in the Irish immigrant community, the rhythms of storytelling and folk music inform the tempos and pulse of the whole show. Our family has an old piano, and their neighbours join in through the thin walls with fiddle and accordion – without the money to go out, and before the invention of TV or radio, the ability to create entertainment for themselves is vital and allows them to find joy and warmth and to celebrate their community. Meanwhile, grandfather Fergal regales them with his tall tales of a life at sea, a consummate storyteller, taking them out of their situation and onto the high seas.

However, for me the urgency to direct *Intemperance* is about the wider story that it tells. In the play, the people we meet live in abject poverty, they are working people but they struggle to make enough money to eat; they live in cramped and damp conditions and the church, the council, the powers that be label them as ‘undeserving’ of help – as lazy, reckless and drunk - they are blamed for their poverty. *Intemperance* is a searing indictment of this attitude, humanising those at the very bottom of the pile and throwing this judgemental attitude towards the poorest in society into sharp relief.



With any play one of my first questions as I start my preparation work as a director is, “why should we tell this story now?” For me, the process of making theatre must have the audience at its heart at every stage, and this question helps me to root them at the very centre of the production. There are millions of stories we could be telling – either written as plays already, or ripe for the writing – so there needs to be an urgency and a reason to be telling this one, now, to this audience. This play is set nearly 200 years ago, in Liverpool; what does it have to say to an audience in Newcastle-under-Lyme in 2019? For me a lot of that answer is in how it explores how a community can support each other – in the microcosm of the family, in the wider community of the court housing they live in, and in the Irish immigrant community in Liverpool as a whole.

As we have discovered the Liverpool of 1854 in rehearsals, exploring the hopes and desires of our characters, we have also thought about our community here at the New Vic. Discovering some of the work going on locally to address food poverty has been part of our journey in rehearsal. The Alice Charity works across the communities of Newcastle-Under-Lyme and Stoke-on-Trent to support families socially, emotionally and financially through the experience of safeness, kindness, warmth and compassion. They run a variety of projects, ranging from weekly support groups to purchasing cookers and furniture; delivering one-to-one support within the family home and community-based initiatives, which support the whole family. Alice Charity support disadvantaged, vulnerable families within the communities of Stoke and Newcastle to become resilient and independent - providing skills

improvement, well-being services, signposting, emergency food parcels, and essential equipment - actively breaking the cycle of poverty. Their work helps us to see that there are still problems to address today, and to think about our community and reflect on our role within it as we build the world of this other community in Liverpool.

New Vic Borderlines works with groups and individuals who, for one reason or another, find themselves on the borderlines of our society. Tackling food poverty has become part of their work. Hungry for Change saw them working with Liverpool University, community organisations in Stoke-on-Trent and Newcastle-Under-Lyme, and families living on the breadline to explore the causes of food poverty and create a picture of a future when food poverty is a story from the past. Other projects have included a summer scheme funded by the Staffordshire Police Commissioner for children who needed to benefit from the Holiday Hunger Scheme which was put in place to ensure that children who would normally receive a free school meal didn't go hungry during the long summer holidays, and a new piece of documentary theatre presented at Stoke on Trent's first conference on food poverty 'Appetite for Change'. As we have rehearsed *Intemperance* we have been able to draw on this wealth of experience within the New Vic, enriching our work on the play and helping us to root it in our community.

I hope that this work in rehearsals will become part of your experience as you watch the play, humanising our family and helping us to connect to them and their hopes and dreams.

Zoë Waterman.

www.alicecharity.com

Alice is a local charity which supports children and families within the communities of Stoke-On-Trent and Newcastle-Under-Lyme, in times of crisis. Our Borderlines department and catering manager here at the New Vic have been working with them recently and we would encourage you to have a look at the fantastic work that they do and see if you are able to support it – there are lots of ways of getting involved, from collections for food banks to volunteering your time.

FOR RICHER FOR POORER



Fore Street, Lambeth, London, c1860
Hulton Archive/Getty Images



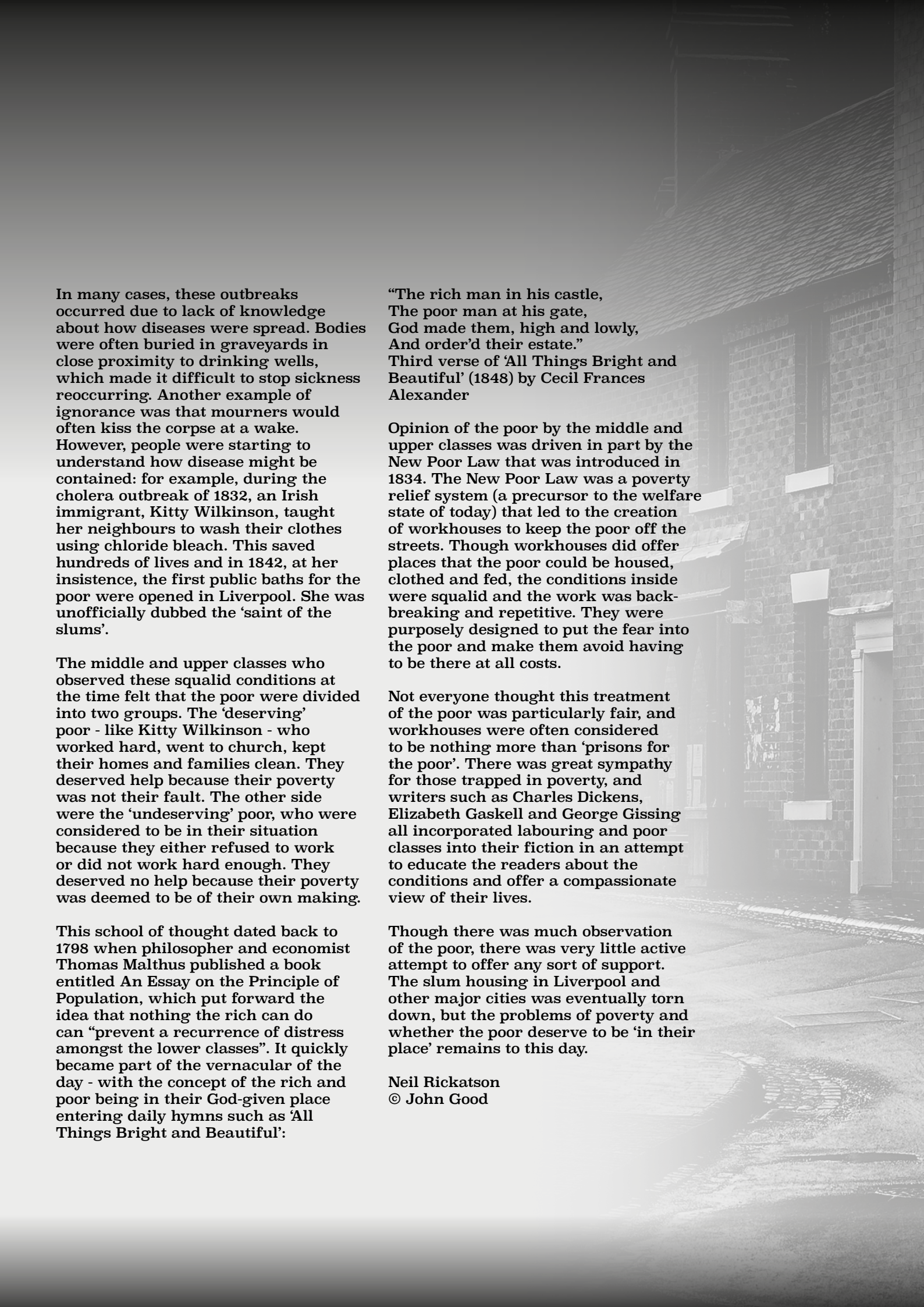
A slum in 1889
© Hulton-Deutsch Collection/CORBIS/Corbis via
Getty Images

