



EUROPE'S FIRST EVER POP-UP SHAKESPEAREAN THEATRE

THE CREATIVES

MACBETH / A MIDSUMMER NIGHT'S DREAM

SARA PERKS

DESIGNER

Current & recent projects include: *Mother Courage* (Red Ladder); *Brighton Rock* (UK tour, Pilot & York); *Turn of The Screw* (UK Tour – Mercury/DMP); *Spamalot UK Tour* (Mercury/Sell A Door); the all-female *Oranges and Elephants* (London); the all-female *POSH* (London); *The Suffragette Project* (York); *American Idiot* (West End & UK Tour); *Footloose UK Tours* (Sell A Door); *Brideshead Revisited* (English Touring Theatre & York) and *Sweeney Todd*; *Betty Blue Eyes*; *Saturday Night & Sunday Morning* (Mercury).

Other credits include around 200 productions in a wide variety of genres in regional, London and site specific venues, such as *Any Means Necessary* (Nottingham); *Blood* (Tamasha); *Hello Dolly!*, *Gypsy*, *Hot Stuff!* (Curve) and *The King and I* (UK tour); *Spring Storm* and *Beyond the Horizon* (National Theatre/Northampton); *Dancehall* (CAST), *Quadrophenia*; *Top Girls*; *Depot* and *Journey's End* (amongst many at The Mercury); *The Crypt Project* (St Andrews Church, Holborn); *Union Street* (Plymouth); and the original *Saucy Jack* and *The Space Vixens*.

She has held Associate Designer position at both at The Mercury and English Touring Theatre, and was nominated for Broadway World Award and Whats On Stage Award for *American Idiot*. She holds an Edinburgh Fringe First; The John Elvery Theatre Design Award and a Vision Design (Costume) Award from the BBC.

PHILIPPA VAFADARI

CHOREOGRAPHER



Philippa is an actress and aerial artiste. She has been creating her own work since 1999 when she founded BandBazi circus theatre company wanting to use aerial circus as a metaphor in a theatrical narrative. She has been producer, performer and aerial choreographer of BandBazi's 6 aerial dramas which have toured the UK, Ireland, Germany and India through project funding from Arts Council England and The British Council amongst others. In 2005 her production *Breakfast at Audrey's* won an Edinburgh Fringe First for new writing. Philippa has worked with York Theatre Royal previously on: *The Legend of King Arthur* (2013); *Brideshead Revisited* (2016); *Sherlock Holmes* (2016) and with Pilot theatre company on *The Machine Stops* (2016/17). Philippa is currently developing an artistic collaboration with Q Theatre Productions, Mumbai.



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CHRISTOPHER MADIN

COMPOSER



Chris has written original scores for more than 150 productions for theatre, film, television and radio. His music for the Olivier Award winning *The Railway Children* at Waterloo and Kings Cross received a Dora Award nomination when the show transferred to Toronto.

He has written over 50 scores for Theatre Royal York, including; *The 2012 Mystery Plays* and *The Wind in the Willows*.

Other credits include: English Touring Theatre, Comedy Theatre West End, Bolton Octagon; Southwark Playhouse, Shaw Theatre London, Edinburgh Festival, The Riverside Studios, Crucible Theatre, Hull Truck, Chester Gateway and The King's Head.

A long time collaborator with Compass Theatre Company, he scored over 15 shows for them, including the Manchester Evening News Award winning production of *Electra*.

Work for TV and radio includes: ITN, Fourmations, Channel 4, several plays for BBC Radio 4 including the classic serialisation of *The Midwich Cuckoos* (nominated for the Sony International Radio Drama Awards).

Chris also works in the corporate and commercials sector, most recently on the current Moreth>n Insurance and Maryland Gooyes TV commercials, Fisherman's Friend and Safepoint. He has held music workshops at The Globe and for the National Youth Theatre. His corporate work has toured throughout Europe and Australia.

