NEW VIC

TWO

BY **Jim Cartwright**
DIRECTED BY **Ruth Carney**



Fri 31 January – Sat 22 February

CAST

Jimmy Fairhurst
Man

Samantha Robinson
Woman

Lewis Sutcliffe
Young Company



Set and made props by the **New Vic Workshop**

Costumes by the **New Vic Costume Department**

Lighting and sound operated by **Aaron Batley, Daniella Beattie, Alex Day, James Earls-Davis** and **Peter Morgan**

The New Vic's production of *Two* opened on 31 January 2020

CREATIVE TEAM



Ruth Carney
Director

Lis Evans
Designer

Sally Ferguson
Lighting Designer

James Earls-Davis
Sound Designer

Richard Roe
Movement Director

Anji Carroll CDG
Casting Associate

Andy Whitby
Director of Photography

Caroline Hetherington
Voice and Dialect Coach

Steve Hall
Company Stage Manager

Kate Wilcock
Deputy Stage Manager

Tracey Booth
Assistant Stage Manager

INTERPRETED PERFORMANCES:
Audio Described: Sat 22 Feb 2.15pm
Captioned: Tue 18 Feb 7.30pm

IN REHEARSAL







Photos by Andrew Billington











Director Ruth Carney talks about directing in her home theatre for the first time.

I'm coming home, I'm coming home, I get to come home!!! I get to direct at the New Vic, this amazing theatre in this amazing city! Wow. Working in my home theatre, in the main space is a massive deal for me. I left Stoke when I was 18 to go to University and at that point, I didn't know I was going to be a theatre and television director. My only history and relationship with the theatre at that point was watching *Buddy's Song* at the New Vic not one, not two but eight times!

This is a special theatre for many reasons; the actual stage is a playground for any director and creative and for me, I have found it very freeing to direct in-the-round. The majority of the production team are all in-house – they all work at the theatre so everything happens within the walls of the building. This creates a real sense of ownership of the work, and makes directing a show so much easier. Everyone is so committed and passionate, it's wonderful. From the production team; to Front-of-House, the friendly Box Office team and ushers, to the café staff – the atmosphere is so welcoming. During our lunch breaks, so many of the team and audience members have stopped to chat to us, or have lunch with us. And this comes to the main reason





I feel privileged to be directing at the New Vic, in both front and back of the theatre is a community in every sense.

It feels so apt then that the first play I direct here is Jim Cartwright's *Two*. A play about people, their lives and the community they live in. I have always loved this play – it is funny, poetic and poignant. I think Jim Cartwright is one of the greatest working class voices in theatre, and I think that is something we must not let disappear. *Two* focuses on relationships between people and the different energies, emotions and feelings they bring. One of the main things the play highlights is the 'unsaid' in relationships and highlights that often, communication is key.

For this production, I get to work with two actors who will play 14 parts between them. One rarely gets the opportunity to do this and so it's exciting to be in a rehearsal room exploring all of this with two great actors, Samantha Robinson and Jimmy Fairhurst. I love watching actors play multiple roles in the same production and hope that the audience here at the New Vic enjoy this too – it's a real treat. All the characters we meet in the play are people we have met in our own lives, in our local pub, at work or in the café at the New Vic!

People meeting and sharing their lives in pubs, working men's clubs, libraries and community centres and shared community spaces feel much less common nowadays than it used to be.

Two tells a story about relationships between people set in the heart of a community. I'm really excited to be sharing it with my hometown theatre – a place which still feels very much the heart of our community. I hope the audiences enjoy it.

Pictures by Steve Bould



BUILDING A LOCAL PUB

Lis Evans, New Vic Resident Designer and designer of *Two*, tells us about her process from sketch book to the stage.

HOW DO YOU START YOUR DESIGN PROCESS?

I always start with reading the play and talking to the director about initial ideas. It's my first time working with Ruth Carney so there was a process of getting to know each other and how we like to work. Very soon it was clear that we were going to get on and had a similar outlook. Ruth is local so we discussed where we think our fictitious pub might be in the area and what impression we wanted to give to the audience. Initial conversations were about the type of pub the play is set in and the way we want to use the stage. We are keen to make the whole stage feel like a pub and include the audience in the action.

WHAT INSPIRED YOU FOR THIS DESIGN FOR THE PRODUCTION OF TWO?

I found images of the type of busy town pub that has a bar serving centrally. We looked at pubs that have a separate snug and lounge area and how different those two areas may feel. We also talked about floorcoverings and styles of furniture. I normally do a lot of drawing but on this occasion I gathered a lot of photographic images to compare different kinds of spaces.

HAVE YOU VISITED PLACES FOR INSPIRATION?

I do have extensive experience of lots of different pubs in and around Stoke, and my local pub, the Black Lion in Cheddleton, is a great reference. I do feel I need to visit it quite often to make sure I'm channeling the right atmosphere! But as direct research for this play I have been to The Hop Inn on Albert Street and The Victoria down the road from the theatre. I have looked at the tiles at The Greyhound and the Marquis of Granby in Penkhull but my main inspiration was the floor in the Staff of Life down in Stoke, who kindly let me photograph the floor tiles to reproduce for the stage.

WHAT STORY DO YOU WANT THE SET TO TELL THE AUDIENCE?

I wanted to create the type of pub that has been partially modernised and kept clean and tidy but it's a little shabby and rough around the edges.





WHAT ARE THE CHALLENGES WITH THIS SET?

The challenge of working in-the-round is making this set work for everyone in the audience to get an equal view, but also to make them feel part of the action. As there are only two actors playing all the roles in this play I wanted to make the stage fully accessible so that they had full access to all areas. Ruth was looking for the actors to stay on stage so even during their costume changes between characters we needed to be clever to give them places to sit and change costumes, without the stage looking too unnaturalistic.