Great Britain in the Victorian era was a place of great social inequality. Intense industrialisation saw a huge number of people move from the countryside to the major cities of London, Birmingham, Manchester and Liverpool in order to meet the demand of the ever-increasing number of factories. As a result, many working families were forced to live in cramped and dirty conditions in the centre of cities and it was not uncommon for entire families to sleep in a single room.

However, it wasn't just internal movement; the Victorian Age also saw the population of Great Britain balloon from 16.8 million (in 1851) to 30.5 million (in 1901) as immigrants flocked into the country. One of the main groups who came over during this time were Irish looking to escape the economic hardships of the early 19th century. This movement dramatically increased following the potato famine - a catastrophic event that occurred in Ireland between 1845 and 1849 whereby potato crops were destroyed by disease year after year and almost one million lost their lives.

Many escaped to England, with approximately 1.3 million passing through the port of Liverpool. Liverpool at the time was one of the most important ports in the British Empire and handled almost half the nation's external trade. By the end of the famine, there were some 90,000 Irish living in Liverpool, making up approximately a quarter of the city's population. Most of them lived in the slums in the north of the city where many of the main factories were located. Though work was not scarce, the rapid influx of immigrants looking for jobs meant that wages were very low.

Overcrowding and a general lack of sanitation meant that outbreaks of diseases such as dysentery, cholera, tuberculosis and typhus were common, and often deadly, in these slum areas. In fact, typhus was dubbed 'Irish fever' by some, due to the belief that it had been carried over from Ireland. Throughout the Victorian era, floating hospitals and fever sheds were built along the river Mersey to handle the number of sick. The average life expectancy of a labourer in Liverpool at the time Intemperance is set was 15 years old - the lowest in the nation - and most infants were not expected to survive beyond their fifth birthday.



In many cases, these outbreaks occurred due to lack of knowledge about how diseases were spread. Bodies were often buried in graveyards in close proximity to drinking wells, which made it difficult to stop sickness reoccurring. Another example of ignorance was that mourners would often kiss the corpse at a wake. However, people were starting to understand how disease might be contained: for example, during the cholera outbreak of 1832, an Irish immigrant, Kitty Wilkinson, taught her neighbours to wash their clothes using chloride bleach. This saved hundreds of lives and in 1842, at her insistence, the first public baths for the poor were opened in Liverpool. She was unofficially dubbed the 'saint of the slums'.

The middle and upper classes who observed these squalid conditions at the time felt that the poor were divided into two groups. The 'deserving' poor - like Kitty Wilkinson - who worked hard, went to church, kept their homes and families clean. They deserved help because their poverty was not their fault. The other side were the 'undeserving' poor, who were considered to be in their situation because they either refused to work or did not work hard enough. They deserved no help because their poverty was deemed to be of their own making.

This school of thought dated back to 1798 when philosopher and economist Thomas Malthus published a book entitled *An Essay on the Principle of Population*, which put forward the idea that nothing the rich can do can "prevent a recurrence of distress amongst the lower classes". It quickly became part of the vernacular of the day - with the concept of the rich and poor being in their God-given place entering daily hymns such as 'All Things Bright and Beautiful':

"The rich man in his castle,
The poor man at his gate,
God made them, high and lowly,
And order'd their estate."
Third verse of 'All Things Bright and Beautiful' (1848) by Cecil Frances Alexander

Opinion of the poor by the middle and upper classes was driven in part by the New Poor Law that was introduced in 1834. The New Poor Law was a poverty relief system (a precursor to the welfare state of today) that led to the creation of workhouses to keep the poor off the streets. Though workhouses did offer places that the poor could be housed, clothed and fed, the conditions inside were squalid and the work was back-breaking and repetitive. They were purposely designed to put the fear into the poor and make them avoid having to be there at all costs.

Not everyone thought this treatment of the poor was particularly fair, and workhouses were often considered to be nothing more than 'prisons for the poor'. There was great sympathy for those trapped in poverty, and writers such as Charles Dickens, Elizabeth Gaskell and George Gissing all incorporated labouring and poor classes into their fiction in an attempt to educate the readers about the conditions and offer a compassionate view of their lives.

Though there was much observation of the poor, there was very little active attempt to offer any sort of support. The slum housing in Liverpool and other major cities was eventually torn down, but the problems of poverty and whether the poor deserve to be 'in their place' remains to this day.

Neil Rickatson
© John Good

SOUNDS OF THE SLUMS

We spoke to *Intemperance* Director Zoë Waterman and Composer and Musical Director Jonathan Girling to explore the origins of the music in the play, and why it is so integral to it.

What led you to use music in the narrative?

Zoë Waterman (ZW) – Lizzie Nunnery, who wrote *Intemperance*, is a musician as well as a playwright so she thinks very musically - a lot of the music is written into the script and it gives a rhythm and tempo to the piece. As well as singing and playing, there are also lots of references to the drip of water from the roof, characters banging bottles to create a rhythm, or a chair tapping against something which all add to the musicality of the play.

