

A MARLOWE THEATRE PRODUCTION

# THE PARTY GIRLS

By Amy Rosenthal



**BELGRADE  
THEATRE**

**TUE 9 - SAT 13 SEP 2025**

# THE PARTY GIRLS

By Amy Rosenthal

## CAST

KIRSTY BESTERMAN NANCY MITFORD  
JOE COEN BOB TREUHAFT  
ELISABETH DERMOT WALSH DIANA MITFORD  
EMMA NOAKES JESSICA 'DECCA' MITFORD  
ELL POTTER UNITY MITFORD  
FLORA SPENCER-LONGHURST DEBO MITFORD

## PRODUCTION

DIRECTOR RICHARD BEECHAM  
DESIGNER SIMON KENNY  
LIGHTING DESIGNER AIDEEN MALONE  
COMPOSER & SOUND DESIGNER ADRIENNE QUARTLY  
VIDEO DESIGNER DICK STRAKER  
MOVEMENT DIRECTOR QUINNY SACKS  
FIGHT DIRECTOR HARUKA KURODA  
CASTING DIRECTOR ANNELIE POWELL CDG  
ASSOCIATE DIRECTOR MILLIE FOY  
PROPS SUPERVISOR KELLY EVANS  
COSTUME SUPERVISORS LAURA RUSHTON, MELANIE BROOKES  
WIGS, HAIR & MAKE-UP SUPERVISOR KELLY COX

PRODUCER MILLIE BRIERLEY  
PRODUCTION MANAGER ANDREAS AYLING  
COMPANY STAGE MANAGER  
HEATHER COOPER  
DEPUTY STAGE MANAGER CLAIRE LITTON  
ASSISTANT STAGE MANAGER  
(BOOK COVER) KATIE MARIE GALBRAITH  
TECHNICAL ASSISTANT STAGE MANAGER  
LUKE BAXTER  
ASSISTANT STAGE MANAGER (COVER)  
LOUISE PETCHER  
VOICE & DIALECT COACH  
TAMSIN NEWLANDS  
PRODUCTION CARPENTERS  
BEN DACKERMAN, SAM RAFFAL  
PRODUCTION AUTOMATION  
JAMIE LAWRENCE  
DRAUGHTSPERSON NICK MURRAY  
PROPS ASSISTANTS  
JINWEN CHEN, TEGAN CUTTS, ZIWEI XU  
HEAD OF WARDROBE DAISY IVAN  
HEAD OF WIGS, HAIR & MAKE-UP  
KATIE BOURDILLON  
COSTUME MAKERS  
HELEN DYER GREEVES, ALISON KIRKPATRICK,  
NATASCHA MOZLEY  
PRODUCTION SOUND ENGINEER  
MARCUS CHRISTENSEN  
HEAD OF SOUND THOMAS EVANS  
HEAD OF SOUND (COVER) REMI WEAVER  
DEPUTY HEAD OF SOUND BYRON HORNE  
DEPUTY HEAD OF SOUND (COVER)  
KEELEY PRIOR  
VOICEOVER ARTIST NICK CALDECOTT  
LIGHTING PROGRAMMER  
CLANCY FLYNN  
PRODUCTION ELECTRICIANS  
THEO CHADHA, ANTHONY DORAN  
VIDEO ENGINEER & PROGRAMMER  
GARETH SHELTON  
HEAD OF LIGHTING & VIDEO

