



**PARK
90**

Produced by Mouth Studio in association with
Grey Castle Productions and Park Theatre.

Written by
Simon Castle,
Somebody Jones
and Nusrath Tapadar

**ROT.
HUSK.
LOSER.**

Directed by
Guy Hodgkinson

Director's Statement

Every project generates its own language.

'Rot. Husk. Loser.' is quadrilingual.

Quite the feast for the Duolingo owls amongst you.

In building this show it felt key to find a throughline to ensure the pieces have cohesion and share a theatrical language. I read a lot of plays and listened out for what I felt would be the most exciting place for our show to nestle in.

That singular idea is: nourishment.

What it means. Who gets it. Who doesn't.

How we seek it out in the places and people around us.

Each piece approaches this idea differently.

But all of these plays boldly open up and, through these wonderful characters, explore it.

The atomisation of data, algorithms and information places everything within fingertip reach. And in a hyper-paced world, I find myself drawn instead to experiences that create opportunity for a slower pace, space to feel and move. To explore.

Theatre offers exactly that, and I am delighted that Josh Goodman and The Park have supported me with this show. The company and I are excited to transfer our work this week and share it with audiences.

Nusrath's Prologue enters through Ramadan — nourishment as spiritual practice, as discipline, as an act of faith that what is withheld will return fuller.

Simon's 'Husk' drops us backstage where four aspiring musicians are set to take centre stage. Driven by ambition — the hunger to become, to arrive, to feed a version of yourself that doesn't yet exist.

Somebody's 'Ripe To Rot' takes us inside the prison system, where food — its quality, its control, its absence — becomes a measure of how much a society values the people it has chosen to look away from.

Nusrath turns us back toward success with her Epilogue — the cost of it, its constant allure, its impact.

Debbie Duru's set and costume design gives shape to every imagined microscopic detail, and places a bold gesture into the space to carry those trinkets along the way.

Isaac Stuart's sound design is — I hope you'll feel — attuned to the detail of everyday life: its beauty, its ugliness and its constancy.

Benny Goodman, a great friend, has consulted on lighting remotely from the Isle of Skye. His advice always creates lighting that catches and illuminates each story with clarity and focus.

Holly Stevens, our assistant director, has supported, checked and pushed me, the company, and herself in equal measure each day of rehearsals. She is brimming with such thorough creative dynamism.

John Zhang, our Stage Manager, is a behemoth. An organisation master, and a joy to work with.

Casting with Amy Jackson was a total pleasure. Casting a show like this — four distinct worlds, a rep model, a compressed rehearsal period — requires someone who understands not just individual talent but how people will work together under pressure. Amy understood that completely, and the result speaks for itself.

A word about this company. Corinna, Kemi, Shadrach and Cameron have each had to consume four complicated, intricate and beautiful worlds in a two-week rehearsal process. That alone is extraordinary.

But what has made this experience genuinely rare is the way they have pulled together. Working in rep demands a particular kind of flexibility and generosity — you carry your own piece, but you also carry everyone else's. The workload has been equal across all four of them, and that equality has bred something I don't think you can manufacture: a real cohesion, an instinct to look after one another's work as fiercely as their own. The working relationship has been flawless. I don't say that lightly. These four artists have brought something special, flexible and deeply empathetic to every rehearsal day, and what you see on stage is the result of that care. I am so grateful to them. It has been a privilege to share the space with them each day.

It is thanks to these remarkable people, to the angels who supported this project, and to The Park, that we are able to bring you this show.

I hope that, at some stage, it may move you. And if it does — I hope we are able to catch you too.

If you would like to let us know what you thought of the show, please send us your feedback by scanning the QR code on the final page sitting between the very British teeth.

Enjoy the show. And thank you for coming.

Guy Hodgkinson
Director

Cast



photo by Kim Hardy

Corinna Brown, as Alice, Maz, Alondra & Tomi

Theatre includes: Noughts and Crosses (Regents Park Open Air); Coppelia (New Vic Theatre); O'Toole's Macbeth, Dr. Faustus, Troilus&Cressida; (East 15 Acting School); Mother Goose (Hackney Empire).