Our characters play and sing music on stage, but we also music through the wall from next door – this gives us a strong sense of the wider Irish community, and the centrality of music to their lives. Singing and music is a huge part of how they interact with each other and how they mark the key stages of their lives – births, marriages and deaths.

Jonathan Girling (JG) –When I approach a piece of theatre I think about what we want to do with it, and if there's music already in the script I will respond to that. There are very specific titles mentioned in the script but there are also some more general directions, such as a jig being played next door or the sound of a violin, of an accordion, or some raucous singing going on, that you have to respond to. Our family are from an Irish community in the 19th century and that's what we have got in our show.

Why is music so important to the story?

ZW – Music is incredibly evocative – of place, of time and of emotions; in *Intemperance* it provides the bass note to the show, underpinning the emotional journey our characters go on, and providing amazing support for some of the more dramatic moments in the play.

JG – Music has different functions within the story, so there are songs of defiance, of celebration, religious songs, and particular Irish songs that mean a great deal to the characters and the community they are a part of.

What influenced your choices for the music used in the play?

JG – Amongst other things, I have referred to the O'Neill's books - an anthology of a thousand Irish folk tunes, ensuring that the songs we are using could have been played in the mid-19th century. The two musicians who we have used to record the music we hear from the neighbours are Sue Moffat (who runs New Vic Borderlines) and Sophia Hatfield (currently performing in *Much Ado About Nothing*). Sue is a really experienced Irish folk player so I've spent a lot of time with her playing through different reels and jigs and slip-jigs.

ZW – There is one piece towards the end of the play which is not an existing piece - Lizzie has written the lyrics for a new song. Whereas most of Jonathan's work has been sourcing and finding different pieces

and arranging what people sing, he has also written this one piece of music for the show.

The family have a piano, did lots of families at the time have some form of musical instrument?

ZW -There were pianos in most pubs and music halls, so they were a big part of the lives of working-class people at this time. In the play we find out that Millie's previous husband pawned everything they had in order to buy this piano - it is the object in the room that is worth the most, financially. So it is not extraordinary that they have a piano, but it is probably rare.

JG - We have records, certainly in the 20th Century, of homemade instruments. They would be very common, that's why in our play anything can be used as percussion - tapping on the table or banging a bottle or just stamping the foot. Music was such a part of their lives in every way, right from the very religious to a folk tune.

What impact did music have on people's lives?

JG - It was part of the ceremony of their lives: births, deaths and marriages. Our family isn't particularly religious, but they are from a Catholic tradition and that music - along with traditional folk tunes - would have been something they grew up with. Along with storytelling, music was a really important way to get people through the drudgery of everyday life.

Were there songs that they passed on or read in books?

ZW -Brynjar, who's our Norwegian character, reads and writes, but none of the rest of our family do. Most people who were poor labourers living in Liverpool at that time weren't literate so they would have learnt music by ear. If someone

had played a particular tune you might sing a different lyric to it, or use it to tell a different story, so music developed within that aural tradition of passing it down from person to person.

Did the immigration of the Irish change the music that everyone listened to or was it community based only?

JG - From the time of the Romans, the Saxons, the Vikings, the Normans to the Irish coming over to escape the potato famine they all had their own musical traditions which they brought with them. Immigration had a huge influence on the music that people listened to and that is so important to the way we use music today. Just as music in the past influences Irish Folk music, Irish Folk music influenced Rock and Roll music and modern day music.

What would you like the audiences to take from the music in the play?

ZW - Music is the emotional undertone and rhythm of the play. People can express themselves in difficult moments through song, or rhythm. The music in the play isn't something that the audience have to experience intellectually, you experience it in your gut and in your heart, it taps into the communal consciousness that we have.

JG - I hope it will remind people how important music and singing is, it's not something to be embarrassed about. Let's not lose that beauty about singing as a community and with families. I'd love people to take that away with them - participate in whatever way you can in music.



A WORD FROM THE WRITER

Playwright Lizzie Nunnery talks about her inspiration for *Intemperance* and reviving the acclaimed play at the New Vic...

*"It's lovely to hear it again," she says: "I'm really excited to see *Intemperance* being revived."*

Lizzie's journey to writing *Intemperance* began when she was a writer on attachment at the Everyman in 2006 and was searching for inspiration to write her first play.

A Liverpudlian herself, Lizzie explains the Everyman's Artistic Director Gemma Bodinetz encouraged her to look into the period when Liverpool was the UK's second city, a booming metropolis of rapid change and thriving trade yet rife with social inequality.

She said: "While researching the era I thought a lot about my own family history in the city and how my ancestors would have lived when they came over from Ireland in the mid to late 1800s."

"I was really drawn to the stories of the poor and was struck by the massive gap between the rich and poor at a time when Liverpool was Britain's second city – it homed more millionaires than anywhere outside London."

Lizzie added: *"There was an enormous group of people who were living in absolute poverty, with no clean water and no access to free healthcare. I encountered writing from the time which spoke of the idea of the "deserving and undeserving poor". I was enraged by some of the descriptions I read. *Intemperance* was written with the passion and drive to say something about the day to day existence at the bottom of the pile in 1854 but also to say something resonant about societal attitudes to poverty and immigration today."*

The daughter of a history teacher, Lizzie relishes the research her work as a playwright entails.

"I always end up doing a lot of research whether it's a contemporary or historical play," she says, adding she loves the freedom she gets to write around real historical occurrences: "I love being able to daydream and fill in gaps and imagine around the truth. There is something really liberating about writing about the past because there's so much freedom to draw parallels with the present."

Lizzie adds: *"I learned a lot about my city while researching for *Intemperance*. You have a responsibility to the wider historical facts when you're writing about something which actually happened, in this case an awful cholera epidemic. I found myself digging through cholera records, literally looking through the statistics of epidemics in the 1950s, changes within population and tracing the patterns of immigration."*

Lizzie is Co-Artistic Director of the female-led theatre company Almanac Arts and is working currently with Culture Liverpool to commission ten female writers from the city to write short pieces for a festival of women's work to be held later this year. She's also in the midst of writing a BBC Radio 4 series about the murder of journalist and campaigner Daphne Caruana Galizia and is writing her first feature film script, *With Love*, with Blue Horizon Productions and with the support of the BFI.

Also a singer-songwriter, Lizzie regularly performs as part of a duo at folk clubs and festivals and for the last five years has consciously decided to weave both her love of music and writing together in her theatre work.