Chris was Artist in Residence at University College Bretton Hall for three years.

www.christophermadin.com

JONATHAN HOLBY

FIGHT DIRECTOR



As Fight Director: *Art* (Vienna's English Theatre); *Oslo* (National Theatre & Harold Pinter, West End); *Project Mayhem* (Hong Kong); *Oliver Twist* (Regent's Park); *Robin Hood* (York Theatre Royal); *Punts* (Theatre 503); *Strictly Ballroom* (Toronto and West End); *I'm Gunna Pray For You So Hard* (Finborough); *The Wild Party* (The Other Palace); *The Trial of Jane Fonda* (Park Theatre); *The Spoils* (Trafalgar Studios); *Macbeth* (Vienna's English Theatre); *Goodnight Mr Tom* (Cambridge Theatre Company); *Party Trap* (Shoreditch Town Hall); *'Tis Pity She's A Whore* (Tristan Bates); *The Cane* (The Bargehouse/Bush); *Foreverland* (The Bargehouse/Theatre 503); *The Pirates of Edelweiss* (NT Connections, National Theatre); *Singin' in the Rain* (Upstairs, Gatehouse) and *A Midsummer Night's Dream, As You Like It* (Burntout Theatre).

As Associate Fight Director: *The Jungle Book* (Chichester Festival Theatre); *A Tale of Two Cities* (Regents Park); *Dr Faustus* (Duke of York's); *War of Thrones* (Union) and *The Ring Cycle* (The Scoop).

As Assistant Fight Director: *Die Meistersinger Von Nurnberg* (The Royal Opera House); *The Crucible* (Sell A Door) and *The Wind in the Willows* (Tour/West End).

Film includes: *Work, Crossed, Four Warriors* and *Hal*.



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ROMEO AND JULIET / RICHARD III

MIKE ASHCROFT

CHOREOGRAPHER



Work as Movement Director includes: *Henry V* (MGC); *Les Misérables: The 25th Anniversary Tour* (Cameron Mackintosh); *The Power of Yes* (National Theatre); *Resurrection Blues* (Old Vic); *Life is a Dream* (Donmar Warehouse); *Nakamitsu* (Gate); *The Blue Room* (West End); *Punk*

Rock (Hammersmith Lyric); *Così Fan Tutte* (ENO); *The Lost Child Project* (David Glass Ensemble, Cambodia); *Orestes* (Shared Experience) and *The Cunning Little Vixen* (Glynbourne Festival Opera).

Michael is an Associate Artist of the Royal Shakespeare Company.

Film includes: *Hamlet*, *Richard III* and *Henry IV*.

Michael shares with Geoffrey Garratt a 2015 Helpmann Award® nomination for *Best Choreography in a Musical – Les Misérables*.

MARTHA GEELAN

ASSOCIATE DIRECTOR



As Associate/Assistant Director: *Agnes Colander* (Ustinov Studio, Theatre Royal Bath); *Love in Idleness* (Apollo Theatre, West End/Menier Chocolate Factory); *The Lie, She Loves Me* (Menier Chocolate Factory); *Top Hat, Thoroughly Modern Millie*, *West Side Story* (Kilworth House

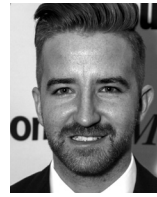
Theatre); *The Patriotic Traitor* (Park Theatre London).

As Director: *The Tempest*, *Romeo and Juliet*, *Twelfth Night* (The Young Shakespeare Company, UK & International Tours); *As You Might Like It* (Rosemary Branch Theatre); *Our New Girl* (Women Redressed Festival, Park Theatre London); *Wolf* (The Bunker Theatre); *Between the Sheets*, *Potato Salad*, *When I Wake* (Waterloo East Theatre), *Love and Money* (Studio Theatre, Norwich), *The Psychosocial Gathering* (Edinburgh Festival Fringe), *Spring Awakening: The Musical* (Studio Theatre, Norwich)

Martha is currently an Associate Director at the Young Shakespeare Company.