CONNOR SULLIVAN  
CASTING ASSISTANT EMILY CHASE  
HEALTH & SAFETY CONSULTANT  
JOHN YOUNG CREATIVE INDUSTRIES  
SCENERY CONSTRUCTED AND PAINTED BY  
BOWER WOOD PRODUCTION SERVICES  
SCENIC ENGINEERING PROVIDED BY  
DRAMATIX PRODUCTION ENGINEERING  
DRAPES SUPPLIED BY  
J&C JOEL, J. D. McDOUGALL  
AUTOMATION SUPPLIED BY  
ABSOLUTE MOTION CONTROL  
COSTUMES SUPPLIED BY  
ANGELS COSTUMES, NATIONAL THEATRE  
COSTUME & PROPS HIRE  
WARDROBE, WIGS, HAIR & MAKE-UP  
EQUIPMENT SUPPLIED BY RK RESOURCE  
SOUND AND VIDEO EQUIPMENT SUPPLIED BY  
STAGE SOUND SERVICES  
LIGHTING EQUIPMENT SUPPLIED BY  
WHITE LIGHT  
SET ELECTRICS SUPPLIED BY  
ELECTRIC FOUNDRY  
TRANSPORT PROVIDED BY  
LES JONES TRANSPORT  
TOUR BOOKED BY REBECCA CRAIG  
ARTWORK BY MUSE CREATIVE  
REHEARSAL AND PRODUCTION  
PHOTOGRAPHY BY MARK SENIOR  
PR BREAD AND BUTTER PR  
MARKETING JANE MORGAN ASSOCIATES  
SPECIAL THANKS  
LISA BUCKLEY, GEORGE DIVES,  
ALEXANDER DODD-JONES, OLIVER HALL,  
JEDD HAMILTON, GRACIE HARRISON,  
DAN LARGE, JAMES PAUL, ROSIE PEARSON  
(ASTHALL MANOR), BEN PHILLIPS,  
MARK STANTON, UNICORN THEATRE

*The Party Girls* was originally commissioned and developed by Scary Little Girls, We Are Team and Chipping Norton Theatre.





## MARLOWE THEATRE PRODUCTIONS

Marlowe Theatre Productions was set up in March 2025 as a trading company of the Marlowe Theatre Trust to develop and produce high quality touring theatre, made in Kent.

All their productions originate at the Marlowe Theatre, Canterbury and benefit from opening in the theatre's 1200-seater Main House or 150-seater Studio. New productions can draw on their in-house expertise in producing, in programming and presenting touring work at scale, in technical, finance, learning and participation, marketing and comms.

The Marlowe Writers' Room, headed by Senior Producer Millie Brierley and Dramaturg Leo Butler, gives projects the time and support they need to develop. It is also a hub for new work in the region, offering writing programmes, nurturing new voices from Kent and creating an annual festival of new writing and industry insights.

Their ambition is to produce plays that speak to our times and to provide mainstream audiences across the UK with high quality drama, believing that new writing should be on our main stages and not just in studio theatres. They champion diversity and follow best practise in sustainable theatre-making.

*The Party Girls* by Amy Rosenthal is their first large scale national touring production. This world premiere of the new play opens at the Marlowe Theatre in Canterbury on Monday 1 September 2025.

**Directors:** Deborah Shaw, Kate Mackonochie, Paul Turner (Company Secretary), Jonathan Church, Atri Bannerjee and Pim Baxter.



# HOW THE MITFORD SISTERS DREW ME IN

**Amy Rosenthal's new drama explores the passions and motivations of these complex aristocratic siblings. Here, the playwright describes why the family continues to intrigue us.**



The Mitford sisters occupy a shifting territory in the public consciousness. When I tell people I've written a play about them, some beam as though I've said "the Andrews Sisters", blithely unaware that more than one Mitford was sitting under the apple tree with Hitler. Others dismiss them all as snobs and fascists, when in fact it was their polarised views that shattered their tight-knit sisterhood. Are the Mitfords funny or appalling? Entertainingly eccentric or monstrous? In truth, they're all these things and more: a gift for any playwright interested in the ambiguities of life, the co-existence of extremes, the simultaneous holding of light with the darkest of darkness.

In 2018, when I was commissioned to write about them, I had only a surface knowledge.

I was aware of the very real Nazi affiliations, yet still somehow thought of them as a bunch of daft, entitled girls who'd led a faintly feral childhood, captured on stage only once (to my understanding) in Ned Sherrin and Caryl Brahms' 1981 production of *The Mitford Girls*. Described on Wikipedia as "a musical with parts for six beautiful actresses", the plot breakdown omits to mention that two of these beauties were close personal friends with Hitler; that one was a communist and civil rights activist; or that one was amongst the top-selling authors of her time.