As Sam and Jimmy are playing all the roles, we are working in the rehearsal room with a rail of costumes to find the right garments to support the characterisation without transforming their look too much, as this would disrupt the flow of the action. It's amazing what character you can find with just a pair of heels and a bomber jacket or a cardigan and a flat cap.

ONCE YOU HAVE DESIGNED THE SET WHAT PROCESS HAPPENS TO GET IT ON THE STAGE?

I have drawn plans for the bar and our stage carpenters, Woody and Adam, have already built the actual set for the company to use in the rehearsal room. We can then fully explore the options presented by a working bar in the middle of the stage to get the best use out of it for our show. The basic counter has been in the rehearsal room and we'll add the working pumps, sink, till and optics when we build the set onstage to make it feel as realistic as possible.

YOU ARE WORKING CLOSELY WITH TITANIC BREWERY FOR *TWO*, HOW DID THAT COME ABOUT?

We wanted to have working pumps on stage so we approached Titanic as one of our local breweries for some advice on how we could do this. Rachel Lloyd, our Catering Manager, also has Titanic beers in the New Vic Bar. They generously offered to loan us equipment and told us how to go about supplying beer to our temporary pub. We've got chillers and beer to be stored in the trap under the stage to enable us to have a real working bar as part of the set! It's great to link up with and promote another local business and we are grateful for the help they are giving us and the loan of some authentic props. We are even hoping that the audience can be served drinks or at least tasters from the bar pre-show. Jimmy, Sam and Ruth have been on a brewery tour and have had some training behind the pumps to make sure they have the right technique to be a convincing Landlord and Landlady. We are all taking our research for this show very seriously!

OUR THANKS TO…

For this performance:

Titanic Brewery for supplying the beer and equipment.

Barry's Carpets

For continued assistance in every production:

Design and Reprographic Supplies

Jollies Arts

JIMMY FAIRHURST

MAN



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

Theatre credits include: *Cinderella* (Not Too Tame/Seabright); *See How They Run*, *Latitude Festival*; *Electric Eden – Tour Of China 2017* (Not Too Tame); *Look Back In Anger* (Derby/ Bolton Octagon); *Brassed Off* (Derby); *Fluxorama* (Theatre 503); *Early Doors* (Not Too Tame/ Edinburgh); *Kes* (Derby); *'Tis Pity She's A Whore* (Cheek By Jowl); *Oi For England* (Not Too Tame); *King Lear*, *Mary Stuart*, *Festen*, *Pornography*, *Summerfolk*, *London's Cuckolds*, *Taming Of The Shrew* and *A Midsummer Night's Dream* (Royal Welsh College of Music and Drama).

Television and film credits include: *Britannia* (Vertigo Films); *Emmerdale* (ITV); *The Royals* (Lionsgate); *Topsy & Tim* (CBEEBIES); *Doctors* (BBC); *Peterloo* (Thin Man Films Ltd).

Jimmy is the Artistic Director of Not Too Tame Theatre Company.

Jimmy graduated from the Royal Welsh College of Music and Drama.

SAMANTHA ROBINSON

WOMAN



At the New Vic: *The Grand Gesture* (Northern Broadsides).

Theatre credits include: *Rita, Sue and Bob Too* (Out of Joint/Royal Court); *Screwed* (Theatre 503); *Educating Rita* (Mercury, Colchester); *Can't Stand Up For Falling Down*; *Order* (Lantern Theatre); *The Phoenix of Madrid* (Theatre Royal Bath); *Dead*, *Heavy*, *Fantastic* (Liverpool Everyman); *Hansel and Gretel* (The Core); *The House of Bernada Alba* (Nuffield Theatre); *Proper Clever* (Liverpool Playhouse); *Three Sisters on Hope Street* (Hampstead Theatre); *The Tempest* (Royal Exchange); *The Three Musketeers* (Bristol Old Vic/New Vic); *A Taste of Honey* (Oldham Coliseum/National Tour); *The Laramie Project* (Sound Theatre); *The Lemon Princess* (West Yorkshire Playhouse); *Untouchable* (The Bush Theatre); *Song of the Western Men* (Chichester Festival Theatre).

Television and film credits include: *Fun Times*; *Little Boy Blue*; *Doctors*; *Cilla*; *Casualty*; *Five Days*; *The Fantasist*; *Holby City*; *Shameless*; *Sixty Six*; *The Girls Who Came To Stay*; *Island At War*; *Final Demand*.

Samantha graduated from Rose Bruford; she was the Laurence Olivier bursary award winner.

IN REHEARSAL

Photos by Andrew Billington











JIM CARTWRIGHT
WRITER

Jim Cartwright's plays are consistently performed around the world and have won numerous awards. They have been translated into over 35 languages.

His first play, *Road*, opened at The Royal Court in 1986, and was subsequently revived that same year and again in 1987, before being taken on a nationwide tour. *Road* won the Samuel Beckett Award, Drama Magazine's Best New Play Award, The Plays And Players Award and The George Devine Award. In 1988, *Road* was produced by The Lincoln Centre, New York. *Road* is now considered a modern classic. Other works include: *Bed* (National Theatre, 1989); *Two* (Octagon Theatre, 1989, The Young Vic, London, 1990, winner of The Manchester Evening News Best New Play Award), *Eight Miles High* (Octagon Theatre, Bolton 1991, Theatre Royal, Bristol, 1994 and revived there again in 1995, nominated for the TMA Best Musical award. In 1997 a production of the play at the Reykjavik City Theatre, Iceland, ran for a year, breaking box office records) and *The Rise and Fall of Little Voice* (National Theatre, 1992 and at The Aldwych Theatre in London's West End, later that year). The production was nominated for six Olivier Awards, was winner of The Evening Standard Award for best comedy in 1992 and the Olivier Award for Best Comedy 1993. It opened on Broadway 1995. The award winning film 'Little Voice' was adapted from the play. Jim made his directorial debut with *Road* at The Royal Exchange Theatre in 1995. He also wrote and directed *I licked a Slag's Deodorant* for the Royal Court at The Ambassador's Theatre in London's West End (1996); *Prize Night* for the Royal Exchange Theatre (1999), *Hard Fruit* for the Royal Court Theatre (2000), *A Christmas Fair* Milton Rooms (2012), *Mobile Phone Show* National Theatre (2013), *The Ancient Secret of Youth* and *The Five Tibetans* The Octagon (2015), *Two2* The Octagon (2015), *Raz* (Edinburgh Fringe First Winner 2015, The Trafalgar Studios, London 2016 & Nationwide Tour) and Nationwide Tour of new play *Stand Up Stand Up* 2017.