Television includes: Heartstopper (Series 1-3); The Summer I Turned Pretty; In Flight; Supacell; Vikings Valhalla; Emergency Exit; Doctors; Even More Evermoor; My Murder.

Film includes: Heartstopper Forever; Snow White; Dashcam; Daphne.



photo by Marcus Hessenberg

Kemi Awoderu, as Khadija, Skylar, Essie & Tomi

Theatre includes: Stranger Things The First Shadow (Phoenix Theatre, West End); Jerusalem (Apollo Theatre, West End); Arms and The Man (Orange Tree Theatre); Write 2 Rave (Warwick Arts Centre); The Browning Version* (Kenneth Brannagh Theatre Company); Living Newspaper Edition 7 (Royal Court); Romeo and Juliet, Intimate Apparel, A Midsummer Night's Dream, The Rivals, Don Juan Comes Back From The War, Iphigenia in Aulis, Othello (RADA).

Television includes: Professor T; The Third Day Live.

Film includes: Death on the Nile.



photo by Harry Livingstone

Cameron Tharmaratnam, as Raphi, Tomi & Tomi

Theatre includes: Three Sisters (Gaiety Theatre); The Dance (Theatre503); The Beauty Queen of Leenane (Theatre by The Lake); Jude (The Divine); The Worst Person I Know (Teatro Latea); The Shadow Box (Regeneration Theatre Company); Dog Sees God: Confessions of a Teenage Blockhead (Oneiros Collective); Ourselves Alone, As You Like It (The Neighborhood Playhouse).

Television includes: Doctors; Breathtaking; Hope Street.

Film includes: The Heist Before Christmas.



photo by Anna-Rose McChesney

Shadrach Agozino, as Lee, Officer Emry & Lee

Theatre includes: Triple Bill: Everywhere (UK Tour); Bwoy Dem (Derby Theatre); Key Words (Lyric Hammersmith); Anthem Live (Almeida); Romeo and Juliet, Clybourne Park, Juno and the Paycock, As You Like It, Little Revolution, Nicholas Nickleby (Mountview).

Television includes: Murder in Provence; Endeavour VIII: Scherzo.

Film includes: Fast X.

Creative Team

Simon Castle

Writer - HUSK

Simon Castle is a writer and producer who specialises in telling queer stories.

His debut play, *TWO TRIBES*, was shortlisted for both the Tony Craze Award, 2022 and the Charlie Hartill Award, 2025 and is in development at Leeds Playhouse. He's developing an audio series, *BOG*. (Hooley Productions).

His play, *Changeling*, was part of *Amplify*, 2022 (Nottingham Playhouse). His monodrama, *Lynx Africa and Dildos* (Bush Theatre) is published in the queer monologue anthology, *FIERCE*.

Simon has an extensive background in artist development. His young company plays include: *THE CROSSING* (Pegasus Theatre); *BUTTERFLY* (Forest School/Hackney Empire) and he was the engagement producer on *Positive* (Southwark Playhouse) and *All Of Them, Dead* (Everyman Cheltenham/UK Tour).

Simon is an alumnus of The National Theatre's Playwriting Programme, Soho Theatre's Writers' Lab and Alumni Group, The North Wall Arts Centre's Catalyst Programme and The PappyShow's Mentoring Programme.



photo by Patch Bell

Somebody Jones

Writer - Ripe to Rot

Somebody Jones is a Los Angeles-born playwright and dramaturg, now living, working, and dreaming in London.

A graduate of the University of Southern California (BA, Theatre: Playwriting) and Goldsmiths, University of London (MA, Dramaturgy & Writing for Performance), Jones creates work that celebrates and champions Black culture in all its charms and complexities.

Working across horror, magical realism, verbatim theatre, and Black fantasy, Jones crafts bold, genre-bending stories rooted in memory, myth, and magic.

Jones's debut play, *HOW I LEARNED TO SWIM*, premiered in 2024 at Roundabout at the Edinburgh Fringe before touring to Brixton House and Bristol Old Vic.

Jones was the Dramaturg & Cultural Consultant on *Deep Azure* by Chadwick Boseman at Shakespeare's Globe, 2025.



photo by Sophie Cunningham

Creative Team

Nusrath Tapadar

Writer - Epilogue and Prologue

Nusrath is a Queer, Bengali, Muslim actor, writer and comedian from East London.