LEE NEWBY

DESIGNER & FAÇADE DESIGNER



Upcoming: *Abigail's Party* (Queen's Theatre, Hornchurch/Derby Theatre/Salisbury Theatre/Les Théâtres de la Ville, Luxembourg); *Abi* (Queen's Theatre, Hornchurch/Derby Theatre); *Labour of Love* (Noel Coward Theatre); *The Importance of Being Earnest* (Theatr Clwyd); *Lunch and*

the Bow of Ulysses (Trafalgar Studios 2); *The Tempest*, *Deathwatch*, *Ignis* (Print Room); *Floyd Collins* (Wilton's Music Hall); *Stay Awake Jake* (The Vault Festival); *Grand Hotel* and *Dogfight* (Southwark Playhouse).

Associate design credits include: *Lady Day at Emerson's Bar and Grill* (Wyndams Theatre); *Lazarus* (King's Cross); *Romeo and Juliet* (Garrick Theatre); *Photograph 51*, *Henry V*, *A Midsummer Night's Dream*, *The Cripple of Innishmaan*, *Peter and Alice*, *Privates on Parade* (Noel Coward Theatre); *A Damsel in Distress* (Chichester); *Carousel* (Lyric Opera of Chicago/Houston Grand Opera); *Wolf Halls: Parts 1 & 2* (RSC/Aldwych/Broadway); *Macbeth* (Manchester International Festival/New York) and *Hughie*, *Cat on a Hot Tin Roof* (Broadway).

SUE WILLMINGTON

COSTUME DESIGNER



Born in Scarborough, Sue studied Fine Art at Maidstone College of Art and Theatre Design at the Motley Theatre Design School.

Sue's costume designs include: *Norma* at English National Opera; *Otello* and *Flying Dutchman* at Korean National Opera; *Owen*

Wingrave at the Aldeburgh Festival and the Edinburgh Festival; *Bohème* at the Royal Albert Hall in London; *Pilgrim's Progress* at English National Opera directed by Yoshi Oida; *A Midsummer Night's Dream* at English National Opera (Also at the Stanislavsky Music Theatre, Moscow, receiver of the Gold Mask for best opera) *Makropulos Case* at English National Opera.

Sue has both assisted and designed many musicals including *Phantom of the Opera* worldwide and has worked at the Royal Shakespeare Company, Royal National Theatre, Old Vic Theatre and Almeida Theatre.

Sue's international work has taken her to Tokyo, New York, Dallas, Houston, Toronto, Australia, St Petersburg, Hong Kong, Zurich, Turin, Bregenz and Tel Aviv.



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OLLY FOX

COMPOSER



Ollly studied Drama at Manchester University and Music Design For Film & TV at Bournemouth University.

Theatre includes: *Norman Conquests* (Chichester Festival Theatre); *Babette's Feast* (Print Room); *Blasted* (Sheffield Crucible); *Wendy & Peter Pan* (RSC, 2015