Jim's radio work includes: *Baths* (BBC, 1987) and *Sung* (BBC, 2016)

His television work includes: *Road* (BBC, 1987, winner of The Golden Nymph Award for Best Film); *Vroom* (Channel 4, 1988, selected as centrepiece at The London Film Festival); *Wedded* (BBC, 1990), and *June* (BBC, 1990). Jim produced and wrote *Village* (Channel 4, 1996), two films *Strumpet* and *Vacuuming Completely Nude In Paradise* (BBC, 2001) both directed by Danny Boyle, *Johnny Shakespeare* (BBC 2008), written and directed by Jim and winner of two Royal Television Society Awards, 2012, wrote and directed *King of the Teds*, for SKY television, starring Brenda Blethyn, Alison Steadman and Tom Jones.

His first Novel Supermarket Supermodel was published July 2008.

He has been made an Honorary Doctorate of Bolton University and his old school Harper Green have named a building in his honour.

Jim's plays are published in England by Methuen and have been constantly in print since 1986. Many of his works are set texts for 'A' level and University courses.

RUTH CARNEY
DIRECTOR

Ruth is a Theatre and TV director originally from Stoke-on-Trent.

Ruth has an MA in Theatre Directing from The Russian Theatre Academy Moscow, and Middlesex University and a BA (Hons) from The University of Sheffield. She was a participant on the National Theatre's Emerging Directors Course.

Last summer Ruth directed the premiere of *The Miami Showband Story* which opened at The Opera House in Belfast and ended its Irish tour at The Gaiety in Dublin.

Ruth's other credits include: the UK Professional Premiere of *The Laramie Project* at Sound Theatre, London and the World Premiere of *The Lemon Princess* by Rachael McGill from an original idea by Ruth Carney at Leeds Playhouse.

She was Associate Director at the Crucible Theatre, Sheffield where she directed the highly acclaimed verbatim play *Sisters* by Stephanie Street and *Confessions of a City* by Richard Hurford.

Ruth was Associate Director to Matthew Warchus on *Ghost the Musical*, Manchester Opera House and The Piccadilly Theatre, London; *Lord of the Rings* at The Theatre Royal Drury Lane, and the National Tour of *Our House*.

Previous directing credits include: *Roll Up Roll Up* (New Vic Theatre); *Marching on Embers* and *House Behind The Lines* (Bug Light Theatre); *States of Verbal Undress* (The Lowry); *Amensia* (53Two); *If Only Shahrukh Khan* (National Tour); *Order*, *Can't Stand Up For Falling Down* (The Lantern Theatre); *Touched* (Latitude Festival); *A Model Girl* (Greenwich Theatre).

Television and film credits include: *Holby City* (BBC) and *Emmerdale*. This year she will be returning to the BBC to direct *Casualty*.

She has just finished being Placement Director on the remake of *All Creatures Great and Small*. In 2018 she was on the Directors UK Inspire Scheme which led her to shadow on *Cold Feet*.

Ruth was listed on the BBC Talent Hotlist 2017 and in 2016 she was accepted onto the BBC Director Scheme which led to her directing numerous blocks of BBC *Doctors*. She has just completed directing her first short film, *Fun Times,* by and starring Samantha Robinson.

LIS EVANS

COSTUME DESIGNER

As Resident Designer for the New Vic, Lis has designed over 120 productions including: *Much Ado About Nothing* (Northern Broadsides co-production, and International tour); Costumes for *The Snow Queen* (winner of UK Theatre Award for Best Show for Children and Young People), *The Hundred and One Dalmatians, The Prince and The Pauper*, *The Wind in the Willows*, *Treasure Island*, *Astley's Astounding Adventures*; set and costume designs for *Playhouse Creatures*, *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); *Dial M for Murder*, *Cyrano* (co-production with Northern Broadsides), *The Mountaintop*, *Talent*, *Diana of Dobson's*, *Robin Hood & Marian*, *The Hoard Festival*, *Dracula*, *Merry Wives*, *Around The World In Eighty Days* (2014 co-production with the Royal Exchange; 2013); *I Don't Want to Set the World on Fire!*, *An August Bank Holiday Lark*, *Stones in His Pockets*, *Talking Heads*, *A Christmas Carol*, *Proof*, *Spring* and *Port Wine*.

Other theatre credits include: *The Canterbury Tales*, *Merry Wives*, *Romeo and Juliet*, *Vacuum*, *The Tempest* (Northern Broadsides UK and China Tour) and design, painting and making various productions in Nottingham, Manchester, Bradford Edinburgh and London.

Lis has contributed to the National Life Stories collection for the British Library's sound archive.

Costume drawings from various New Vic Productions are currently on display on the New Vic Front-of-House lampshades.

