



DAVID MIRVISH presents
the 2015-2016 Mainstage Subscription Season



CHICHESTER FESTIVAL THEATRE

in association with

ROBERT FOX, THEATRE ROYAL BATH PRODUCTIONS and HAMPSTEAD THEATRE PRODUCTIONS
present

THE HAMPSTEAD THEATRE PRODUCTION

RUPERT EVERETT

THE Judas Kiss

By

DAVID HARE

CHARLIE ROWE CAL MACANINCH
ELLIOT BALCHIN ALISTER CAMERON TOM COLLEY JESSIE HILLS

Director

NEIL ARMFIELD

Set Design

DALE FERGUSON

Costume Design

SUE BLANE

Lighting Design

RICK FISHER

Sound Design

PAUL GROOTHUIS

Original Casting Director

CARA BECKINSALE CDG

Composer

ALAN JOHN

This production was first presented at Hampstead Theatre on 6 September 2012

the cast

(in order of appearance)

Arthur Wellesley.....	ELLIOT BALCHIN
Phoebe Cane.....	JESSIE HILLS
Sandy Moffatt.....	ALISTER CAMERON
Robert Ross.....	CAL MACANINCH
Oscar Wilde.....	RUPERT EVERETT
Lord Alfred Douglas (Bosie).....	CHARLIE ROWE
Galileo Masconi.....	TOM COLLEY

UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement is made at the time of the appearance.

Oscar Wilde/Sandy Moffatt/Robert Ross — DERMOT McLAUGHLIN

Lord Alfred Douglas (Bosie)/Arthur Wellesley/Galileo Masconi — TADHGH ALEXANDER

Phoebe Cane — HANNAH BOYCE



The total running time is two hours and 20 minutes
with one intermission



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches.

the company



TADHGH ALEXANDER

Understudy: Lord Alfred Douglas (Bosie), Arthur Wellesley, Galileo Masconi

Theatre includes Simon Bliss/cover Sandy Tyrrell

in *Hay Fever* (Theatre Royal Bath, U.K. and International Tour), Edmund/Mercutio/Bassianus in *Shakespeare Shorts* and Samson in *Romeo and Juliet* (Action to the Word), Fred Astaire in *Shakin' the Blues Away* (Metra), Joe in *Quicksand* (Little Pieces of Gold), Jim Foreman in *Missing Pieces* (World's Edge and Newcastle Live), Richard in *Woman at the Door/You Can Do It* (Soho Theatre). While in training: Alistair Ryle in *Posh* (Oxford School of Drama/Soho Theatre), George Holly in *Suddenly Last Summer* (Oxford School of Drama), Mountjoy in *Henry V*, and Clown in *The Winter's Tale* (Oxford School of Drama/Blenheim Palace), Surgeon in *Orpheus and Eurydice* (National Youth Theatre/The Old Vic Tunnels), Claudio in *Much Ado About Nothing* (The Marlowe Society/Cambridge Arts Theatre), Aegisthus in *Agamemnon* (The Cambridge Greek Play/Cambridge Arts Theatre), Claudio in *Measure for Measure*, Agamemnon in *Elektra* and Sandy Tyrrell in *Hay Fever* (Cambridge University Amateur Dramatics Club/ADC Theatre). Television includes *Breathless* and *Murder on the Home Front*. Radio includes *The Masque of Red Death*, *Hang Up*, *Posh* and *BBC Radio Shorts*. Films include *Shells*, *Enterrement de Vie de Garçon*, *Muppets Most Wanted*, and the shorts *Mahaha*, *The Holiday*, *Hell to Pay*, *The Seven Princesses* and *The Library*. Trained at The Oxford School of Drama, Cambridge University, and National Youth Theatre.



ELLIOT BALCHIN

Arthur Wellesley

Theatre includes Arthur in *The Judas Kiss* (Toronto and BAM New York),

Keiran in *Screwface* (Bush

Theatre), Macbeth/Donalbain/Ensemble in *Macbeth* (Park Avenue Armory New York and Manchester International Festival), Evans in *Terra Nova*, Sebastian in *Twelfth Night*, Claudio in *Measure for Measure*, Osip in *Platonov*, Deflores in *The Changeling* and Hukrat in *Turbulan Ambassador* (LAMDA), Malvolio in *Twelfth Night* and Raymond in *Ethel and Ernest* (Nottingham Playhouse), Luke in *He's Talking* and Justin in *The Spiderman* (National Theatre). Television includes *Hollyoaks*, *Doctors*, *Peak Practice* and *Casualty*. Films include *Crusade in Jeans*, *The Tulse Luper Suitcase* and the shorts *Strange Meetings*, *Private*, *Time Larks* and *Lamb*.