I'd read *The Pursuit of Love* and *Love in a Cold Climate*, the best-known novels by Nancy, the eldest. I knew Diana married Oswald Mosley, the Blackshirt leader who was famously driven out of the East End in the Battle of Cable Street, and that the maniacal Unity fell in love with Hitler, while Jessica, the communist, broke away from the family in disgust. I also knew that Debo, the youngest, became Duchess of Devonshire and restored Chatsworth House from disrepair to National Trust glory. I knew nothing about Pamela, the sister who stayed out of the public eye and kept chickens – or Tom, the brother whom both fascist and communist sides of the family claimed, and who was killed in the war. I had only sketchy knowledge about the peculiar parents, Lord and Lady Redesdale. As I started to sift through the sea of information about this family, I had no idea how I'd shape it into a single play.

But I wanted to. What began as a job of work soon became a passion. I read everything I could, and there's a lot. All the sisters

(apart from Pam) wrote about their lives; Nancy in her sparkling fiction, the others in autobiographies. They also wrote letters profusely – frequently to and about each other. There are great biographies of them all. I spent an afternoon at the BFI archives, watching a film of Jessica, Diana, Debo and even Pam, being interviewed about Nancy after her death. It includes footage of Nancy herself, poised and elegant, speaking so fast and with such compressed vowels that she makes the late Queen sound provincial. They all come across as warm and witty. As far as I remember, they are never in the same room. Certainly not Jessica and Diana, who barely met after 1939.

This presents a structural challenge in writing about the Mitfords, who were close as children but whose lives spanned a huge swathe of the century, and whose choices drove them apart, both emotionally and geographically. How could I bring them into the same rooms, and in the most interesting constellations, to open out the full fan of allegiances and conflicts that existed between them, and show how their moral, political and romantic identities were utterly formed by each other? Which sister would be my protagonist and provide the dramatic backbone of my play?

The playwright's task is to stand in the shoes of the other, no matter how brutally they pinch. Diana was, by all accounts, an enchanting person: intelligent, curious and kind, a much-loved mother, sister and friend. Yet her politics were abhorrent, and she never fully recanted her allegiance to Hitler (and not at all to Mosely, to whom she remained happily married until his death in 1980). You can watch her being interviewed on YouTube by the fearless Mavis Nicholson, who confronts her on her Nazi past. Diana smiles serenely, gestures to Hitler's misdeeds and reiterates what charming company he was. When you scroll down, most of the comments are about her extraordinary eyes, her cheekbones.

Diana's ice-blond Aryan looks made her an icon for both the glittering socialites of pre-

war London and the upper echelons of Nazi Germany. Espousing chilling views whilst presenting as calm and reasonable, she was in a way the most fascinating Mitford. But then there's Unity, drooling rabidly over Hitler like a lovesick groupie, and tender-hearted Debo, eternally racing to catch up with her sisters whilst probably the happiest of them all. Ultimately my heart belongs to caustic Nancy. But it was staunch, rebellious Jessica, who swapped England for America and married a Jewish New Yorker, who had to be my heroine.

I wrote the play with uncharacteristic speed; but then with equal alacrity Covid sent the theatres dark. During those suspended years, the rights changed hands and the future of the play felt precarious – until it was snapped up by the wonderful Marlowe Theatre, Canterbury.

They will produce a UK tour this autumn helmed by Richard Beecham, a great director and friend, who shares my Jewish roots and passion for serious theatre with a light touch. In the years between, the world has swung sharply on its axis. Post-7 October and the second coming of Trump, with the rise of far-right populism and the deathless spectre of antisemitism back in our sightlines, the play has a new resonance. But it also offers laughter, light and hope – I hope.

This piece appears in the 2025 summer issue of Jewish Renaissance magazine. [jewishrenaissance.org.uk](http://jewishrenaissance.org.uk).