SALLY FERGUSON

LIGHTING DESIGNER

Theatre credits include: *Pippi Longstocking* (Royal & Derngate Northampton); *The Last King of Scotland* (Sheffield Crucible); *The Importance of Being Earnest* (Watermill Theatre); *Strange Fruit* (Bush Theatre); *Snow White* (The Wrong Crowd); *An Adventure* (Bush Theatre); *End of the Pier* (Park Theatre); *Honour* (Park Theatre); *Carmen the Gypsy* (Arcola Theatre); *To See the Invisible* (Aldeburgh Festival); *Building the Wall* (Park Theatre); *Again* (Trafalgar Studios); *Richard III* (Perth Theatre); *31 Hours* (Bunker Theatre); *Aladdin* (Watford Palace Theatre); *Educating Rita* (Queen's Theatre Hornchurch); *While We're Here* (Farnham Maltings); *Jess And Joe Forever* (Orange Tree); *The Two Boroughs Project* (Young Vic); *Sweet Charity* (Manchester Royal Exchange); *We Wait In Joyful Hope*, *And Then Come The Nightjars*, *Many Moons* (Theatre 503); *Shiver*, *Lost In Yonkers* (Watford Palace Theatre); *The Sleeping Beauties* (Sherman Cymru); *As You Like It*, *Floyd Collins* (Southwark Playhouse); *Hag*, *The Girl With The Iron Claws* (Wrong Crowd / Soho Theatre); *Microcosm* (Soho Theatre); *Slowly* (Riverside Studios); *Cosi fan Tutte* (Village Underground); *The Devils Festival* (The Print Room); *The Marriage Of Figaro* (Wilton's Music Hall); *The Wonder! A Woman Keeps A Secret* (BAC).

JAMES EARLS-DAVIS

SOUND DESIGNER

As Resident Sound Designer for the New Vic, productions include: *The Prince and The Pauper* (co-design with Alex Day), *Handbagged*, *The Strange Undoing of Prudencia Hart*, *Intemperance*, *Much Ado About Nothing*, *The Wind In The Willows* (co-designed with Alex Day), *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).

RICHARD ROE

MOVEMENT DIRECTOR

Richard Roe has worked for the last 20 years on a wide variety of projects ranging from the West End and UK television to projects in the USA, Canada and Europe.

He has performed in some of the most iconic shows of the last 2 decades including *Cats*, *Chicago*, *We Will Rock You*, *Gypsy*, *A Chorus Line*, *Rent*, *Sweet Charity* as well as new theatrical events such as *Sinatra*, *Notre Dame de Paris* and the London Palladium stage version of Andrew Lloyd Webber's *The Wizard of Oz*.

Richard has also worked closely with directors and choreographers including Peter Darling, Arlene Phillips, Matthew Warchus, Tim Sheader, Liam Steel, Ann Yee and Jamie Lloyd on titles such as *The Wizard of Oz*, *Urinetown*, *Ben Hur Live*, *Imagine This* and *The Lord of The Rings*.

He has collaborated with Arlene Phillips and the Monty Python team for the Python Reunion at the O2, and also with Arlene on the 2014 Olivier Awards, the world premiere of Alan Bennett's play *Allelujah!*, the new touring version of *Grease* and on re-creating the Guinness world record for the largest tap troupe routine for the BBC.

As a choreographer, Richard's credits include: *Dick Whittington and His Cat* (Hackney Empire), *Peter Pan* (Swansea Grand), *Aladdin* (Hackney Empire); *Cinderella* (Swansea Grand); *A Little Princess* (Royal Festival Hall); *Gypsy* (Mountview); *Aladdin* (Swansea Grand); *Cinderella* (Hackney Empire, GBPA nominee for best choreography); *Secret Garden* (GSA); the world premiere of *Judy – The Songbook of Judy Garland*, starring Lorna Luft; new musical comedy *Crush – The Musical* (UK Tour) He has also restaged the choreography for the American, French and Australian productions of *The Wizard of Oz*; *Jackie the Musical* (UK tour); Professor Brian Cox's new BBC documentary *Universe* and provided choreography for the second series of *The Tracey Ullman Show* (BBC).

ANJI CARROLL CDG

CASTING ASSOCIATE

Over 50 plays for the New Vic including: *Around The World In 80 Days* – winner of the Cameo Page to Stage Award at New Vic, Royal Exchange, UK Tour, New York and Florida, Produced by Kenny Wax Family Entertainment. *The Snow Queen* (winner of UK Theatre Award, Best Show for Children and Young People); *The 39 Steps* – soon to be returning by popular demand, and *Astley's Astounding Adventures*.

Other theatre credits include: *Peter Pan* (Hull Truck); *The Beauty Queen of Leenane* (Hull Truck, co-production with Queen's Theatre Hornchurch); *Sleeping Beauty* (Greenwich Panto); *Pippi Longstocking* (transferring to York for summer before a UK tour); *The Worst Witch* – Royal & Derngate, Northampton, which after a successful UK tour is transferring to the West End last summer. *The Man Without A Past*, *The Giant Jam Sandwich*, *Harvest*, *The Lovesong of Alfred J Hitchcock*, and others (New Perspectives); *The Snow Queen*, *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); *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 *2.0 Lucy*, 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

ANDY WHITBY

DIRECTOR OF PHOTOGRAPHY

Andy Whitby was born and grew up in Cheshire. Having never touched a camera until the age of 19 he considers himself lucky to work in television, photography and video production. As a Director of Photography he is a regular contributor to CBBC and BBC Dramas, *Hollyoaks* and *Coronation Street*. He produces video content under the banner 1 Volt Ltd. This is his first foray into theatre after previously working with Ruth Carney on episodes of *Holby City*.