*"There's so much music threaded through the storytelling in *Intemperance*," she says, adding: "I think I'm a writer who hears the play first rather than seeing it."*

Concluding the interview, Lizzie reiterates her excitement at reviving *Intemperance*, and also having the opportunity to see it performed at Europe's first purpose-built theatre-in-the-round.

"I love theatre-in-the-round because it really transforms the way texts come to life," she says: "There is something really communal about the round because you're always looking at other audience members while you're looking at the performers. If you're watching a play about community, which this play is, then you're automatically thinking about your own community and your place in it."

*"*Intemperance* is a play which questions immigration and poverty and how we can unify or break apart society so it feels really exciting that it's going to be performed in-the-round."*

REHEARSALS







Krissi Bohn

Millie Sildnes

For the New Vic: *Table*

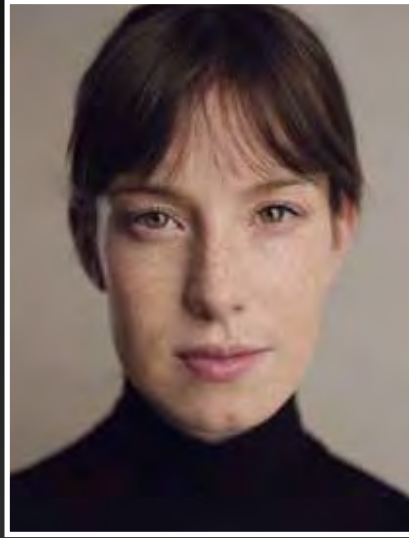
Theatre credits include: *Private Lives* (Mercury, Colchester); *The Long Road South* (King's Head); *The Bogus Woman* (National Tour); *The Importance of Being Earnest* and *The Lady in the Van* (both Theatre by the Lake, Keswick); *The Railway Children* (Sadler's Wells); *Seeing Without Light* (The Drum, Plymouth); *Pericles* (National Theatre Educational Tour); *Children of the Crown* (Nottingham Playhouse); *Heaven Eyes* (National Tour); *101 Dalmatians* (Northampton Theatre Royal); *The Adventures of Pinocchio* (The Tobacco Factory); *Aladdin* (Huddersfield).

Theatre credits include: *Coronation Street* 2012 -2014 (ITV); *Counterpart* (Starz); *Law & Order* (ITV); *Moving On* (BBC); and she was storyteller on the CBeebies series *Treasure Champs*.

In 2019, *Anne* (ITV); *Years & Years* (BBC).

Radio credits include: *Turn of the Screw*; *Stone*; *Human Resources*; *Grand Designs of The Third Kind*; *Mission Improbable*; *Quake*; *A Girl Like You* and *Tinsel Girl* (BBC).

Krissi trained at Manchester Metropolitan School of Theatre.



Niamh Finlay

Niamh McLoughlin

Theatre credits include: *Everything That Rises Must Dance* (Complicité); *Gutted* (The Edinburgh Fringe); *Yokes Night* (Theatre Royal Stratford East); *Hamlet* (UK Tour, Changeling Theatre).

Niamh trained at The Royal Birmingham Conservatoire and graduated in July 2017.





Thomas Grant

Ruairi McLoughlin

Theatre credits include: *Exiles* (The National Theatre); *The Cereal Café* (The Other Palace); *The Dreamers* (Abbey Road); *Cabaret* (Bristol Bierkeller); *Get Your Sh*t Together* (Landor Theatre).

Television credits includes: *Midsomer Murders* (ITV); *Gil Mayo* (BBC); *Murder Prevention* (C5).

Film credits include: *Vanity Fair*, *Dummy*, *Charlie* (short); *Curfew* (short).

Audio series include: *The Adventures of Bernice Summerfield*, *The Tomorrow People* (Big Finish).

Thomas studied at The University of Bristol and trained with NYT and The Royal Academy of Music.

His theatre whilst training includes: *His Dark Materials*, *The Pillowman*, *The Sweet Smell of Success*, *Hard Times*, *Elegies for Angels Punks* and *Raging Queens*.



Øystein Kanestrom

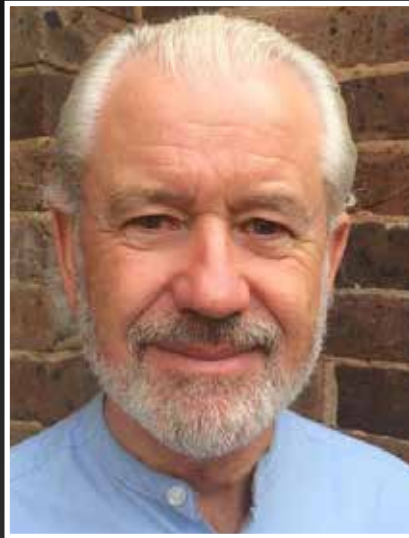
Brynjar Sildnes

This is Øystein's first appearance at the New Vic.

Whilst training, theatre credits include: *The Tempest*, *The Snow Queen*

Television and Film credits include: *The Innocents* (Netflix); *Panther* (working title); video game (SIDE studios).

Øystein Schiefloe Kanestrøm is originally from Verdal in Norway, and graduated in 2017 with a BA Acting from The Royal Conservatoire of Scotland (RCS) in Glasgow. Before this he studied drama and theatre studies for two years at Norwegian University of Science and Technology and has had a background in local theatre in both Verdal and Trondheim.



John O'Mahony Fergal Monahan

New Vic: *Copenhagen, Alphabetical Order, Dracula*

Theatre credits include: *This Restless House - the Oresteia, A Christmas Carol, Hansel And Gretel* (Glasgow Citizens Theatre); *As You Like It* (Shakespeare's Globe); *The Pillowman* (Norwich Theatre Royal Actors' Co); *Alexandros* (Actors of Dionysius); *Treasure Island* (Rose Theatre, Kingston); *The Tempest* (Regents Park Open Air Theatre); *Puckoon* (Leicester Square Theatre); *Fly in the Ointment, Cover Her Feet* (Stephen Joseph Theatre); *Duck!* (Unicorn Theatre); *Twelfth Night /Macbeth* (Northcott Theatre); *Death of a Salesman* (European Tour); *Belonging* (Birmingham Rep); *Moby Dick* (European tour); *Buddy* (National Tour); *A Midsummer Night's Dream, Cider With Rosie, Corpse for Sale, Moll Flanders* (Derby Playhouse); *Boots for the Footless* (Tricycle Theatre); *Germinal* (Paines Plough); *Destiny/Devil on the Heath* (Half Moon Theatre); *The Cherry Orchard, Child in the Forest, Pickwick Papers* (Cheltenham Everyman); *Way Upstream* (Byre Theatre); *The Story of Yours* (Bridge Lane); *Doctor Jelly* (The Old Red Lion); *Hunchback The Musical* (Mill Theatre, Belfast); *Great Expectations* (Old Vic); *Habeas Corpus/Oh What a Lovely War* (Chester Gateway Theatre); *Pork Bellies, Mushroom Man* (The Hungry Grass/Theatre Centre); *Up in the Gallery* (National Tour).

