

PARK
200

New Perspectives in association
with Park Theatre presents

Programme

(the)
Woman



**‘Genuinely changes your
perspective on life’**

★★★★★ The Reviews Hub

By Jane Upton
Directed by Angharad Jones



(the) Woman

By Jane Upton

Directed by Angharad Jones

Cast

Lizzy Watts

M

Jamie-Rose Monk

Midwife, Sarah, Agent, Julie,
Health Visitor, Em and Mum

André Squire

Husband, Jake, Big John
and Doctor

Josh Goulding

Matt, Josh and Joe

Creative Team

Written by

Jane Upton

Directed by

Angharad Jones

Associate Director

Jessy Roberts

Dramaturg

Sarah Dickenson

Designer

Sara Perks

Lighting Design

Lily Woodford

Sound Design

Bella Kear

Associate Sound Design

Hattie North

Projection Design

Matt Powell

Associate Projection Designer

Farah Ishaq

Original Movement

Lucy Glassbrook

Casting Director

Ellie Collyer-Bristow CDG

Overture Advisor

Louis Cypher

Production Manager

Alistair Richardson Laurens

Stage Manager


Andrea Scrimshaw

Cover Stage Manager

Rachel Glover

(the) Woman was originally co-produced by New Perspectives and Royal & Derngate Northampton, developed with the support of the National Theatre's Generate programme.

(the) Woman



Writer's Note

Back in 2019, when I was drowning in a particularly tough period of motherhood, my brother saw a boy (now man) I went out with at school walking through our hometown; he shouted, "I saw your sister pushing a buggy up Derby Road. I expected more from her!". When my brother relayed this to me, I was both furious and wounded. I was already carrying around a big bank of "things people think about me since I had kids" but this was the one that sparked a fire. After that I started making notes on my phone of things that occurred to me as I crawled through this intense period of change: systemic "secrets" I was let into, double standards I came up against, formative feelings I couldn't pick myself out of and a shifting sense of self. A couple of years later, with all these notes, I started writing this play. But not before I contacted the high-school ex in question, 25 years after we broke up, to see if he'd be interested in a Zoom (it was pandemic times) to chat about our lives and how that formative relationship had impacted us both. I told him I was a writer now and that even though we were boyfriend and girlfriend in a past life, I often thought about that relationship and how it helped form the adult I am, for bad and good. To my shock and surprise, he agreed. A week later, I put my make up on, blurred out the messy background and tried to make myself look better than a woman who'd had kids in her hometown – more than a woman he expected more of. He didn't show up. Of course he didn't. I sat there for an hour. Nothing. No message. Ghosted, as they say. So, I imagined a meeting instead. And that was the start of this.

Since then, there've been a lot of people who've read it, encouraged me and pushed me on. At the very start there was Jack McNamara, Hannah Stone, Lizzie Twells, Katie Posner, Angharad Jones, Frances Stickley, Suz Bell, Rosie Wyatt, Micheline Steinberg and Helen MacAuley (just writing their names here doesn't do justice to their impact, but, wordcount). Later, when Angharad and New Perspectives agreed to produce the play and commissioned a new draft, dramaturg Sarah Dickenson came on board. I'd always wanted to work with Sarah but this was the first time - and I can honestly say it felt like a light had been switched on inside me. Angharad organised and directed some brilliant research and development and I am so grateful to the NT Studio, all the actors and creatives who helped shape the work including Archie Backhouse, Fanta Barrie, Jessica Clark, Ray Fearon, Akiya Henry, Jennifer Jackson, Sara Perks, Sabrina Sandhu, Jay Taylor, Jason Williamson and Rosie Wyatt.

So that's how (the) Woman came to be. The gestation period, I suppose. A really, really long one. Longer than an elephant's. And here's the baby. Imperfect, like we all are, but full of questions..

Jane Upton

Writer



[L-R]: André Squire, Jamie-Rose Monk, Lizzy Watts, Josh Goulding

Director's Note

As an Artistic Director, I read a lot of plays but it's still rare to come across one that screams as loudly as this play did to me. I think it's because I felt its rage. It was an immortalisation of feelings I'd carried in my body that I didn't have the words for. I always have to ask am I the right person to tell this story? As a woman in the theatre industry outside of London and as a mother of twins, I didn't have to reach far for the answer. This one felt personal.