& 2013); *And Then Come The Nightjars* (Theatre 503); *Miss Julie* (Royal Exchange); *Dido, Queen Of Carthage* (Sam Wanamaker Playhouse); *Comedy Of Errors*, *Macbeth*, *As You Like It*, *The Globe Mysteries*, *Bedlam*, *Troilus & Cressida*, *The Frontline*, *A Midsummer Night's Dream* (Shakespeare's Globe); *Much Ado About Nothing* (RSC/Novello); *Thyestes* (RSC/The Other Place); *The Vortex* (Rose Theatre, Kingston); *A Midsummer Night's Dream* (Regent's Park); *Novecento* (Donmar); *A Number* (Menier Chocolate Factory & Fugard Theatre, South Africa); *Women Beware Women*, *The Five Wives of Maurice Pinder*, *Thérèse Raquin*, *Pillars of the Community* (National Theatre); *Where Do We Live*, *Mr Kolpert* (Royal Court); *King Lear* (Old Vic/ETT); *Hamlet* (New Ambassadors/ETT); *The Member Of The Wedding* (Young Vic); *The Talented Mr Ripley* (Royal & Derngate); *Love & Money* (Young Vic/Royal Exchange); *Bones* (Hampstead/Live Theatre); *Gone To Earth* (Shared Experience); *Mary Barton*, *The Way of the World*, *Secret Heart* (Royal Exchange); *Things of Dry Hours* (Gate/Royal Exchange); *Ghosts*, *The Three Birds* (Gate); *The Pride, That Face* (Sheffield Crucible); *News From The 7th Floor* (Wilson & Wilson); *Lifegame* (Improbable).

Film & Television includes: *No Ball Games* and *Frayed* (Irresistible Films); *Flight* (Gillian Pachter); *Shakespeare In Silent Film* (BFI) and *The Life & Times of Vivienne Vyle* (Saunders & French/BBC).

Radio includes: *Manfred*, *Hiawatha*, *Nosferatu*, *Pinnocchio*, *Caligari*, *Dr Faustus* and many other plays for the BBC.

KATE WATERS

FIGHT DIRECTOR



Kate Waters is one of only three women on the Equity Register of Fight Directors.

For the National Theatre: *Othello*, *As You Like It*, *Our Country's Good*, *Rules For Living*, *Hotel*, *The Curious Incident of the Dog in the Night-Time* (also West End), *The Comedy of Errors*, *One Man Two Guvnors*

(also West End, Broadway & World Tour), *Frankenstein*, *Season's Greetings*, *Hamlet*, *Women Beware Women* and *War Horse* (also West End).

Recent work includes *Hand To God* (West End); *Young Marx* and *Julius Caesar* (Bridge Theatre); *King Lear* (Chichester Festival Theatre); *The Last Goodbye* (The Old Globe, San Diego, California); *The Maids*, *Macbeth*, *Richard III*, *East Is East*, *The Ruling Class*, *The Hothouse*, *The Pride* (Jamie Lloyd Company); *Merchant of Venice*, *Anthony & Cleopatra*, *Dr Faustus*, *Henry V* (The Globe); *Liberian Girl* (Royal Court); *Black Comedy* (Chichester Festival Theatre); *Urinetown The Musical* (St James Theatre & West End); *Don Giovanni* (ROH); *From Here To Eternity* (West End); *Henry IV*, *Julius Caesar* (Donmar Warehouse & St Ann's Warehouse NYC); *Romeo & Juliet*, *Macbeth*, *Two Noble Kinsmen*, *Hamlet*, *Titus Andronicus*, *King Lear*, *Loves Sacrifice*, *Dr Faustus* (RSC); *Noises Off* (Old Vic and West End); *The Duchess of Malfi* and *Sweet Bird of Youth* (Old Vic); *Jesus Christ Superstar*, *Peter Pan*, *Seven Brides For Seven Brothers*, *A Midsummer Night's Dream*, *Porgy & Bess* and *Lord of the Flies* (Regent's Park Open Air); *Disgraced* (Bush); *Bugsy Malone*, *Saved*, *Blasted*, *Hérons* (Lyric, Hammersmith) as well as numerous productions for major regional theatres.

Television includes: Kate is a regular fight director for *Coronation Street*, *Emmerdale*, *Hollyoaks*. She also choreographed the fights for *Coronation Street Live* 2015.

Kate has also been interviewed for *Woman's Hour* and been on mid-week Radio 4 talking about her work.



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PAUL PYANT

LIGHTING DESIGNER



A graduate of the Royal Academy of Dramatic Art (RADA) in London and for 45 years now working in Opera, Ballet, Musicals and Theatre worldwide including the London West End and on Broadway in New York.