Television credits include: *The Good Karma Hospital* (ITV); *Doctors, Mrs Brown's Boys, Judge John Deed* (BBC); *Law & Order* (Kudos); *Dirty Filthy Love* (Granada); *TLC* (Positive TV); *Bad Girls* (Shed Productions); *Father Ted* (Hat Trick); *Murphy's Law* (Tiger Aspect); *The Chief* (Anglia Films).

Film credits include: *A Short Film About John Bolton* (SKA Films); *Babel* (Paramount).

Radio credits include: *Cabin Pressure, Scummow, Things Washed Up By The Sea, After the Break, Anzacs Over England, The Absentee and The Babel Philosopher* (BBC Radio 4); *Gypsies* (BBC Schools Radio).

Audiobooks: *The Age of Absurdity/Isn't this Fun* (Audible); *Harry's Game, The Journeyman Tailor, Field of Blood, Vagabond* (Hodder Stoughton).

Lizzie Nunnery

Writer

Lizzie is a playwright, screenwriter and songwriter.

Lizzie's first play *Intemperance* (Liverpool Everyman, 2007) was awarded 5 stars by The Guardian and shortlisted for the Meyer-Whitworth Award. She co-wrote *Unprotected*, winner of the Amnesty International Award for Freedom of Expression (Everyman/Traverse Edinburgh, 2006). *The Swallowing Dark* (Liverpool Playhouse Studio/Theatre503 2011) was shortlisted for the Susan Smith Blackburn Award. *Narvik* (Box of Tricks UK Tour 2017, Norwegian Tour Autumn 2019) won Best New Play in the UK Theatre Awards 2017.

Other recent work includes plays with songs *The Sum* (Everyman 2017), *The People Are Singing* (Manchester Royal Exchange 2017), *The Snow Dragons* (National Theatre 2017) and *To Have to Shoot Irishmen* (Almanac Arts, UK tour 2018). She has also written extensively for BBC radio, with new series *Daphne* to be broadcast in summer 2019.

Her debut short film, *Monkey Love*, was broadcast on Channel 4 in 2009. Her original feature film *With Love* is in development with Blue Horizon Productions, supported by BFI. She is also developing a feature film version of her play *Narvik* with West One Entertainment.

Zoë Waterman

Director

For the New Vic: *Table*, *Playhouse Creatures*, *The Kitchen Sink*

Theatre credits includes: *Dick Whittington* and *Sleeping Beauty* (Theatr Clwyd); *The Rubenstein Kiss*, *Amy's View* and *After Miss Julie* (Nottingham Playhouse); *2023* (Illuminate Theatre Company); *Remarkable Invisible*, *The Vertical Hour*, *Enlightenment* and *Shining City* (Theatre by the Lake, Keswick); *The Bogus Woman* (Theatre by the Lake, Keswick and UK tour); *Swan Song: an evening of music and song* (The Swan, Royal Shakespeare Company); *The Demand* (Shooting Fish Theatre Company); *Aladdin*, *Sleeping Beauty*, *Jack and the Beanstalk* (Loughborough Town Hall); *Dick Whittington*, *Cinderella*, *Sleeping Beauty* and *Aladdin* (The Maltings, Berwick-Upon-Tweed); *The Promise* (New Wimbledon Theatre Studio).

As Associate Director: to Lucy Pitman-Wallace on *Much Ado About Nothing* (Malmö Stadsteater) and *Joking Apart* (Nottingham Playhouse, Salisbury Playhouse) and to Giles Croft on *All Quiet on the Western Front* (UK tour).

Assistant directing includes 2012-13 at the RSC, assisting Gregory Doran on *The Orphan of Zhao*.

Zoë was the recipient of the New Wimbledon Theatre's Emerging Directors Award 2007.

Jess Curtis

Designer

Jess trained on the Motley Theatre Design Course.

Recent work includes: *Genesis Inc.* (Hampstead Theatre); *Loosing Venice* (The Orange Tree Theatre); *Uncle Vanya* (The Almeida); *Villette*, *Dangerous Corner* (West Yorkshire Playhouse); *One For The Road*, *Glass Cage*, *Follies* (Royal and Derngate, Northampton); *The Holy Rosenbergs* (National Theatre); *Hotel Cerise* (Theatre Royal, Stratford East); *Another Door Closed* (Theatre Royal Bath); *Endgame* (Liverpool Everyman); *Dangerous Corner* (West Yorkshire Playhouse and West End); *Frankenstein* (Frantic Assembly, Northampton); *Burial At Thebes* (Nottingham Playhouse/Barbican/US Tour); *Rhapsody*, *Fantasy* (Royal Ballet at the Royal Opera House).

She has also designed the Grovesnor Park Open Air Season 2013- 2016, the opening season at Storyhouse and bar interiors for Underbelly at the South Bank, Hyde Park and Leicester Square.

She was nominated for the UK award for design in 2018.

Jonathan Girling

Composer and Musical Director

For the New Vic: *Playhouse Creatures*

Theatre credits include: *Winter's Tale* (National Theatre 2018 & 2019); *Macbeth* (National Theatre); *The Jew of Malta*, *Anya*, *The American Pilot* and *White Out* (all Royal Shakespeare Company); *Sleuth* (NP & West Yorkshire Playhouse); *The Kite Runner* (NP & Liverpool Playhouse) in 2013 with subsequent UK tours in 2014, 2017-18 & two West End runs in 2016 & 2017, *Charlie Peace* and *Families of Lockerbie* (Nottingham Playhouse); *Margaret Catchpole* (Eastern Angles); *Three Wheels* (Birmingham REP/ACE); *Flight of Hope* (People Show); *Dreaming* (BSA); *Nine Lives* (Leeds Studio).