The development of the script has been one filled with care and collaboration, thought, graft and rigour. What Jane has created is an exceptional text that is formally playful, intricately crafted, and inherently theatrical. The play doesn't let us

rest easy- traversing and blurring imagination and reality, and demanding we confront our own realities and projections. At its core, it considers what it means to be a woman, and specifically a mother. It speaks to the complexities of formative experiences and the sheer effort it can take to exist in this very specific space.

It has been a privilege to direct (the) Woman and I'm in no doubt there will be many iterations to come in many glorious forms. I hope this play can do for others what it has done for me.

In solidarity, Angharad

P.S It's also funny

In Rehearsal



Lizzy Watts



Josh Goulding



[L-R]: Jamie-Rose Monk, Lizzy Watts



André Squire



[L-R]: Lizzy Watts, André Squire



Lizzy Watts



Josh Goulding

Photography: © Charlie Flint

Cast

Biographies



Lizzy Watts M

Lizzy Watts trained at The Royal Welsh College of Music and Drama.

Theatre credits include: *(the) Woman* (New Perspectives/Royal & Derngate UK Tour); *The Commotion Time* (Exeter Northcott); *SHED: Exploded View* (Royal Exchange, Manchester); *Either* and *Ravenscourt* (Hampstead Theatre); *Dealing With Clair* and *The False Servant* (Orange Tree); *Hedda Gabler* (National Theatre); *Strife* (Chichester Festival Theatre); *Angry Brigade* and *Artefacts* (The Bush); *God of Chaos* and *Merit* (Theatre Royal Plymouth); *A Midsummer Night's Dream* (Shakespeare's Globe); *Blink* (Nabokov); *Twelfth Night* (Filter); *Wasted* (Paines Plough).

Television credits include: *Call The Midwife*, *Professor T*, *Endeavour*, *The Durrells*, *Midsomer Murders*. Film includes: *The Best Man*.

Lizzy has recorded many radio dramas for the BBC and played regular character Ivy Layton in Radio 4's Home Front.



Jamie-Rose Monk Midwife, Sarah, Agent, Julie, Health Visitor, Em and Mum

Jamie-Rose Monk trained at Mountview Academy of Theatre Arts.

Theatre credits include: *Romeo and Juliet* (The Globe), *(the) Woman* (New Perspectives/Royal & Derngate UK Tour); *Hansel and Gretel*; *Princess Essex*; *The Taming of*

the Shrew (The Globe), *Christmas Actually* (The Southbank Centre), *Greatest Days The Musical* (National Tour), *The Witch Finder's Sister* (Queen's Theatre Hornchurch), *Talent* (Sheffield Crucible), *Dick Whittington* (National Theatre), *A Midsummer Night's Dream* (Bridge Theatre), *The Rise And Fall Of Little Voice* (Park Theatre), *Yap Yap Yap* (Royal Festival Hall and Soho Theatre), *Fat - A One Woman Show* (Hackney Showrooms/Gaggle Productions), *The Poisoners' Pact* (Stuff of Dreams Tour), *Monologue Slam Winner's Edition* (Theatre Royal Stratford East/Triforce Promotions).

Television credits include: *My Lady Jane* (Amazon Studios); *Gangsta Granny Strikes Again* (BBC); *Doctors* (Semi Regular, BBC); *Holby City* (BBC); *Class Dismissed* (Series Regular, Series 1-3, CBBC); *Gameface* (Objective Fiction).

Film credits include: *Holmes & Watson* (Columbia Pictures Corporation).

Comedy credits include: *Buttery Brown Monk* (Leicester Square Theatre); *The Gag Show* (Gaggle Productions).

Radio credits include: *Sketchtopia - Series 1 & 2* (BBC Radio 4), *Athena's Cancel Culture* (BBC Radio 4).



André Squire Husband, Jake, Big John, Doctor

André Squire trained at ITV Workshop, Nottingham; Identity Drama School.

Theatre credits include: *One Night in Miami* (ABKCO Theater/Nottingham Playhouse), *The Grapes of Wrath* (Nuffield Theatre), *The Refugee Boy* (West Yorkshire Playhouse), *Lonely Cowboy* (West Yorkshire Playhouse), *Blue* (Arts Theatre, Notts), *Measure for Measure* (ITV Workshop), *Romeo and Juliet* (ITV Workshop), *Our Style Is Legendary* (Nottingham Playhouse).