Before training at the Oxford School of Drama, she wrote and performed her comedy hour, 'Nusrath Tapadar: Hijabi to Hoejabi to Nojabi'. Since graduating, she's written for ITV X's Piglets and begun developing her original TV Sitcom, Women in Chicken, with Clapperboard Studios. In 2024 was selected out of 1700 writers to take part in the London Library's Emerging Writers Programme, after which she joined the Royal Court's 2025 Introduction to Playwriting group.

Last year, she shared her one-woman play, Flowers, Stars and Conquerors, as part of the Hope Theatre's New Writing Festival. She's currently working with director Melina Namdar to R&D the play at the Park Theatre. She's also working on her second play, Made in Bangladesh, which explores the lives of women working in at-home textile factories in the 1970s East End, while writing a period-parody radio comedy with Screenshot 2023 winner Nell Nelson.



photo by Alicia Love

Guy Hodgkinson

Director

Guy is a writer & director working across theatre & film.

His next film 'Sugar' set in the world of professional bodybuilding is in active development with BAFTA & Grierson Award Winning Producers; Jack Gemmel & Sophie Chater.

His award winning short film 'Aura' played at BIFA and BAFTA qualifying festivals across the UK and Internationally.

He trained as an actor at The Royal Conservatoire of Scotland where he was awarded The Laurence Olivier Bursary Award for Excellence by the Society of London Theatre.

He is the artistic director of Mouth Studio – www.mouthstudio.xyz



photo by Guy Hodgkinson

Creative Team

Debbie Duru

Costume and Set Designer

Credits include: Fatherland at Hampstead Theatre; woman.life.song at Birmingham Opera; A Christmas Carol at Northern Stage; Bright Places at Birmingham Rep; How I Learned to Swim at Roundabout/Brixton House; Re:Discover Festival for Streetwise Opera; Beneatha's Place at the Young Vic; Run Rebel at Mercury/Pilot theatre; Ravenscourt at Hampstead Theatre; A White Card at Northern Stage; Two Billion Beats at the Orange tree; A Song Project at the Royal Court; . . .cake at Theatre Peckham and Josephine at Theatre Royal Bath.

Costume designer credits include: Tellus for Dickson Mbi Company; Now I See at Stratford East; Twice Born for Scottish Ballet; Romeo & Juliet at the Almeida and Alice in Wonderland at Brixton house.

As an Associate designer: Get Up Stand Up at the Lyric Soho, Dick Whittington at the National Theatre and Mandela at the Young Vic.

She was the winner of the Black British Theatre awards for Theatre Design 2023

Benny Goodman

Lighting Consultant

Benny studied Lighting Design at the Royal Conservatoire of Scotland and graduated in June 2017, also receiving the Simon Crowther Award for Excellence and Commitment to the Institution.

Since graduating, Benny has been working in theatres across the country in a variety of projects and productions, and is a creative collaborator with the theatre company Wonder Fools.

Holly Stevens

Assistant Director

Holly is a writer and director. Since graduating from London Film Academy as the recipient of their prestigious Emerging Filmmaker Award, Holly has written, directed and produced several short films.

In 2024, she directed Samuel Goldfinch's 'Pimms and Piety' (Etcetera and Union Theatre). She was the AD on Bric a Brac Theatre's 'Glass Ceiling Beneath the Stars'.

In 2025, she participated in the Omnibus Theatre's playwriting course and developed her debut play 'Myriad'. 'Myriad' was read at Park in November by Ed McVey and Jenny Rainsford.

Isaac Stuart

Composer and Sound Designer

Isaac Stuart is a Singer-Songwriter, Composer & Sound Designer who has amassed over 3 million streams worldwide and has regular support at national radio, including BBC Radio 1 & Radio 2. Isaac's career continues to grow with highlights including performing alongside Tom Walker & David Gray on a UK arena tour, supporting Snow Patrol at The London Palladium, playing LIVE on Graham Norton's Radio Show and 3 songs featuring on hit ITV2 show, Love Island.