Jonathan won the Artists' International Development Award (British Council & Arts Council England (ACE), producing *Living Lakes* in Chicago, Ann Arbor and New York in the U.S. with two leading lights of American dance.

Classical commissions include: *Gogmagog* (English National Opera) *Lights Out* (New York Arts); *Grimm Tales* (City of Birmingham Symphony Orchestra, BBC Radio 3); *Flight to the Ford* (CBSO); *It's not a game* (Evelyn Glennie); *The Long Lost Son* (Evelyn Glennie & Armonico Consort); *Black Heart*, *A Little Madness* (BBC Singers); *O Rex Gentium* (Ex Cathedra); winning

national awards with *The Ice Palace* Violin Concerto. His music is broadcast and played worldwide through Audio Network.

Jonathan won a Royal Television Society Award with *Losing It* (Channel 4). He holds both a Doctorate in Musical Composition and a First Class Honours in Music (BA).

Website: jonathangirling.co.uk
twitter: @jongirling

James Earls-Davis

Sound Designer

As resident Sound Designer for the New Vic, productions include: *Astley's Astounding Adventures* (co-designed with Alex Day); *Educating Rita*, *The Pitmen Painters*, *Around The World In 80 Days* (2017 co-production with Kenny Wax Family Entertainment, Simon Friend and Royal Exchange - winner of the Cameo Page to Stage Award); *Anna of the Five Towns*, *Dial M for Murder*, *The Snow Queen* (Winner of UK Theatre Award for Best Show for Children and Young People - co-designed with Alex Day); *The Kitchen Sink*, *Peter Pan in Scarlet* (co-production with Oxford Playhouse, co-designed with Alex Day); *Kiss Me Quickstep* (co-production with Oldham Coliseum, co-designed with Alex Day); *Robin Hood & Marian*, *Dracula* (co-designed with Alex Day); *Seeing the Lights*, *The Hoard Festival*, *The Ladykillers*.

Original music includes: *Bell, Book and Candle*, *The Thrill of Love*, *Gaslight*, *Proof*, *Desire Under the Elms*, *Copenhagen*, *Blue/Orange*, *Misery*, *Dealer's Choice*, *Romeo and Juliet*, *Broken Glass* (solo); *Talking Heads*, *Smoke*, *Once We Were Mothers*, *Kes*, *All That Trouble That We Had* (with Russell Gregory); *The Wicked Lady*, *Romeo and Juliet* and *A Fine Bright Day Today* (with Sue Moffat)

Sound design and/or original music includes: *Play* (B-Arts); *Devotion* (Potboiler Theatre Co); *The Game* (Northern Broadsides); *A Number* (Library Theatre, Manchester); *These Four Streets* (Birmingham Repertory); *Rebecca*, *Frozen* (Theatre by the Lake, Keswick); *King Macbeth*, *Silent Anger*, *Homefront*, *Sticks and Stones* (Reveal Theatre Co); *Twelfth Night* (Belgrade, Coventry).

Anji Carroll CDG

Casting Associate

For the New Vic: Over 50 plays including award-winning *The Snow Queen* (winner of UK Theatre Award, Best Show for Children and Young People); *Around The World In 80 Days* (co-production with Kenny Wax Family Entertainment, Simon Friend and Royal Exchange - winner of the Cameo Page to Stage Award).

Current theatre credits: *The Worst Witch* - Northampton's Christmas show but now on a national UK tour with the hope of transferring into the West End for summer, *Around The World In 80 Days* - New Vic but soon to re-rehearse for a short USA tour. *The Giant Jam Sandwich* (New Perspectives Theatre) soon to start its third tour.

Previous theatre credits: *Pinocchio* (Birmingham Old Rep); *The Wizard of Oz* (Pitlochry Festival Theatre); *The Jungle Book* (Northampton and UK Tour); *Before The Party*, *Echo's End*, *Aladdin* (Salisbury Playhouse); *Lost Boy*, *Alice in Wonderland* (Theatre in the Quarter); *Harvest*; *The Lovesong of Alfred J Hitchcock*, and others (New Perspectives); *Judgement Day* (The Print Room); *Precious Little Talent* (Best Play at the London Theatre Festival Awards 2011 - Trafalgar Studios); *Richard III*, *Macbeth*, *Othello* (Ludlow Festival); Seasons for the Northcott Theatre Exeter and Bristol Old Vic including *Henry IV Parts One and Two*, *The Notebook of Trigorin*, *Who's Afraid of Virginia Woolf?*, *Antigone*, *The Beggar's Opera*, *A Chorus of Disapproval*, *Betrayal* (Bristol Old Vic).

Television credits include: BBC2's comedy drama series *The Cup*; *The Bill* (over 50 episodes); *The Sarah Jane Adventures* - *Invasion of the Bane*; two series of *London's Burning* (32 episodes); *The Knock* (4 x 90-minute episodes).

Other credits include: feature film *Papadopoulos & Sons*, *West Is West*, *Mrs Ratcliffe's Revolution*, *Out of Depth*, *The Jolly Boys' Last Stand*; drama-documentary: *Curiosity - What Sank Titanic?*, *Mayday*, *Joan of Arc*.

Radio credits include: BBC Radio 4 political drama series *Number 10*.

Anji is a member of the Casting Directors' Guild of Great Britain and BAFTA.

Alison de Burgh

Fight Director

Extensive Theatre credits include: *Girl on a Train*, *Guys & Dolls*, *Rebus*, *101 Dalmatians*, *A Night in Provence*, *Elephant*, *DNA*, *To Sir, With Love* (Birmingham Rep); *Sweet Science of Bruising* (Southwark Playhouse); *49 Donkeys Hanged* (Theatre Royal, Plymouth); *Jubilee* (Lyric Hammersmith/Royal Exchange); *Rita Sue and Bob Too* (Out of Joint/Royal Court); *Mountains*, *The House of Bernarda Alba* (Royal Exchange); *Macbeth*, *The Tempest*, *Othello* (Stafford Festival); *Broken Glass*, *Elton John's Glasses* (Palace Theatre, Watford); *King Lear* (ATG Tour); *How The Other Half Loves* (Theatre Royal, Haymarket); *Twelfth Night*, *Anna Karenina* (Royal Exchange, Manchester); *Posh* (Nottingham Playhouse); *A View From the Bridge*, *The Scotsboro Boys*, *The Changeling* (Young Vic); *A Little Hotel On The Side* (Theatre Royal, Bath); *The Ladykillers*, *Macbeth* (Lyric, Belfast); *What The Butler Saw* (West End); *The Ladykillers* (West End/tour); *Private Lives*,

Speaking In Tongues, The Dumb Waiter, Peter Pan, Bent, The Play's The Thing, Donkey's Years, The Anniversary, As You Like It (all West End); *A Small Family Business, The Black Album, Harper Regan, Therese Raquin, Coram Boy, Pillars of the Community, Tales from the Vienna Woods* (National Theatre); *It's A Mad World My Masters, Romeo and Juliet, The Penelopiad, As You Like It, A Midsummer Night's Dream* (RSC); *Sons Without Fathers* (Belgrade, Coventry/Arcola).