# CAST



## KIRSTY BESTERMAN NANCY MITFORD

**Theatre** includes *Habeas Corpus* at the Menier Chocolate Factory; *Macbeth* for the National Theatre

and on UK tour; *Genesis Inc.* and *Experience* at the Hampstead Theatre; *Winter Solstice* for Actors Touring Company; *Betrayal*, *Separate Tables*, and *Dangerous Corner* at Salisbury Playhouse; *They Drink It in the Congo* at the Almeida Theatre; *Tipping the Velvet* at the Lyric Hammersmith; *Arcadia* and *Tonight at 8.30* for English Touring Theatre; *Private Lives* at the Royal Lyceum; *The School for Scandal* at the Park Theatre; *Playhouse Creatures* at Chichester Festival Theatre; *Foxfinder* at the Finborough Theatre; *The Importance of Being Earnest* at the Rose Theatre, Kingston; *Edmond* and *The Great Gatsby* at Wilton's Music Hall; *Liberty*, *Much Ado About Nothing*, *The Merchant of Venice*, and *Holding Fire* at Shakespeare's Globe; *Twelfth Night* at Ludlow Theatre Festival; *Amy's View* at Nottingham Playhouse; *The Rivals* at Theatre Royal Bath; *Othello* for Cheek by Jowl; and *King Lear* for the RSC.

**Television:** *The Sandman*, *Vigil*, *Professor T*, *Grantchester*, *Top Boy*, *War of the Worlds*, *Doctor Who*, *His Dark Materials*, *Holby City*, *Father Brown*, *Silent Witness*, *Foyle's War*, and *Doctors*.

**Film:** *Rupture* and *Chicken*.



## JOE COEN BOB TREUHART

**Theatre** includes *Leopoldstadt* and *Birdsong* in the West End; *The Sweet Science of Bruising* at

Southwark Playhouse; *A Dark Night in Dalston* at the Park Theatre; *The Mighty Walzer* and

*Edward II* at the Royal Exchange Theatre; *Bad Jews* in the West End and at the St. James' Theatre and the Ustinov Studio at Theatre Royal Bath; and *The Rubenstein Kiss* at Nottingham Playhouse and the Yvonne Arnaud.

**Television:** *Kaos*, *The Outlaws*, *Angela Black*, *Plebs*, *The Lost Honour of Christopher Jeffries*, *Da Vinci's Demons*, and *The Bible*.

**Film:** *The Critic*, *Son of God*, and *City Rats*.



## ELISABETH DERMOT WALSH DIANA MITFORD

**Theatre** includes *Ring Round the Moon* and *The Country Wife* in the West

End; *The Alchemist* and *The Life of Galileo* at the National Theatre; *Rebecca* on UK tour; *The Rivals* at Bristol Old Vic; *Aristocrats* at the Abbey Theatre; *The Misanthrope* and *The Shape of Things* at the Gate Theatre Dublin; *Pride & Prejudice* and *Two Plays After: The Bear* for the Gate Theatre at the Spoleto Festival; *Cyrano de Bergerac* at Nuffield Southampton Theatres; *The Winslow Boy* and *Easy Virtue* at Chichester Festival Theatre; and *Wuthering Heights* at West Yorkshire Playhouse.

**Television:** *Miss Scarlet and The Duke*, *Sister Boniface Mysteries*, *Doctors*, *The Well*, *Holby City*, *Fiona's Story*, *Midsomer Murders*, *The Commander*, *Love Soup*, *Twenty Thousand Streets Under The Sky*, *Poirot*, *My Hero*, *Murphy's Law*, *Bertie and Elizabeth*, *Love in a Cold Climate*, *Cleopatra*, *Falling For A Dancer*, and *Unfinished Business*.

**Film:** *From Time to Time*.



## EMMA NOAKES JESSICA (DECCA) MITFORD

**Theatre** includes *Rebus: A Game Called Malice* at Queen's Theatre,

Hornchurch; *Abigail's Party* at the Park Theatre; *The Rover*, *Two Noble Kinsmen*, and *The Winter's Tale* for the RSC; *Separate Tables* and *Bedroom Farce* at Salisbury Playhouse; *Proof*, *The Rivals*, and *The Admirable Crichton* at the New Vic Theatre; *Charged* at Soho Theatre; *Wuthering Heights* at Birmingham Rep; *Pygmalion* at the Old Vic; and *The Sea* in the West End.

**Television:** *Casualty*, *Call the Midwife*, *The Salisbury Poisonings*, *Shakespeare and Hathaway*, *New Worlds*, *Doctors*, *Holby City*, and *The Bill*.

**Film:** *The Other Boleyn Girl*.

**Radio** includes *Mr. Pye*, *Road to Ferrera*, *Shakespeare's Fire*, *Mad Girl*, *The Fall and Rise of Danny Clarke*, *Maurice*, and *The Brothers Karamazov*.