CAROLINE HETHERINGTON

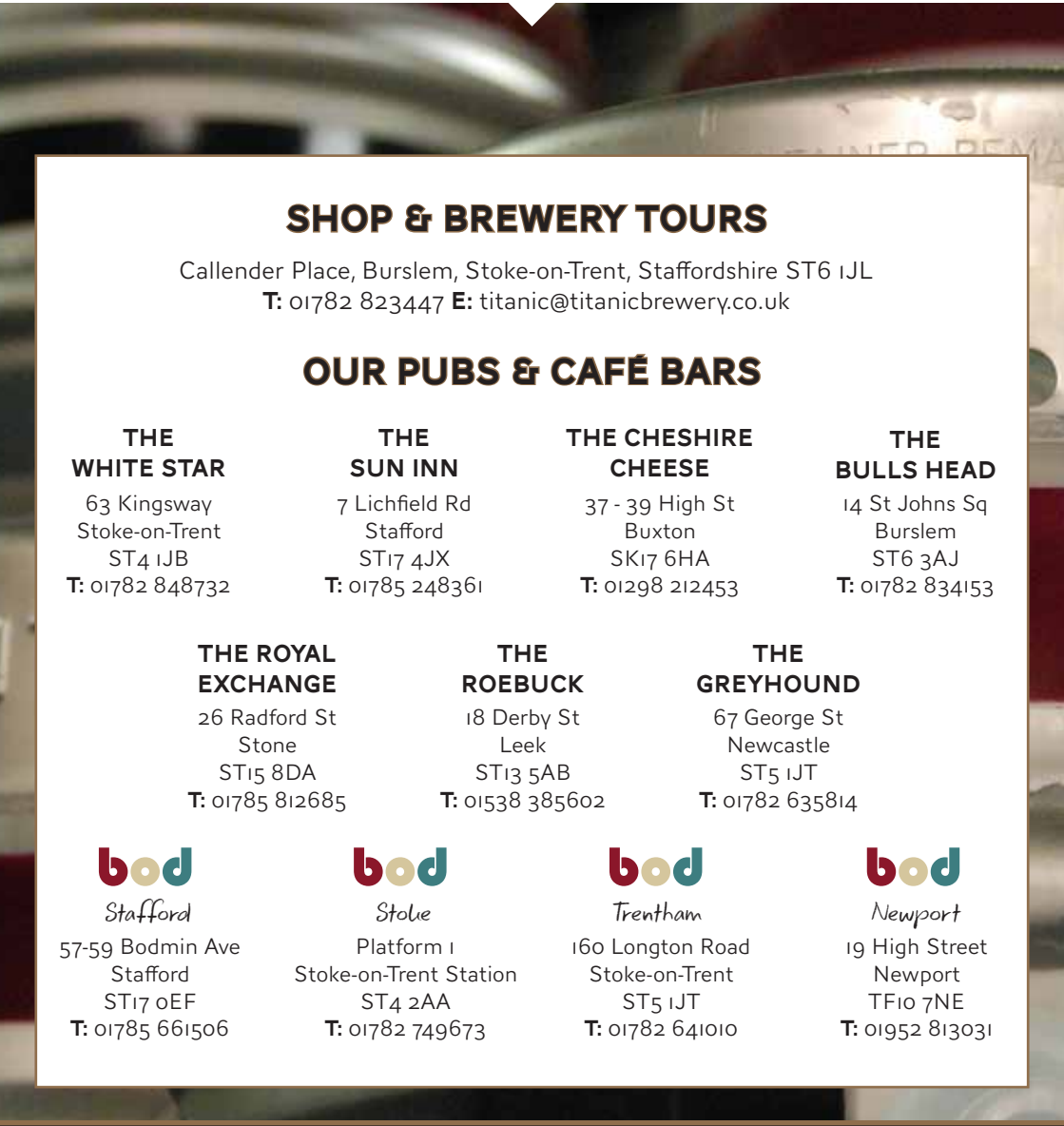
VOICE & DIALECT COACH

For the New Vic: *The 39 Steps*, *The Wind in the Willows*, *Astley's Astounding Adventures*, *Kiss Me Quickstep*, *Dracula*, *The Borrowers*, *101 Dalmatians*, *I Don't Want to Set the World On Fire*, *The Memory of Water*, *Dangerous Corner*, *Don Giovanni*, *Cider with Rosie*, *Laurel and Hardy*.

Other theatre credits include: *Stoke: A Love Story* (Potboiler Theatre); *MacBeth* (Grosvenor Park Open Air Theatre); *Somewhere In England* (Theatre Clwyd); *Laughton*, *Sizwe Banzi is Dead*, *Pirates of Penzance*, *Moonlight & Magnolia's* (Stephen Joseph Theatre); *The Guinea Pig Club*, *The End of Desire*, *To Kill A Mockingbird* (York Theatre Royal); *Quicksand*, *Of Mice & Men* (Dukes Playhouse); *We Love You City* (Belgrade); *The Bogus Woman* (Keswick Theatre-by-the-Lake); *Hidden* (Black Toffee Theatre); *Two*, *The Sunshine Boys*, *Women on the Verge of HRT* (Oldham Coliseum); *Crocodile Seeking Refuge* (Ice & Fire Theatre Company).

Television and Film credits include: *Foyle's War* (ITV); *Rockets Island* (CBBC); *There's Something About Miriam* (Brighter Pictures, Sky One)

Drama Schools: LAMDA, East 15, Guildhall, MMU Theatre School, Birmingham School of Acting, LIPA, University of Minnesota.



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HELP US TRANSFORM OUR AUDITORIUM FOR GENERATIONS TO COME!



IN THE SUMMER OF 2020, WE'RE PLANNING OUR BIGGEST CAPITAL REDEVELOPMENT PROJECT SINCE THE THEATRE OPENED AS WE REFURBISH THE NEW VIC AUDITORIUM!

WHY ARE WE DOING THE WORK?

In a typical week our auditorium plays host to spectacular productions, ground-breaking community projects through our Borderlines department and young people's work through our Education team, plus much more. It's a busy place almost every day of the year.