Television credits include: *Blade Runner 2099* (Amazon Prime), *Suspect: The Shooting of Jean Charles De Menezes*

(Etta Pictures), *3 Little Birds* (Tiger Aspect), *FBI International* (CBS Studios), *Nova Jones* (JAM Media), *Worzel Gummidge* (Leopard Pictures), *Gold Digger* (BBC), *Gormint* (Amazon Prime), *Jamie Johnson* (CBBC), *Doctors*, *West 10 LDN* (Kudos), *Off the Hook* (Greenroom Entertainment/BBC), *The Vice* (Carlton TV), *A Thing Called Love* (BBC).

Film credits include: *Greenland: Migration*, *BYPASS* (Third Films), *One for the Road* (Film Four).



Josh Goulding Matt, Josh and Joe

Theatre credits include: *Alone, Together* (Theatre Royal Windsor); *Hangmen* (Broadway); *Love and Other*

Acts of Violence (Donmar Warehouse) *Trainspotting* (Brass Jar Productions); *The Price of Thomas Scott* (Mint Theater); *All's Well That Ends Well* and *Richard III* (MaineStage Shakespeare); *1984* (Royal Exchange Theatre).

Television credits include: *Masters of the Air*; *Teens on Trial*.

Film credits include: *A Beautiful Imperfection*; *The Book of Clarence*.

Creative Team

Biographies

Jane Upton Writer

Jane's new play *[the] Woman* shortlisted for the Bruntwood Award is commissioned by New Perspectives, originally co-produced with The Royal & Derngate, where it premiered earlier this year, followed by a UK tour, transfers in association with the Park Theatre this autumn. Simultaneously, Paines Plough nominated Jane for last year's Adopt a Playwright Award, which she won, and she has written *Belongings*, an ambitious large-scale state-of-the-nation play.

Other plays include *All The Little Lights* (Fifth Word, UK tour, Arcola Theatre); *The Price Of Home* (Paines Plough & Derby Theatre: Come to Where I Am, S6); *Finding Nana* (New Perspectives, Pleasance Edinburgh Fringe and UK tour, in association with Lincolnshire One Venues, dir Katie Posner); *Watching The Living* – an adaptation of two short stories by Daphne Du Maurier (New Perspectives, UK tour); *Swimming* (Menagerie Theatre, Hotbed Festival, Soho Theatre and Edinburgh Festival), and *Bones* (Fifth Word, Edinburgh Festival and UK tour).

All The Little Lights was nominated Best Play for the 2019 OFFIES and for the 2017 Writers' Guild of Great Britain Awards; it was joint winner of the 2016 George Devine Award for Most Promising Playwright.

Angharad Jones Director

Angharad is Artistic Director/CEO of New Perspectives. Before joining New Perspectives she co-founded and led new writing company Fifth Word for 15 years.

Directing credits include: *Model Village* by Anita Sullivan (UK tour); *The Swearing Jar* by Kate Hewlett (UK tour); *The Great Almighty Gill* by

Daniel Hoffman-Gill (Edinburgh Fringe/ UK tour); script in hand reading of *MARYLAND* by Lucy Kirkwood; *The Fishermen* by Chigozie Obioma, adapted for the stage by Gbolahan Obisesan (Associate Director, world premiere tour and West End run), for New Perspectives. *LAVA* by James Fritz (world premiere Nottingham Playhouse, Soho & UK tour); *All The Little Lights* by Jane Upton (Associate Director, Nottingham Playhouse/UK tour - joint winner of the George Devine Award and nominated for Best New Play at the Writers' Guild Awards); *Bones* by Jane Upton (Edinburgh Fringe/Tristan Bates Theatre/UK tour); *Painkillers* by Paul Buie (Edinburgh Fringe & UK tour), for Fifth Word.

New Perspectives co-productions include: *We Need New Names* by NoViolet Bulawayo, adapted for the stage by Mufaro Makubika, directed by Monique Touko with Fifth Word, in association with Brixton House and Make Good - *The Post Office Scandal* Musical by Jeanie O'Hare (book) & Jim Fortune (music & Lyrics), directed by Elle While with Pentabus.