## ELL POTTER UNITY MITFORD

**Theatre** includes *The Last Show Before We Die*, *HOTTER*, and *FITTER* (also Ellie Keel Productions)

for the HOTTER Project; and *Peter Pan* at Shipwright Theatre.

**Television:** *Cheaters* and *Doctor Who*.

Audiobooks include *Hamnet*, *Boy*, *To the Lighthouse*, *All Our Yesterdays*, *Something Extraordinary*, *Mary and the Birth of Frankenstein*, *Trouble*, *Under the Harrow*, *Berlin*, *Winter Nights*, *A Most Intriguing Lady*, *Marvellous*, *Tell Me How It Ends*, *Beyond That*, *the Sea*, *Emily Wilde's Encyclopaedia of*

*English Fairies*, *Briefly, a Delicious Life*, *Elsewhere*, *Twin Crowns*, *Miss Eliza's English Kitchen*, *The Shape of Darkness*, and *The Great Godden*.

**Radio:** *It's Me*, *Tess of the D'Urbervilles*, *The Girls of Slender Means*, *The Snow and the Works on the Northern Line*, *In at the Deep End*, *Mill on the Floss*, *Dark*, *Salt*, *Clear*, *The Blackrock Girl*, *The Country Girls Trilogy*, and *The Unwelcome*.



## FLORA SPENCER- LONGHURST DEBO MITFORD

**Theatre** includes *The Forsyte Saga* and *A Pupil*

at the Park Theatre; *And Then There Were None* for Fiery Angel and on China tour; *Amélie* in the West End; *Seagulls* and *Beryl* at the Octagon Bolton; *The Real Thing* for the Rose Theatre, Kingston, Theatre Royal Bath and Cambridge Arts Theatre; *Much Ado About Nothing*, *Love Labour's Lost*, and *The Christmas Truce* for the RSC; *Titus Andronicus* at Shakespeare's Globe; *Once and Girl With a Pearl Earring* in the West End; *The Importance of Being Earnest – A New Musical* at Theatre Royal Windsor; *Wonderland* at Riverside Studios and the Assembly Rooms; *The Beggar's Opera* at Regent's Park Open Air Theatre; *A Christmas Carol* at King's Head Theatre; *Ghosts* and *The Member of the Wedding* at the Young Vic; and *The Children's Hour* at the Royal Exchange Theatre.

**Television:** *Waiting for the Out*, *Oasis*, *Midsomer Murders*, *The Bastard Executioner*, *Father Brown*, *Leonardo*, *Chickens*, *Unforgiven*, *Wallander*, *The Real Deal*, *Losing It*, *The Family Man*, *Lewis*, and *Dalziel and Pascoe*.

**Film:** *Say Your Prayers*, *Walking with the Enemy*, and *The Irish Connection*.



# PRODUCTION

## AMY ROSENTHAL PLAYWRIGHT

**Theatre** includes *Birth* (at Soho Theatre) and *A Quiet Voice* (at the Kiln Theatre) for Emanate Productions; *Fear of Cherry Blossom* at the Everyman Theatre Studio; *Pelican Daughters* at the Shakespeare in Shoreditch Festival/RIFT; *Entanglement* (libretto) for Nova Music Opera and on UK tour; *Polar Bears* for A Play, A Pie and A Pint at West Yorkshire Playhouse; *The Tailor Made Man* (book) in the West End; *Beware Young Girls* (co-written with Kate Dimpleby) at the Crazy Coqs; *The Man Who Came to Brunch* for the Bush Theatre and Sixty-Six Books; *Liberation* for Yad Arts and the Tricycle Theatre; *Jitterbug Blitz* for the Lyric Hammersmith Young Company; *On the Rocks* at the Hampstead Theatre; *Sitting Pretty* at Watford Palace Theatre, on UK Tour and at Hypothetical Theatre, New York; *Henna Night* at the Scarborough Festival and Chelsea Theatre; *Jerusalem Syndrome* at the Royal Exchange Theatre and Soho Theatre; and *Lifelines* for the Royal Court Young Writers Festival.