Up until recently, the whole space has stood up well to wear and tear. But now the time has come to make a significant investment in the auditorium for the future. The total cost of the refurbishment is £750,000, of which approximately £350,000 has already been pledged by Arts Council England, for the remainder, we must fundraise and any help offered by audience members, local companies and trusts and foundations will help us to reach this target by June 2020.

WHAT ARE WE GOING TO DO?

In June 2020, following the last performance of *The Company Of Wolves*, we will close our auditorium for an extended period across the summer to complete works in the theatre.

We plan to:

- Replace all seats in the auditorium
- Update and improve aisle lighting
- Redevelop the balcony area
- Replace the stage floor

Our building will remain open throughout the redevelopment period as we deliver our summer programme, including young people's holiday activities and summer schools, and continue to serve home-cooked food from the theatre café. We'll also begin rehearsing for the production that will reopen the newly refurbished auditorium in September.

HOW CAN YOU HELP?

Our creativity knows no bounds but our resources do. The Arts Council have invested in our capital project but we need to raise the remaining funds ourselves.

WE NEED YOUR HELP

With your support we'll be able to complete all the work we urgently need to ensure our auditorium remains the special place we know it is, for generations to come!

You can play a part in the New Vic's future by donating to our Full Circle Appeal.

Donate to our Full Circle Appeal today to directly support us to replace our seating, update aisle lighting, make improvements to the balcony and more.

Registered with FUNDRAISING REGULATOR

DONATE TODAY BY

Visiting **newvictheatre.org.uk/fullcircle**

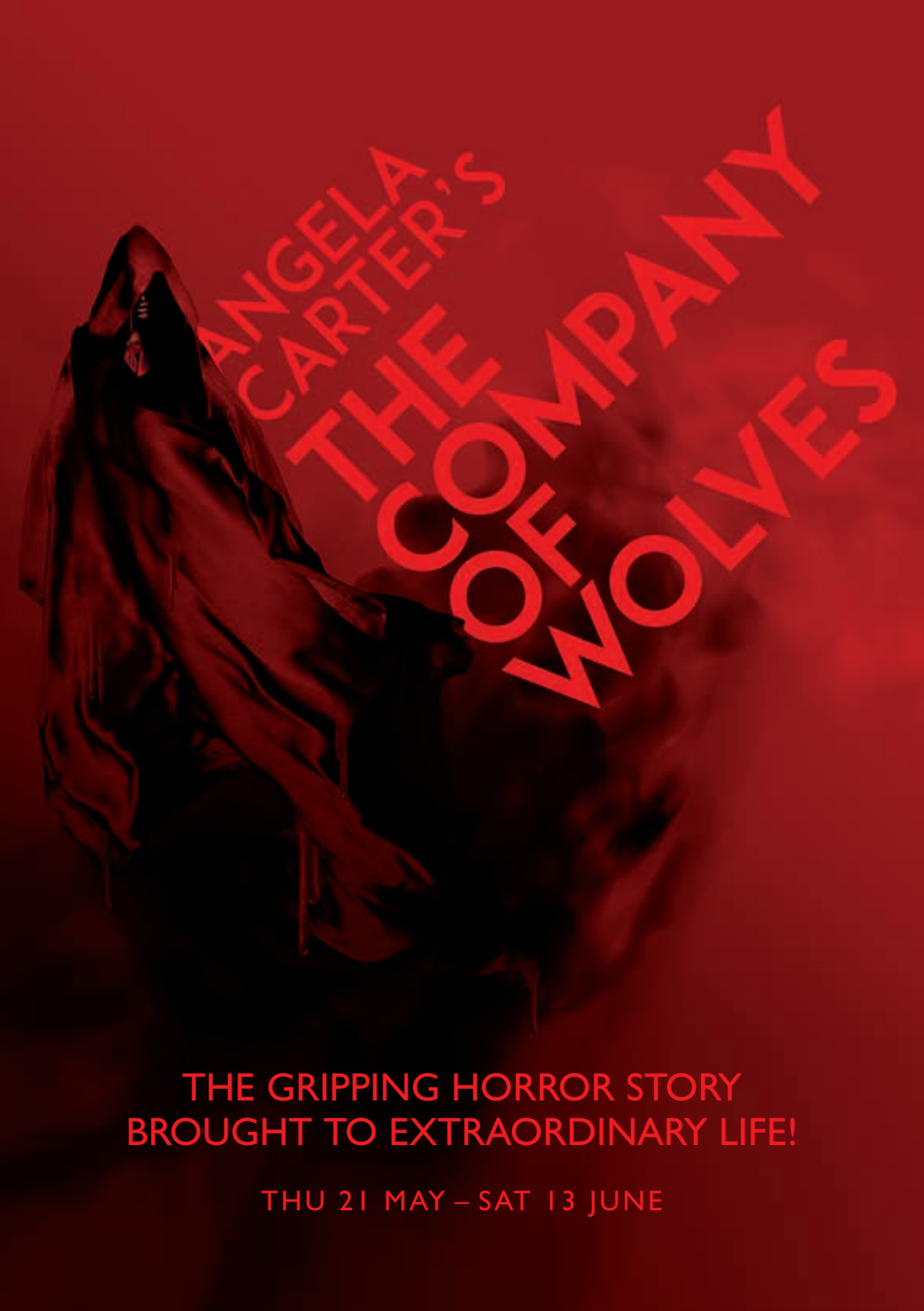
Calling Box Office on **01782 717962**

Or complete a donation form at the theatre

Thank you!

FULL CIRCLE APPEAL

NEW VIC REDEVELOPMENT 2020



THE GRIPPING HORROR STORY
BROUGHT TO EXTRAORDINARY LIFE!

THU 21 MAY – SAT 13 JUNE



THEATRE CAFÉ

We are open throughout the day serving wholesome homemade food in a relaxing setting with a warm welcome.