Jessy Roberts Associate Director

Jessy Roberts is a director and dramaturg who trained at Bristol Old Vic Theatre School and The University of York. She is Senior Reader at the National Theatre, Associate Director of The Rondo Theatre and Bomb Factory Theatre, and a New Associate with New Perspectives.

Recent credits as Director include: *The Incredibly Scary Object* (Jack Studio Theatre); *PAKIt In* (R&D, New Perspectives); *Tap Root* (The Glitch); *THIRST* (Vaults Festival); *Untitled Sparkly Vampire Play* (Omnibus Theatre); *Girls With Wings & Trauma* and *BRANDED* (Bomb Factory Theatre).

As Assistant Director: *Octopolis* (Hampstead Theatre); *Everybody Wants To be Ronaldo* (Tectum

Theatre/Birmingham Rep); *Broken Lad* (Arcola Theatre); *Absolute Scenes* (Bristol Old Vic Theatre School); *Crimes Camera Action* (Theatre Royal Bath).

Sarah Dickenson Dramaturg

Brought up in North Cornwall, Sarah is a writer and dramaturg with over two decades of experience developing new plays nationally and internationally. As dramaturg she is currently working on projects with Paines Plough, Chichester Festival Theatre, New Perspectives, Jennifer Jackson and Tilted.

Her previous roles have included: Associate Dramaturg for Paines Plough, Associate Dramaturg for LAMDA. Associate Dramaturg for the RSC, Production Dramaturg for Shakespeare's Globe, Senior Reader at Soho Theatre, Literary Manager for Theatre503, New Writing Associate at The Red Room. She has been dramaturg on performance projects and artist development nationally and internationally for organisations and theatre makers including: Shakespeare North, Theatre Royal Bury St Edmund's, The Minack, Nuffield Theatre Southampton, Theatre Centre, National Theatre, Bristol Old Vic, Theatre Bristol, Old Vic New Voices, Liverpool Everyman, Theatre Royal Bath, Plymouth Theatre Royal, Tamasha, Apples and Snakes, Almeida, Hall for Cornwall, The Fence and Churchill Theatre Bromley.

As playwright: *The Commotion Time* (Exeter Northcott), *From The Horses Mouth* (O-Region), *Come To Where I'm From* (Paines Plough), *North Ealing* (Theatre503/ Rose Bruford), *PowerPlay* (Hampton Court), *Everything's Fine* (co-writer book, Tilted Co). She is a recipient of 2025 Playwright 73 award from the Peggy Ramsay Foundation with Exeter Northcott and Shakespeare's Globe.

Sara Perks Designer

Sara Perks has designed over 300 shows to date, for UK & world tours, regional theatres, immersive & site specific, West End and National Theatre; and for genres including Shakespeare, classic drama, devised work, family shows, new writing, comedy and musicals.

Recent and current productions include: *I'm Every Woman*, the Chaka Khan Story (West End & Tour), *Mary and the Hyenas* (Pilot Theatre/Hull Truck); *The Gift* (Park Theatre, London), *Jesus Christ Superstar* (Spring '25 Scenekvelder, Oslo); *The Mind Mangler* (Virgin Voyagers/ UK tour/ West End), *Flowers For Mrs Harris* (Riverside Studios, Costume Design – Aria Ents and Tiny Giant); *You Bury Me* – The Women's Playwriting Award from Paines Plough (Bristol Old Vic/ Edinburgh Lyceum/Orange Tree); *Good Luck, Studio* (Mischief, Mercury Theatre/ Wiltshire Creative); *The Rise and Fall of Little Voice* (UK Tour Aria/GHF); *71, Coltman Street*, Richard Bean's new play for Hull Truck's 50th Anniversary; UK & International tour of *Footloose* and Tim Firth's new musical *Now Is Good* (Chester Storyhouse).