Opera includes: *The Cunning Little Vixen, Faramondo* (Royal College of Music); *The Barber of Seville, La Fanciulla Del West, Cavalleria Rusticana & Pagliacci* (Holland Park Opera); *Carousel* (Opera North); *Don Giovanni, Knight Crew, Euryanthe* (Glyndebourne Festival Opera); *Florentine Tragedy, Gianni Schicci* (Greek National Opera); *Varjak Paw* (The Opera Group); *The Trojans at Carthage, The Handmaid's Tale, Lulu, Morning to Midnight* (English National Opera).

Elsbeth Morrison

Vocal Coach

For the New Vic: Table

Theatre includes: *Ink* (Almeida); *Strangers on a Train* (ATG Tour); *Crazy for You* (tour); *Sweet Charity* (Watermill); *Forget Me Not* (Bush); *Grounded* (Park); *Contractions* (Deafinitely Theatre); *Trouble in Mind* (Print Room); *Up and Under* (Fingersmiths); *Skellig* (Nottingham Playhouse).

Television includes: *Horrible Histories; Prime Suspect 1973; Clique; Coronation Street; Eric, Ernie and Me.*

Radio includes: *A Streetcar Named Desire; X Files; Cold Cases; Gudrun's Saga; Black-Eyed Girls.*

Film includes: *The Mad Axeman; Watcher in the Woods, The Professor and the Madman, Picnic at Hanging Rock, The More you Ignore Me.*

Video games include: *Need for Speed*

Elsbeth regularly makes expert contributions about accents on programmes such as Melvyn Bragg's *Matter of the North* (BBC) where she recorded a series of short Northern accent lessons, *An Immigrant's Guide to Britain* (Channel 4) and *The Royals* (Netflix).

Anna Poole

Assistant Director

Anna is currently the New Vic resident Assistant Director.

She has previously been a Theatr Iolo Platform Artist, a Birmingham Rep Foundry Artist, an Emerging Director at National Theatre Wales. Youth and Community Associate at Sherman Theatre and a Jerwood Assistant Director at the Young Vic.

As resident Assistant Director for the New Vic, productions include: *The 39 Steps, The Wind In The Willows, Astley's Astounding Adventures and Queens of the Coal Age.*

Other Assistant Director credits include: *Trying it On* (China Plate); *Wings* (Young Vic); *We're Here* (National Theatre, NTW & Volcano Theatre); *Bordergame* (NTW); *Crazy Gary's Mobile Disco* (Waking Exploits); *Last Christmas* (Dirty Protest).

Directing credits include: *Opera Scenes Project* (RWCMD); *Five Plays: Wings/Signs* (Young Vic); *Zero For The Young Dudes, The Government Inspector* (Sherman Theatre); *Dare to Reimagine* (Park & Dare Theatre); *Lady Lust* (Birmingham Rep); *The Drowned Girl, NSFW* (Chapter Arts Centre); *Blud* (The Other Room).

Richard G. Jones

Lighting Designer

Numerous productions Richard has lit include: *The Kitchen Sink, The Rubenstein Kiss, Journey's End, The Railway Children, The York Mystery Plays, All Quiet on the Western Front, The Guinea Pig Club, Whiter Than Snow, Amy's View, Behud, Twelfth Night, Chicken Soup with Barley, City of Angels, My Family and Other Animals, Bouncers, Death of a Salesman, The Hired Man, All My Sons, A Taste of Honey, Wind in the Willows and Peter Pan.*

Richard's west end, overseas and tour credits include: *Only Fools and Horses the Musical!, Sunset Boulevard, Sweeney Todd, The Gondoliers, Mack and Mabel and Carmen* (London West End); *Cabaret, Jekyll and Hyde, Breaking the Code, Good People, Other Desert Cities, The Collector and Venus in Fur* (English Theatre Frankfurt); *The League of Gentlemen Live Again!, Early Doors, Supervet, Harry Enfield and Paul Whitehouse Legends Tour, Catherine Tate Live Tour, Strictly Confidential, The Strictly Come Dancing Arena Tours, Dancing On Ice Arena Tour 2018* (UK Arena Tours); *Sister Act, Fiddler on the Roof, Calamity Jane, Son of A Preacher Man, Beautiful Thing, Wuthering Heights, Rasputin, Candide, Pinafore Swing, The Hot Mikado, Canterbury Tales, Spongebob Squarepants the Sponge that could Fly, Accidental Death of an Anarchist, To Kill a Mockingbird and The Diary of Anne Frank* (UK National Tours); *Dynamo Seeing is Believing and Catherine Tate Live* (South Africa, Australia and New Zealand Tours).

Richard lit the actor musician Broadway Production of *Sweeney Todd* at the Eugene O'Neill Theater New York, for which he won a Drama Desk Award for Outstanding Lighting Design.

He is currently working on designs for *The Children* (English Theatre Frankfurt); *Dear Uncle* (Theatre by the Lake Keswick); *Swallows and Amazons & Hetty Feather* (York Theatre Royal); *Still Game* (SSE arena Glasgow); *Strictly Come Dancing Arena Tour 2020* (UK National Tour).

YOUTH THEATRE IS WELL CONNECTED

New Vic Youth Theatre has tackled its biggest challenge to date putting 30 young performers centre-stage as part of a major festival.



Thirty teenagers took Luke Barnes' musical *The Sad Club* from page to stage in February before transferring to Sheffield Theatres' Studio Theatre late last month for National Theatre Connections – one of the UK's largest celebrations of youth theatre. The production featured nine original songs by Adam Pleeth with performers working with Musical Director Dave Culling throughout the rehearsal period.

Behind the scenes, a group of eight aspiring creatives assisted backstage, working with New Vic professionals in directing, stage management, design, technical and marketing roles as part of theatre's Arts Award programme.