Long associations in the UK with Glyndebourne Opera, English National Opera, The Royal Opera Covent Garden, National Theatre, English National Ballet, Chichester Festival, The Donmar Warehouse and The Almeida Theatre.

Work worldwide includes productions in America: (Metropolitan Opera, Los Angeles, Houston, Seattle, San Francisco, Washington), Australia, Austria, Denmark, China, Czech Republic, France, Germany, Holland, Hong Kong, Israel, Italy, Japan, Monte Carlo, New Zealand, Russia (Bolshoi and Mariinsky), Spain, Sweden and Switzerland.

Over the past year productions have included: *Love In Idleness* for Trevor Nunn at the Menier and Apollo Theatres; *Lettice And Lovage* for Trevor Nunn at the Menier; *Julius Caesar* for Simon Dormandy at the Bristol Old Vic; *Hamlet* for Kenneth Branagh at the RADA Vanbrugh Theatre; *Annie Get Your Gun* for Daniel Bohr at the Det Ny Theatre in Copenhagen; *The York Realist* for Robert Hastie at the Donmar Warehouse; *Curtains* for Lindsay Posner at the Rose Theatre, Kingston; *Agnes Colander* for Trevor Nunn at the Ustinov Studio; *Much Ado About Nothing* for Simon Dormandy at the Rose Theatre Kingston and *Sleeping Beauty* for the Shanghai Ballet.

YVONNE MORLEY

VOICE COACH



Credits include:

Theatre: *The Crucible*, *Two Planks and a Passion*, *See How they Run* (Theatre Royal, York); *The King and I* (Palladium); *Foul Tide*, *Agamemnon*, *The Accrington Pals* (Courtyard Theatre); *Katrina* (Young Vic/Jericho Productions); *The Priory*, *Constellations*, *Road* (Royal Court, Sloane Square); *Our Town*, *Kingston*, *The Vortex*, *Ghosts*, *The Wind in the Willows* (Rose Theatre, Kingston); *Kill Me Now*, *The Knight from Nowhere*, (Park Theatre); *Salaam Bethlehem*, *Baked Alaska*, (*Riding Lights*, York); *The Hairy Ape* (Southwark Playhouse); *A View from the Bridge* (The Touring Consortium); *One Man, Two Guvnors*, *The Curious Incident of the Dog in the Night-time* (Royal National Theatre West End transfers); *The Taming of the Shrew* (Shakespeare's Globe); First Encounters tour of *Julius Caesar* (RSC) and work for the RSC to develop the Next Generation ACT company (2018).

TV, Film, Radio: *Vain Glory* (BBC/AD Cox Productions); *The Forsaken Promise* and *Exile to Restoration* (Hatikvah Film); *Road to Riches* (BBC); *Panorama* (BBC); *Newsnight* (BBC); *EastEnders* (BBC) and *Woman's Hour* (BBC).

Writing: Co-authored *More Care For Your Voice*. In development: *A Voice for Richard* about her collaboration with some of the team who found Richard III, to recreate his voice.

HARRY JOHNSON

SOUND DESIGNER



Harry is a Sound Designer and Composer who studied at the Royal Central School of Speech Drama.

Designs include: *Br'er Cotton* (Theatre 503); *The Secret Keeper* (Oval House); *Jekyll & Hyde* (Ambassadors Theatre); *Babette's Feast* (Print Room Coronet); *Killing Time* (Park90); *Boy with Beer* (King's Head Theatre); *The Gathered Leaves* (Park200); *Wolf Man* (Platform Studio Theatre) and *Woyzeck Theory* (Courtyard Theatre).

As Assistant: *Maladie de la Mort* (Théâtre des Bouffes du Nord); *TOUCH* (Soho Theatre); *City of Glass* (HOME/ Lyric Hammersmith); *Oil* (Almeida Theatre) and *Schatten* (Schaubuehne).