10.00am–3.30pm · 5.30pm–7.30pm

OUR MENU FOR OUR NEXT SHOWS ARE:

THE BALLAD OF MARIA MARTEN

PORK LOIN
with stage and onion stuffing and cider gravy
served with seasonal vegetables

SWEET POTATO, SPINACH AND BEAN ENCHILADAS
served with corn on the cob

THE 39 STEPS

LAMB AND MINT PIE
with roasted root vegetables

DAHL STUFFED PEPPER
served with tumeric rice

We also have a wide selection of quiches and salads available.

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

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

RESERVE YOUR EVENING TABLE
by calling **01782 717962** ext 325
or email **catering@newvictheatre.org.uk**

BOTTLE LOUNGE

6.00pm – The Interval

Our brand new Bottle and Gin Lounge has opened on the ground floor.

Serving local gins and real ales.

THE BAR

12.00pm–2.00pm
5.30pm–11.00pm

Avoid the queues...

You can pre-order your interval drinks at our bar using the slips provided and avoid the rush!

What's more, as our auditorium is licenced, you can take drinks into the show with you.

SWEETS & ICES

Located in the downstairs foyer opposite the Box Office.

Tableware kindly supplied by Dudson, 2019

DUDSON



NEW VIC PATRONS

ANNIVERSARY & CENTRE STAGE PATRONS

Janet Bennett
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Tricia Budd and Stuart Naylor
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Allan and Eleanor Lewington
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Margaret Michell
Jane Morris
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Christopher and Joyce Peel
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Clive and Debbie Drinkwater

LOVE THEATRE; CHANGE LIVES: **BECOME A NEW VIC PATRON**

JOIN NEW VIC PATRONS TODAY AND HELP MAKE A DIFFERENCE

Ian and Jane Dudson
Quentin and Rachel Duerden
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Graham and Suzanne Edwards
Shirley Ellwood
Elizabeth Evans
Michael Fair
David Felton
Sir Brian Fender
Bob Flower
Ivan Forster
Irene Frost
David and Margaret Gartside
John Goodier
Tim and Jenny Gray
Christine Haycock
Philippa Hemsley
Susan Higgs
Sheila Holdsworth
Zoe Elizabeth Hollingsworth
Dawn Howard
Sheila Howells
Tessa and Rod Howgate
Sally Hulme
Railton and Janet Hyde
Clive Joynson
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Gill Laver
John Leigh
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Angela Mayer
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Wendy McKie
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Janis and Eric Miles
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Roderick Niven
Melanie Osborne
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Neil Robinson and Laura Channon
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Fiona Wallace
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Kathleen and Norman Webb
Vernon Wilson
Suzanne Withington
Mike Woolford and Ann Southall
Brian Woolley
Adrian Yearsley

Many thanks also to our Patrons and those who wish to remain anonymous.

Achieving all the New Vic's work would simply not be possible without the fantastic support of audience members who choose to become Patrons. New Vic Patrons support us with monthly or annual donations that fund our creative work as well as community and education projects that help some of the most vulnerable people in our area. This work is specialist and intensive, if we are to continue to invest in theatre-making and our pioneering work with local people we need your support.



YOU CAN JOIN THE NEW VIC PATRONS TODAY
– ASK FOR A FORM AT BOX OFFICE OR SIGN UP ONLINE AT
WWW.NEWVICTHEATRE.ORG.UK/PATRON

NEW VIC STAFF

Artistic Director	Theresa Heskins
Managing Director	Fiona Wallace
Financial Controller	Sarah Townshend
Finance and Payroll Officer	Tina Pardoe
Finance Officer	Wendy Knobbs
Finance Assistant	Andrea Woodvine
Head of HR and General Management	Tracey Wainwright
Administration Officer	Hayley Underwood
Administration Assistant (Job Share)	Amy Gallagher
Administration Assistant (Job Share)	Louise Grattage
Head of Fundraising and Development	Michelle Friel-Martin
Fundraising and Events Assistant	Paula McArdle
Producing and Programming Manager	Martin Hayward
Appetite Director	Gemma Thomas
Appetite Project Manager	Katharine Boon
Head of Production	Suzy Somerville
Company Stage Manager and IT Officer	Steve Hall
Deputy Stage Managers	Ashleigh German
	Kate Wilcock
Assistant Stage Managers	Tracey Booth
	Kayleigh Cooper
Assistant Stage Technical/Operator	Aaron Batley
Head of Technical Dept / Sound Designer	James Earls-Davis
Chief Electrician and Resident Lighting Designer	Daniella Beattie
Deputy Chief Electrician	Peter Morgan
Sound and Lighting Technician	Alex Day
Technical Temporary Staff	Josh Carter
	Guy Dunk
	Matthew Dean
	Beth Earls-Davis
	Ben Ford
	Ryan Jolley
	Liz Nelson
	Ruth Watson
Head of Design	Lis Evans
Head of Workshop	Laura Willstead
Master Carpenter/Deputy Head of Workshop	Lee Wood
Scenic Artist	Denise Sewell
Props and Setting Maker	Melissa McCann
Production Carpenter	Adam Sutton
Head Of Costume	David Thorne
Deputy Costume Supervisor/Cutter	Sarah Thorne
Costume Cutters	Karen Norcross-Downs
	Alison Sunnuck
Costume Technician	Deborah Hall
Costume and Wig Technician	Christina Whitehill
Maintenance Technician	Mike Unwin
Gardener	Ron Gray
Maintenance Assistant	Rory Evans
Head of Marketing and Communications	Emily Clarke
Marketing, Box Officer and IT Manager	Pete Leverett
Press Officer and Online Editor	Claire Walker
Media and Communications Officer	Becky Loton
Marketing Officer	Kay Wilson
Web and Graphic Designer	Kevin Hegarty
Deputy Box Office Manager	Mandy Fletcher
Group Booking Organiser	Lyndsay Wood
Sales Officers	Louise Clarke
	Deborah Kellett
	Tazmyn Rowley
	Bernadette Williams
Borderlines Director	Susan Moffat
Outreach, Project and Technical Manager	Rachel Reddihough
Young People's Theatre Company Director And Practitioner	Pippa Church
Community Arts Practitioner	Brendan Davies
Administrative Assistant	Adhia Mahmood
Associate Theatre Practitioner	Cathryn Rayner
Chaperone	Jenny Holford
Head of Education	Jill Rezzano
Education Project and Administration Manager	Lynn Parry
Youth Theatre Director and Education	Katherine Hughes