Other work includes *American Idiot*, *Spamalot*, *Footloose* (West End & UK & International tours); *Hello Dolly!*, *Gypsy*, *Hot Stuff!* (Curve); *The King and I* (UK tour); *Beauty Queen of Leenane* (Hull Truck); *Brideshead Revisited* (York/ETT UK tour); the all-female *Oranges and Elephants* (Hoxton Hall, London); the all-female *Posh* (Pleasance Theatre London); *The Suffragette Project* (York Theatre Royal); *Brighton Rock* (Pilot UK tour); *Mother Courage* (Red Ladder – site specific with Pauline McLynn), *Spring Storm/ Beyond The Horizon* (National Theatre & Royal & Derngate, Northampton); *The Mold Riots* (Theatr Clwyd); *Betty Blue Eyes*, *Sweeney Todd*, *Turn of the Screw* (UK tours); *Journey's End*, *Saturday Night and Sunday Morning* and the promenade,

multidiscipline, site-specific *Depot* (Mercury Theatre, Colchester).

She was Head of Design for Shakespeare's Rose Theatre, York and she designed *Macbeth*, *Midsummer Night's Dream*, *Twelfth Night* and *Hamlet*, as well as the theatre stage and facade (2018-19, York & Oxford). She has held Resident Associate Designer positions at both at Mercury Theatre and ETT, and was nominated for Broadway World Award and What's On Stage Award (*American Idiot*); for an Offie (*Oranges and Elephants* and *Flowers For Mrs Harris*). The latter was awarded Best Off West End Production by WhatsOnStage '23. She holds an Edinburgh Fringe First; The John Elvery Theatre Design Award, and a Vision Design (Costume) Award from the BBC.

She holds a BA Hons in Drama & Theatre Studies; and trained in Theatre Design at Bristol Old Vic Theatre School.

More information can be found at saraperksthatreddesign.co.ukool.

Lily Woodford

Lighting Designer

Lily Woodford is a London-based lighting designer with experience in technical design and production management. Lily studied at Goldsmiths, University of London where their love of all things beautifully strange was solidified. They thrive on creating work that pushes the boundaries of conventional design to build powerful, thought provoking spaces. They have worked as a lighting designer for productions such as *Julia Masli: ha ha ha ha ha ha ha*, *Foreverland* (Southwark Playhouse); *CATTs*, *Body Show* (Frankie Thompson); *Swarm*, *Jack the Mack*, *Body Show* (Liv Elio); *Inside Everyone* (Adrian Bliss); *High Steaks* (Elolina); *Stamptown Comedy* (Stamptown, Jack Tucker).

Bella Kear

Sound Designer

Bella Kear trained at LAMDA.

Recent work includes, as Sound Designer: *The Reckoning* (The Arcola); *Summer 1954* (Theatre Royal Bath/UK Tour); *Here In America* (The Orange Tree); *The City For Incurable Women*

(Camden Peoples Theatre/Edinburgh Fringe); *Worn with Complicit* (NSCD); *(The) Woman* (The Royal Northampton); *The Good John Proctor* (Offie nominated), *Boy in Da Korma*, *Gustave and George* and *Beowulf* (all at Jermyn Street); *The Great Murder Mystery* (The Lost Estate); *Invisible*, *Elephant and Clutch* (all Bush Studio); *The Animal Kingdom* (The Hampstead).

As Associate or Assistant Sound Designer: *Mnemonic* (The Olivier Theatre); *Let The Right One In* (National Theatre of Korea), *Titus Andronicus* (RSC, The Hampstead), *The Lonely Londoners* (The Kiln); *Newsies* (Troubadour Theatre); *Liberation Squares* (Nottingham Playhouse); *Silence* (The Donmar); *Edith* (The Lowry); *Blue/Orange* (Theatre Royal Bath/UK Tour); *Seven Methods of Killing Kylie Jenner* (Riksteatern); *A Place for We* (Park Theatre); *Son of a B*tch* (Southwark Playhouse); *Sizwe Bansi is Dead* (MAST Mayflower Studios/UK tour).

Matt Powell

Projection Designer

Matt (they/them) is a video designer & director with a passion for crafting reality defying projects, merging the digital and the real world.