Sound Design & Composition credits include: TWO TRIBES (Leeds Playhouse); SENTENCE. (The Other Palace); HOUSEWERK (Arcola Theatre); WOLAB SHOWCASE (Bunker Theatre) and THE COLLECTOR OF TEARS (Old Fire Station Oxford).

Amy Jackson CDG

Casting Director

Amy started her casting career working in commercials with Sasha Robertson and has since gone on to work in a freelance capacity with some of the UK's most highly respected Casting Directors, including Kate Rhodes James, Rachel Freck, Julie Harkin, Jina Jay, Kate Dowd, Rachel Sheridan, Robert Sterne and Lucinda Syson. Amy worked alongside Amy Hubbard for the majority of her casting journey, who she co-cast various projects with.

Amy won the award for 'Best Casting of a TV Comedy Series' at the Casting Directors' Guild Awards 2025.

Amy is a BAFTA Connect Member.

Rehearsal Images



About Park Theatre

Park Theatre presents exceptional theatre in the heart of Finsbury Park. Boasting two world-class performance spaces: Park200 for predominantly larger-scale productions by established talent, and Park90, a flexible studio space, for emerging artists.

In 12 years, it has enjoyed 10 West End transfers (including *Rose* starring Maureen Lipman, *The Boys in the Band* starring Mark Gatiss, *Pressure* starring David Haig and *The Life I Lead* starring Miles Jupp), two National Theatre transfers, an RSC transfer and 14 national tours.

Park Theatre has also been the recipient of seven Olivier Award nominations, won multiple OffWestEnd, OffieAwards, and a Theatre of the Year award from The Stage, as well as their inaugural Campaign of the Year award in 2025 for their work reaching underserved audiences with Canadian/Korean comedy drama *Kim's Convenience*.

Park Theatre co-commissioned and co-produced the world premiere of *The Meat Kings! (inc.)* of Brooklyn Heights which won the 2026 Susan Smith Blackburn Award.



ParkTheatreLondon

ParkTheatre

Tickets: ParkTheatre.co.uk

Phone: 020 7870 6876*

*Telephone booking fee applies.



About Mouth Studio

Mouth is a London-based contemporary studio. It is run by Guy Hodgkinson, known for his intimate approach to expansive storytelling.

Mouth has a focus on early-career artists, writers and actors to deliver work for Theatre, TV, Film and Games.

Founded by Guy Hodgkinson in 2024, Mouth Studio is rooted in the analog and the manual with a desire to move its audiences to somewhere beyond our everyday reach.

About Grey Castle Productions

Grey Castle Productions is a new-writing company dedicated to platforming queer stories.

Their debut production, 'Is the WiFi Good in Hell?' (*Underbelly*) was a finalist for an Off West End Award, named a Playbill Pick of the Fringe and was selected for a creative roundtable with Secretary of State for Culture, Lisa Nandy. Their play *lenny.* (Omnibus Theatre) was nominated for 6 Fringe Theatre awards.

GCP also served as associate producer on 'Dead Dad Show' (Soho Theatre/UK Tour) and currently on *ROT. HUSK. LOSER.* (Park Theatre).

Grey Castle Productions continues to collaborate with emerging queer creatives to deliver ambitious new theatre that centres LGBTQIA+ identity and celebrates underrepresented voices.

Presented by Mouth Studio and Grey Castle Productions,

in association with Park Theatre.

GREY CASTLE
PRODUCTIONS

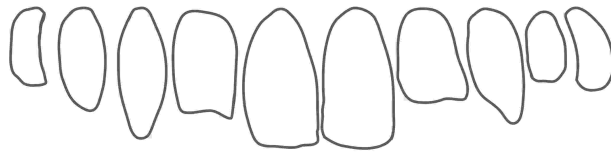
PARK
THEATRE

Tell Us What You Think.

You've just seen ROT. HUSK. LOSER. – three writers, four actors, one shared stage. We want to hear from you.

What landed? What surprised you? How did it feel to watch writers in dialogue – their ideas, their form, their worlds colliding?

We're also interested in how the design – the look, the sound, the space – shaped your experience of the work.



Point your phone camera at the code to open the form.

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