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

Angela Alcock
Hazel Allmark
Margaret Austin
Stuart Bayliss
Erin Beech
Pam Beech
Deepa Bhattacharyya
Sue Bloor
Susan Bradford
Barbara Bradley
Charlie Brown
Sue Birch
Julie Colclough
Pauline Conliffe
Silvia Cotecea-Cazacu
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Gill Davies
Cynthia Dumbleton
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Andrew Fallon
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Anna Gadsen
Paul Grundy
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Ken Hodgkinson
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Karen Newsome
Sue Nodding
Ana Novakovic
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Barry Palmer
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Margaret Pointon
Gill Pollard
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Roma Read
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Sandra Rushton
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Sue Scott
Alka Searle
Jon Shaw
Andrew Smith
Julia Stanway
Angie Stubbs
Margaret Taylor
Jenny Tingle
Maureen Vickers
Kath Walton
Joyce Watson
Barbara Williams
Cynthia Woods
Doreen Yorke
Stana Zahorodnyi

Practitioner	
Education Theatre Practitioner	Becky Salt
Chaperone	Karen Hughes

Front-of-House and Visitor Services Manager	David Sunnuck
Deputy Front-of-House Manager	Jo Thomson
Front-of-House Assistant	Dominic Webber
Duty Manager	Mandy Fletcher
Theatre Attendants	Norma Ball
	Mandy Clarke
	Ken Hodgkinson
	Angela James
	David Kirk
	Julie Lowndes
	Dorothy Roche
	Roy Smith
	Gwynneth Stirland
	Nicola Stones
	rene Wilkes
Senior Theatre Premises and Fire Warden	Alex Matthews
Theatre premises and Fire Warden	Pauline Cregg
	David Hughes
	Kevin Gough
	David Kirk
	Philip Stanworth

Head of Housekeeping	Elaine Caldwell
Cleaners	Debra Bloor
	Maureen Kimberley
	Barbara Wicks
Car Park Attendants	Russell Gregory
	Oliver Hulme
	Paul James
	Patrick Jervis
	Matt Jones
	Ricardio Sentulio

Head of Catering	Rachel Lloyd
Chef	Aaron Heath
Assistant Chef/ Supervisor	Roger Hall
Catering Supervisors	Maureen Rooney
	Laura Timmis

Senior Catering Assistant	Paula Prince
Commis Chef	Rhiannon James
Catering Assistants	Alyx Furnival
	Clair Hammersley
	Bethan Hill
	Grace Inskip
	Pam Jones
	Mara Liddle
	Hannah Marshall
	William McLauchlan
	Susan Nutting
	Aadam Rashid
	Aiden Rolfe
	Pat Whimpanny
Cleaner	Scott Elliot
Bar Manager	Rob Punshon
Assistant Bar Manager	Jamie Barlow
Bar Staff	Rebecca Charlesworth
	Julie Colclough
	Louise Eltringham
	Sue English
	Maxine Gill
	Chloe Hughes
	Deb Hughes
	Matt Jones
	Alison Podmore

Assisted Performances	
Audio Describers	Pam Beech
	Brenda Hennessey
	Paula McArdle
	Tracey Wainwright
Captioners	Pete Leverett
	David Sunnuck
Programme Design	Adverset Media Solutions
	www.adverset.co.uk

BOARD MEMBERS
STOKE-ON-TRENT AND NORTH STAFFORDSHIRE THEATRE TRUST LIMITED
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The New Vic Theatre operates thanks to a unique partnership between Arts Council England, Staffordshire County Council, Newcastle-under-Lyme Borough Council and Stoke-on-Trent City Council.

Charity Registration number: 253242

Company Registration number: 911924

Registered Office: Etruria Road, Newcastle-under-Lyme, Staffordshire, ST5 0JG

Supported using public funding by ARTS COUNCIL ENGLAND

NEWCASTLE UNDER LYME BOROUGH COUNCIL

Staffordshire County Council

City of Stoke-on-Trent

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.



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.



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.



Balcony Seating
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.

If you wish to make use of any of these services, please inform the Box Office at time of booking. For more information on the above facilities, please contact dsunnuck@newvictheatre.org.uk

NEW VIC BUSINESS FRIENDS



We've been creating excellent theatre-in-the round for over 30 years at our home in Newcastle-under-Lyme and, as a registered charity, our Supporters, Sponsors and Business Friends are crucial to our continued success.

The New Vic would like to thank our Business Friends for their support.

Keele University · Barringtons · Dudson · RSM · NSCG Newcastle and Stafford Colleges Group · Newcastle Under Lyme School · Synectics Solutions · wardell armstrong · Home Instead Senior Care

We welcome over 150,000 people through our doors each year to see world-class theatre, and participate in life-changing projects with the community.

Find out more about how you can work with one of the region's outstanding success stories and add your business support to the culture of the local area.

Contact Fiona Wallace, New Vic Managing Director, on **01782 717954** or email **fwallace@newvictheatre.org.uk**

LYME LOTTERY

Support the NEW VIC ... and be in with the chance of winning £25,000 Join the Lyme Lottery

Charity reg no: 253242

Just choose six numbers per ticket costing £1 per week
To join go to **www.lymelottery.co.uk/support/new-vic-theatre**



ARTS COUNCIL ENGLAND

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