Video design and digital credits include: *The Lightning Thief* (UK Tour), *Ripples* (Stand and Be Counted), *A Role to Die For* (Marlybourbe Theatre), *Sinbad* (Saddlers Wells), *Echo* (Kings Head Theatre), *Bibi Rukiya's Reckless Daughter* (Amina Khayyam Dance), *High Value Man* (Big House Theatre Company), *(The) Woman* (New Perspectives UK Tour), *NINE: In Concert* and *34* (The Lowry), *Little Shop of Horrors* (Crucible Theatre), *The Elixir of Love* (English National Opera), *CAKE: The Marie Antoinette Playlist* (The Other Palace), *Brace Brace* (Royal Court), *Ghost Ships* (Icon Theatre), *The Real Ones* (Bush Theatre), *Mother of the Revolution* (Leeds Industrial Museum), *New Year* (Birmingham Opera), *Marie Curie: A New Musical* (Charing Cross Theatre), *Laughing Boy* (Jermyn Street Theatre/ Theatre Royal Bath), *Sherlock Holmes and the Poison Wood* (Watermill Theatre), *EXhibitionists* (King's Head Theatre), *I Really Do Think That This Will Change Your Life* (Pleasance Dome, Edinburgh/ Stage Awards for Innovation Finalist – Mercury Theatre, Colchester), *GYPSY:*

In Concert (Manchester Opera House/ Hope Mill Theatre), *Mrs President and Rebecca* (Charing Cross Theatre), *RIDE: The Musical* (The Old Globe/ Curve/ Southwark Playhouse), *Animal* (Offie finalist – Hope Mill Theatre/ Park Theatre), *Accidental Death of an Anarchist* (Theatre Royal Haymarket/ Sheffield Theatres/ Lyric Hammersmith), *Rumi: The Musical* (D'asha Performing Arts Festival/ London Coliseum), *Flight* (RCM), *Nativity* (Derby Theatre) and *Public Domain* (Vaudeville Theatre/ Southwark Playhouse).

www.matt-powell.co.uk | @mattpowell_creative

Lucy Glassbrook

Original Movement

Lucy is a Movement Director and Intimacy Director from the Midlands. She has a master's degree in Movement Directing and Teaching from Royal Central School of Speech and Drama and has trained and worked professionally as an actor and dancer. She has always loved physical storytelling and explores movement languages to enable embodied storytelling, character creation and devising, through a consent-based inclusive practice. Her theatrical work contributed to an "Offie" nomination for Best New Play (*Lately*, Profoca Theatre). She also teaches at various institutions around the UK in Movement practices such as Laban, Animal Studies, Somatic Movement and Intimacy workshops.

Theatre Includes: *Pontypool* (Wales Millenium Centre), *Little Women* (HOME & Pitlochry Theatre), *Thrown* (National Theatre of Scotland), *Bindweed* (Arcola/Mercury Theatre), *Cyrano De Berscherac / Wuthering Heights* (Birmingham REP) *Fighting Irish* (Belgrade Theatre), *Pride & Prejudice* (Curve Theatre), *Flashbang* (Proforca Theatre), *Hansel & Gretel* (Nottingham Playhouse), *SONDER* (Centrality Theatre)

Mass Movement Includes: Dance Captain (Opening and Closing ceremonies of the Commonwealth Games 2022), Assistant Movement Director & Choreographer (City of Culture Opening Ceremony).

Ellie Collyer-Bristow CDG

Casting Director

Ellie is a freelance casting director based in Sheffield.

West End credits include: *Witness For the Prosecution*, *Killer Joe*, *Adrian Mole*, *The Wider Earth*.

Off West End credits include: *Antigone* (on strike), *23.5 Hours*, *Romeo & Juliet*, *Ages of the Moon*, *The Permanent Way*, *The Girl Who Fell*, *3 Women*, *A Guide for the Homesick*, *Madame Rubenstein*, *Dirty Great Love Story*, *Fool for Love*, *Sideways*.

UK Tours include: *The Shark is Broken*, *And Then There Were None*, *Birdsong*, *Frankenstein*, *Macbeth*, *The Mirror Cracked*, *Handbagged*, *Arcadia*, *(the) Woman*, *The Swearing Jar*, *Dusty*, *The Good Enough Mums Club*, *The Croft*, *A Splinter of Ice*, *The Night Watch*, *Wait Until Dark*, *French without Tears*, *Night Must Fall*.