**Radio** includes, for BBC Radio 4, *Thin Ice* and *Little Words*; and *Cold Enough for Snow*, *Eskimo Day*, *Bar Mitzvah Boy*, *Tortoise*, and *Jack Rosenthal's Last Act*, adapted from the work of Jack Rosenthal.

**Film:** *The Clinic* (in development) and *That Woman* (UK Jewish Film Festival, Pears Short Film winner).

## RICHARD BEECHAM DIRECTOR

**Training:** University of Oxford, RADA/King's College London, and National Theatre Studio.

**Theatre** includes *Duet for One* at the Orange Tree Theatre; at Theatre Royal Bath, *Footfalls/Rockaby* (also Jermy Street Theatre), *Driving*

*Miss Daisy* (also UK tour), *In A Garden*, *Red Light Winter*, and *Henry IV, Part 1*; at Watford Palace Theatre, *Gaslight*, *Broken Glass*, *How the Other Half Loves*, *Neville's Island*, and *A Taste of Honey*; *84 Charing Cross Road* at Cambridge Arts Theatre and on UK tour; *Rose* at HOME Manchester; *Playing for Time* at the Crucible Theatre, Sheffield; at the Royal Theatre, Northampton, *Dancing at Lughnasa*, *In Praise of Love*, and *Humble Boy*; *Rutherford & Son* at Northern Stage; *The Human Cost* and *Just Before the War* at the Young Vic; at Salisbury Playhouse, *The School for Scandal*, *The Invention of Love*, *Side by Side* by Sondheim, and *The Miser*; at Exeter Northcott Theatre, *Charley's Aunt*, *Private Lives*, *Two Gentlemen of Verona*, and *Black Comedy/Real Inspector Hound*; *Romeo & Juliet* for Creation Theatre Company, Oxford; *The Bench* at Battersea Arts Centre; *Early One Morning* and *Entertaining Mr Sloane* at the Octagon Bolton; and *Eulogy for a Hard Man* at Live Theatre, Newcastle.

**Film** includes *The Guitar*.

## SIMON KENNY DESIGNER

**Theatre** includes *A Thousand Splendid Suns* at Birmingham Rep; at the Watermill Theatre, *The Lord of the Rings: A Musical Tale* (also Chicago, Australia and New Zealand), *Whistle Down The Wind*, *Assassins* (also Nottingham Playhouse), *Sleeping Beauty*, *The Ladykillers*, and *Sleuth*; in the West End, *Rehab the Musical*, *Sweeney Todd* (also off-Broadway), and *The Selfish Giant*; *The Lion* at Southwark Playhouse (also Arizona Theatre Company, Japan and South Korea); *The Wiz* at Hope Mill Theatre; *Saturday Night Fever* (also UK tour), *In The Next Room or the vibrator play*, and *4000 Miles* at Theatre Royal Bath; *The Unseen* at Riverside Studios; *Here In America* and *Duet for One* at the Orange Tree Theatre; *Steel* and *Brassed Off* at Theatre by the Lake; *Murder in the Dark* on UK tour; *Blue/*

*Orange* at Royal & Derngate Northampton; *The Art of Illusion* and *The Death of a Black Man* at the Hampstead Theatre; *Footfalls/Rockaby* at Jermy Street Theatre; and *Giraffes Can't Dance* at the Curve Theatre, Leicester.

Dance and opera include *Link in my Bio* at Luxembourg Opera; *Our Mighty Groove* at Sadler's Wells East; *A Midsummer Night's Dream* and *Le Nozze di Figaro* at Nevill Holt Opera; and *Vivienne* at the Royal Opera House.

## AIDEEN MALONE LIGHTING DESIGNER

**Theatre** includes *Kyoto* for the RSC; *Twelfth Night*, *Carousel*, and *Fiddler on the Roof* (also Barbican; Olivier nomination for Best Lighting Design) at Regent's Park Open Air Theatre; *Dracula: Mina's Reckoning* for the National Theatre of Scotland (Profile Award honourable mention); *Lemons Lemons Lemons Lemons* and *Hetty Feather* in the West End; *Wonder Boy*, *You Bury Me* and *A Monster Calls* (also Old Vic) at Bristol Old Vic; *Duet for One* at the Orange Tree Theatre; *The Clothes They Stood Up In* at Nottingham Playhouse; *Running With Lions* at the Lyric Hammersmith; *Hamlet* and *Death of a Salesman* (also West End; Knights of Illumination nomination) at the Young Vic; *Old Bridge* at the Bush Theatre; *A Kind Of People* at the Royal Court Theatre; *Brighton Rock* at York Theatre Royal; *La Strada* at the Other Palace; and *Jane Eyre* and *Peter Pan* at the National Theatre.