Katherine Hughes, Youth Theatre Director, said: "*The Sad Club* presented Youth Theatre with our biggest challenge yet – putting thirty performers on-stage. This production saw us welcome lots of new faces to the New Vic, young people who haven't been involved with New Vic Education before. Both our young team on and off stage worked extremely hard over several months to produce a brilliant piece of work, taking a brand new piece of writing to the stage to tell the story of what it means to be a teenager. We can't wait for our next challenge and are very much looking forward to getting bigger and better than ever before going forward."

National Theatre Connections features 5,000 young people from more than 200 youth theatre companies and schools. This year marks the 21st anniversary of the festival and involves schools and youth theatres performing 12 plays picked from more than 150 the programme has commissioned since 1995.

Arts Award is run by Trinity College London in association with Arts Council England and offers a range of unique qualifications supporting young people in taking their first steps to working in the arts. The New Vic's Arts Awarders were working to achieve Gold and Silver awards, equivalent to GCSE and A Level qualifications, by getting hands on with the marketing, design, technical and stage management aspects of *The Sad Club*.



Credit: Images by Mark Dudley



NOW YOU SEE US

Do you have experience of living with disability? Join us and contribute to *Borderlines'* work with the national D4D project - an ongoing research programme investigating the changing ways in which disabled people express, perform, experience and practise 'community'. Funded by the Arts and Humanities Research Council's Connected Communities stream, the project will see New Vic Borderlines work with people who identify as having a disability to explore their experiences of society and work, times when they are over-looked or 'invisible' and the ways they would like to be seen and heard. Weekly sessions will begin in April and will ultimately form a new *Now You See Us* community company who will create perform and present stories poetry artwork and installations.

The community workshops are free of charge. If you are interested in participating please contact Rachel Reddihough on rreddihough@newvictheatre.org.uk or Brendan Davies on bdavies@newvictheatre.org.uk

RESIST

A New Vic Borderlines *Building Stronger Britain Together* project. RESIST stands for Resisting Extremist Sentiment Innovating Solutions Together. The first phase of the project will work with the community to explore ideas about what extremism means to them, what form it may take, how do extreme feelings or sentiments begin and what do they look, sound like feel like when they begin to emerge. The sessions will be fun and interactive and provide a space where people can be honest without fear of being judged. For further information contact Rachel Reddihough on rreddihough@newvictheatre.org.uk or Susan Moffat on smoffat@newvictheatre.org.uk.



DRAMA CLUB (AGES 4-9)

On Saturday morning drama sessions are a chance for children aged 4-9 to be creative, have fun and make new friends, play drama games, improvise scenes and explore characters to create their own stories.
Saturdays 9.00am-10.00am (ages 4 & 5), 10.15am-11.15am (ages 6 & 7), 11.30-12.30 (ages 8 & 9)
Cost: £60 for 10 sessions during school term time.

YOUTH THEATRE (AGES 10-18)

Create, watch and explore theatre in weekly after-school sessions. Bring scripts to life, develop performance skills, build confidence and work creatively with other young people supported by theatre professionals.

Wednesdays 4.30-6.00pm - ages 10-12

Thursdays 4.30-6.00pm - ages 13-15s and 6.15-8.00pm - ages 16-18

Cost: £75 for 10 sessions.

EASTER HOLIDAY PROJECT: CIRCUS SKILLS & FUN

Learn a new skill, practise existing skills and have fun this Easter! In this fun and exciting class, professional performers Andrew and Allyson Van Buren will teach ground-based circus skills from, juggling through to hula-hooping and plate spinning plus much more. The project will teach warm-up methods, as well as the skills themselves, and will interlink the skills learned to movement. Suitable for beginners upwards.

Dates: Tuesday 23 to Saturday 25 April

Times: 10.00am to 4.00pm

Ages: 8 to 12

Cost: £75.00 (concessions £60.00)

Wear comfortable clothing and shoes and bring a packed lunch with you!

To book call Box Office on 01782 717962.

DOROTHY CLIVE GARDEN YOUTH THEATRE PROJECT

This summer, Youth Theatre members are working with Dorothy Clive Garden to celebrate its 60th anniversary. The group will make a film inspired by stories of visitors over the years.

SUMMER HOLIDAY PROJECTS

Education's programme of school holiday projects will be announced soon. The popular Play In A Week project will return with a whole host of activities for younger children too.

For further information on any New Vic Education project contact Lynn Parry on lparry@newvictheatre.org.uk or by calling 01782 381366

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The New Vic gratefully acknowledges the time and assistance given generously by the New Vic Front-of-House Volunteers.

Angela Alcock Jean Allen Hazel Allmark Margaret Austin Norma Ball Erin Beech Pam Beech Deepa Bhattacharyya Sue Bloor Susan Bradford Barbara Bradley Charile Brown Janice Bryan Julie Colclough Pauline Conliffe Ann Davies Christine Derricott Cynthia Dumbelton David Dumbelton Antony Eaton Diane Eaton Norma Emery Deidre Evans Andrew Fallon Christine Fell Caroline Field Paul Grundy Vicki Harper Patricia Heinsohn Ken Hodgkinson Susan Horne	Roger Howell Claire Humpage Elaine Hunt Joan Hussey Susanne Imrie Sheila Jackson Jean James Annemarie Jameson Patrick Jervis Deb Johnston Ann Jones Cerys Jones Pam Jones Miles Kitchener Kathleen Lanyon Martyn Lawton Pat Lee Aline Lewis Susan Lister Marion Machin Azita Marashi Corrine Meys Graham Mulvihill Iris Mulvihill Karen Newsome Sue Noding Ana Novakovic Carolyn Paling Barry Palmer Janet Petrie Bryan Pickering	Kathleen Pickering Margaret Pointon Gill Pollard Brian Purcell Roma Read Ann Reynolds Sylvia Rizak Barbara Rogers Giuseppe Romano Sandra Rushton Liz Salmon Lisa Sanzeri Gordon Scott Janette Scott Sue Scott Alka Searle Jon Shaw Andrew Smith Jennifer Smith Julia Stanway Angie Stubbs Margaret Taylor Jenny Tingle Silvana Tulumello Maureen Vickers Kath Walton Joyce Watson Laura Wetton Barbara Williams Cynthia Woods Doreen Yorke
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NEW VICTORIA PROJECTS LIMITED

Frances Bromley, Chris Lewis (Chair), Fiona Wallace (Secretary), Paul Francis,

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