Regional credits include: *Death and the King's Horseman* and *The Hypochondriac* (Sheffield Crucible), *Alice in Wonderland*, *Welfare* and *A Christmas Carol* (Derby Theatre), *This is a Love Story* (Birmingham Hippodrome), *Peter Pan* and *Hansel and Gretel* (Rose Theatre Kingston), *They Won't Pay! We Won't Pay!* (Mercury Colchester), *The Secret Garden* (TBTL and York Theatre Royal), *Little Women* (York Theatre Royal), *Ladies Day* (Wolverhampton Grand), *As You Like It*, *Miss Julie*, *Remarkable Invisible*, *After The Dance*, *William Wordsworth*, *Two Way Mirror* (Theatre by the Lake), *The Glass Menagerie* (Nuffield Southampton), *Dancing at Lughnasa* (Lyric Belfast), *Playhouse Creatures*, *Blue Remembered Hills*, *Fred's Diner* (Chichester Festival Theatre).

Immersive credits: *Elvis Evolution*, *The War of the Worlds*, *The Gunpowder Plot*, *Plied* and *Prejudice*.

Kids casting: *The King and I* & *Wind in the Willows* (London Palladium), *Doctor Doolittle & Macbeth* (UK Tours).

Ellie previously worked as Casting Associate for the Ambassador Theatre Group.

About Park Theatre

Park Theatre was founded by Artistic Director, Jez Bond and Creative Director Emeritus, Melli Marie. The building opened in May 2013 and, with ten West End transfers (including Rose starring Maureen Lipman, The Boys in the Band starring Mark Gatiss and Pressure with David Haig), two National Theatre transfers and 13 national tours in its first 11 years, quickly garnered a reputation as a key player in the London theatrical scene. Park Theatre has received 7 Olivier nominations, won numerous Off West End Offie Awards, and won The Stage's Fringe Theatre of the Year and Accessible Theatre Award.

Park Theatre is an inviting and accessible venue, delivering work of exceptional calibre in the heart of Finsbury Park. We work with writers, directors and designers of the highest quality to present

**'A five-star
neighbourhood theatre.'**

★★★★★ Independent

compelling, exciting and beautifully told stories across our two intimate spaces.

Our programme encompasses a broad range of work from classics to revivals with a healthy dose of new writing, producing in-house as well as working in partnership with emerging and established producers. We strive to play our part within the UK's theatre ecology by offering mentoring, support and opportunities to artists and producers within a professional theatre-making environment.

Our Creative Engagement strategy seeks to widen the number and range of people who participate in theatre, and provides opportunities for those with little or no prior contact with the arts.

In everything we do we aim to be warm and inclusive; a safe, welcoming and wonderful space in which to work, create and visit.

As a registered charity [number 1137223] with no regular public subsidy, we rely on the kind support of our donors and volunteers. To find out how you can get involved visit parktheatre.co.uk



Photo: Piers Foley Photography

About New Perspectives

**'Ground-breaking
work'**

Fringe Review

For fifty years, New Perspectives has been championing new writing, shaping the careers of playwrights, nurturing artists, and amplifying regional voices. Our mission is simple: to redefine what theatre can be, where it can happen, and who gets to make it.

Our commitment is clear: We are rooted in the East Midlands but are driven to reach all corners of the UK, and beyond. By touring to theatres, village halls, community centres, and underserved areas, we ensure that everyone has the right to access and create theatre - that no one misses out on the connection, stimulation, and unmatched interaction between live performers and the audience.

From supporting early and mid-career artists

through our New Associates programme to championing diverse voices through our Open Pitch scheme, we the future careers and make sure that all perspectives are heard.

We bring theatre to people, breaking down barriers to access and providing opportunities for artists from all backgrounds and cultures. We ensure that stories are celebrated, giving a platform to voices that may otherwise be overlooked. Whether it's new writing, ambitious productions, or developing practice through use of digital and immersive technology, New Perspectives transcends barriers to create theatre that is enriching, inspiring, and transformative.

As a registered charity [number 1058309] with your support together we can achieve a greater impact for our audiences, our communities and our artists. To find out how you can help to make a difference visit newperspectives.co.uk

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ENGLAND**

Thank You

Park Theatre is a registered charity [number 1137223] that receives no regular public subsidy for core costs. We need to raise around £500,000 annually to enable us to remain a warm and welcoming venue to the 100,000+ people that come through our doors each year to inspire or be inspired.

We rely on donations of all sizes to achieve our mission of making world-class theatre for all, engaging local people and communities, and remaining an affordable and accessible venue. We would not be able to continue our work without the support of the following:

Statutories

Islington Council

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And thank you to all those who wish to remain anonymous.

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