## ADRIENNE QUARTLY COMPOSER & SOUND DESIGNER

**Theatre**, as composer, includes *The Tempest* for the RSC; *Gunpowder Plot Immersive* experience at the Tower of London; *The Two of Us* at

Watford Palace Theatre; *Kim's Convenience* on UK tour; and *Queen Margaret* at the Royal Exchange Theatre. As sound designer: *The Cat and the Canary* at Chichester Festival Theatre; *Get Happy* at the Barbican; *The Nutcracker* at Bristol Old Vic; *Bad Jews* in the West End; *Splendour* at the Donmar Warehouse; *A Tale of Two Cities* on UK tour; *Citysong* at the Abbey Theatre and Soho Theatre; *Opening Skinner's Box/The Paper Man* for Improbable; *Cuttin' It* at the Young Vic; *Black Men Walking* for the Royal Court Theatre and Eclipse Theatre Company; *Rose* at HOME Manchester; and *Playboy of the Western World* at the National Theatre.

**Film** includes, as composer, *7 Deadly Idiots* for Told by an Idiot.

**Audio** includes, as sound designer, *Mansfield Park* for Audible.

## DICK STRAKER VIDEO DESIGNER

**Theatre** includes *Liberation* at the Royal Exchange Theatre; *The Borrowers*, *Walls and Windows*, and *Tales of Ballycumber* at the Gate Theatre, Dublin; *A Monster Calls* (also Bristol Old Vic) and *Richard II* at the Old Vic; *Peter Gynt* (also Edinburgh Festival Fringe), *Jumpers*, *Henry V*, *The Powerbook*, and *The Coast of Utopia* at the National Theatre; *Don Juan in Soho*, *The Mountaintop*, and *The Woman in White* (also Broadway) in the West End; *Cymbeline* and *Love's Sacrifice* for the RSC; *Roots* at the Donmar Warehouse; *Going Dark* for Fuel Theatre and the Young Vic; *Orpheus* at the Old Vic Tunnels; *Tiger Country* at the Hampstead Theatre; *Seize the Day* at the Tricycle Theatre; *Sugar Mummies* and *Hitchcock Blonde* at the Royal Court Theatre; *Julius Caesar* at the Barbican and on UK tour; and *Riverdance* at the Point Theatre, Dublin.





Elisabeth Dermot Walsh (L) as Diana Mitford and Flora Spencer-Longhurst (R) as Debo in rehearsals for *The Party Girls*.

**Opera** includes *La Bohème* at Malmö Opera; *The Force of Destiny* at Greek National Opera; *Rusalka* at the Opéra Royal de Wallonie-Liège; *Aida* and *Andrea Chenier* at Opera North; *Greek* for Scottish Opera; *Notorious* at Göteborg Opera; and *The Ring Cycle* for the Royal Opera House.

## QUINNY SACKS

### MOVEMENT DIRECTOR

As a dancer, Quinny performed with Rambert Dance Company, Tanz Forum Köln and the Bejart Ballet.

As choreographer and movement director, **theatre** includes *Much Ado About Nothing* at Cambridge Arts Theatre; *Driving Miss Daisy* at Theatre Royal Bath; *Waste*, *Lady in the Dark*, and *Machinal* at the National Theatre; *Mojo*, *Mouth to Mouth*, and *Lights* at the Royal Court Theatre; *A Doll's House* at the Young Vic (also West End and New York); *Nijinsky* at Chichester Festival Theatre; *The Comedy of Errors* at Regent's Park Open Air Theatre; *A Winter's Tale*, *Les Enfants du Paradis*, and *Hamlet* for the RSC; *Private Lives* in the West End and on Broadway; *The Threepenny Opera* at the Donmar Warehouse; and *My Fair Lady*, *Summer Holiday*, and *The Boyfriend* on UK tour.

**Opera** includes *Lady Macbeth of Mtensk* and *The Fairy Queen* for English National Opera; and *The Voyage* at the Metropolitan Opera.

**Film** includes *Who Framed Roger Rabbit*, *Operation Mincemeat*, *Captain America*, *Troy*, *Jonny English*, *Captain Corelli's Mandolin*, *Shakespeare in Love*, *The Importance of Being Earnest*, *The Visitors*, *RKO 281*, *Dido and Aeneas*, and *Restoration*.

**Television** includes *The Singing Detective*, *Lipstick on Your Collar*, *Out of Her Mind*, *Catherine the Great*, *Keen Eddie*, *The Last of the Blond Bombshells*, and *Sex, Chips and Rock 'n' Roll*.

## HARUKA KURODA

### FIGHT DIRECTOR

**Theatre** includes, as intimacy and fight director: *Rodelinda* at Garsington Opera; *This Bitter Earth* at Soho Theatre; *Noises Off* at New Wolsey Theatre; *The House Party* at Leeds Playhouse and on UK tour; *Three Sisters*, *The Taming of the Shrew*, and *Ghosts* at Shakespeare's Globe; *A Raisin in the Sun* for Headlong, Leeds Playhouse, Oxford Playhouse and the Lyric Hammersmith; *La Traviata* for English National Opera; *Underdog: The Other Other Brontë* at the National Theatre; *untitled f\*ck m\*ss s\*igon* play at the Royal Exchange Theatre; and *Miss Saigon the Musical* and *The Crucible* at Sheffield Crucible.

As intimacy director: *Burlesque the Musical* in the West End; *Henry VIII* at Guildhall School of Music & Drama; and *The Voice of the Turtle* at Jermyn Street Theatre.

As fight director: *Of Mice and Men* at Derby Theatre; *Kinky Boots* at Curve Theatre, Leicester; *Ballet Shoes* at the National Theatre; and *Never Let Me Go* at the Rose Theatre, Kingston.

**Television**, as intimacy coordinator: *Beyond Paradise*, *Mandrake*, *Strike*, *Boarders*, *Such Brave Girls*, *Protection*, *Rivals*, *Silent Witness*, *Real Friend*, *History of a Pleasure Seeker*, *Culprits*, *Sherwood*, *Shogun*, *Superhoe*, and *Life After Life*.

**Film**, as intimacy coordinator: *Mother's Pride*, *Marriage Unplugged*, and *Re-Live*.

## ANNELIE POWELL CDG

### CASTING DIRECTOR

Annelie is Creative Associate at Jonathan Church Theatre Productions and a freelance casting director. She was previously Head of Casting at Nuffield Southampton Theatres, and prior to that she spent five years at the RSC.

**Theatre** includes *Wendy & Peter Pan* for the RSC; *Treasure Island* and *Wonder Boy* (also UK tour) at Bristol Old Vic; *Poor Clare*

and *Playhouse Creatures* at the Orange Tree Theatre; *The Enormous Crocodile* at Regent's Park Open Air Theatre and on UK tour; *Apex Predator* at the Hampstead Theatre; *Kathy & Stella Solve a Murder!* in the West End; *Now That's What I Call a Musical!* on UK tour; *The Promise* and *Coram Boy* at Chichester Festival Theatre; *Taste of Honey* at the Royal Exchange Theatre; *In Dreams* at Leeds Playhouse; and *House of Shades* at the Almeida Theatre.

## MILLIE FOY

### ASSOCIATE DIRECTOR

**Theatre**, as director: *Like a Rat* at Camden People's Theatre; *Christbride* and *Screen Test* at the Edinburgh Festival Fringe; *Jinkies* at Camden Comedy Club; and *Four Go Off on One!* at Gilded Balloon.

As assistant director: *The Lion, the Witch & the Wardrobe* at Birmingham Rep; at Liverpool Everyman & Playhouse Theatres, *Alice in Wonderland*, *Top Girls*, *Red Riding Hood*, and *Dogs*; *Romeo and Juliet* at Redgrave Theatre; and *Jeannie* at Finborough Theatre.



Eil Potter as Unity (L) and Kirsty Besterman as Nancy (R) in rehearsals.

**BELGRADE  
THEATRE**