HANNAH BOYCE

Understudy: Phoebe Cane

Theatre includes Laura in *Dreamboats and Petticoats*

(U.K. tour 2013/2014), Mavis in *Horrible Histories* (U.K. tour

2015) and title role in *Snow White & The Seven Dwarfs* (2014). Credits while training include Beth in *Merrily We Roll Along*, Flaemmchen in *Grand Hotel*, Sarah in *Our House* and Dance Captain for *Sweet Charity*. Trained at Dance School of Scotland (Musical Theatre Course, ATCL Performance Diploma) and Guildford School of Acting (BA Musical Theatre Course).

**ALISTER CAMERON****Sandy Moffatt**

Theatre in the West End includes *The Judas Kiss* and *The Dame of Sark* (Duke of York's Theatre), *The Real*

Thing and *No Sex Please, We're British* (Strand Theatre), *House Guest* (Savoy Theatre), *The Last of Mrs Cheyney* (Cambridge Theatre), *Rolly-Hyphen-Royce* (Shaftesbury Theatre) and *Volpone* (Garrick Theatre). Other theatre includes *Pressure* (Royal Lyceum Edinburgh and Chichester Festival Theatre), *King Lear* (Theatre Royal Bath), *The Comedy of Errors*, *As You Like It*, *A Midsummer Night's Dream* and *Lady Be Good* (Regent's Park Open Air Theatre), *The Judas Kiss* and *King of Hearts* (Hampstead Theatre), *The Venetian Twins* (Octagon Theatre Bolton), *On Your Honour* and *The Green Bay Tree* (Jermyn Street Theatre), *The Taming of the Shrew* (Bristol Old Vic), *The Conspirators*, *Chains of Dew*, *Monkey's Uncle*, *The Dock Brief*, *Edwin and Kidneys* (Orange Tree Theatre), *The Lady from the Sea* (Riverside Studios) and *Absurd Person Singular* (Salisbury Theatre). Television includes *Silent Witness*, *Foyle's War*, *Aberfan* — *The Untold Story*, *Footballers' Wives*, *The Russian Bride*, *The Buccaneers*, *Seaforth*, *The Harry Enfield Show*, *The World of Pam Ayres*, *Paul Merton* — *The Series*, *EastEnders*, *The Long Way Home*, *Words of Love* and *Starlings*. Films include *The Imitation Game*, *Mariah Mundy* and *The Midas Box*, *Into the Storm*, *The Bourne Ultimatum*, *Love Actually*, *The Duel*, *The Empire Strikes Back*, *Anxiety*, *Remote*. He has also written and directed a number of short films. Alister also works as a director and producer. In 1995 Alister started Richmond Productions and has since toured British theatre to the Middle and Far East, North Africa, India, Pakistan, Sri Lanka and Eastern Europe.

**TOM COLLEY****Galileo Masconi**

Theatre includes *Galileo Masconi* in *The Judas Kiss* (Hampstead Theatre, U.K. tour and Duke of York's

Theatre), *Rich in As Is* (Finborough Theatre), *Spr John Booth* in *The Two Worlds of Charlie F* (Toronto and U.K. tour), *Steve* in *Contact* (Waterside Theatre Aylesbury), *Creon* in *Antigone* (Michael Cacoyannis Theatre) and *The Wind in the Willows* (Theatre503). Television and film includes *Call the Midwife*, *Salting the Battlefields*, *The Silver Goat*, *Petroleum Spirit*, *Obsession I — Dark Desires* and *The Proxy*.

**RUPERT EVERETT****Oscar Wilde**

Theatre includes *The Judas Kiss* (Toronto, BAM New York, Hampstead Theatre and West End), *The*

Importance of Being Earnest (Theatre National Paris), *Blithe Spirit* (Broadway), *Amadeus* (Chichester Festival Theatre), *Pygmalion* (Garrick Theatre West End), *Some Sunny Day* (Hampstead Theatre), *The Milk Train Doesn't Stop Here Anymore* and *Mass Appeal* (Lyric Hammersmith), *Picture of Dorian Grey* and *Heartbreak House* (Citizens Theatre Glasgow), *A Waste of Time*, *Don Juan* and *Chinchilla* (Citizens Theatre Glasgow and London), *Another Country* (Queens Theatre) and *The Vortex* (Citizens Theatre Glasgow and Garrick Theatre). Television includes *The Musketeers*, *The Other Wife*, *Parade's End*, *Black Mirror*, *Boston Legal*, *Sherlock Holmes and the Case of the Silk Stocking*, *Dangerous Liaisons*, *Mr Ambassador*, *The Far Pavilions*, *Princess Daisy*, *The Agatha Christie Hour* and *Play for Today*. Films include *Miss Peregrine's Home for Peculiar Children*, *A Royal Night Out*, *Altamira*, *Hysteria*, *St Trinian's II — The Legend of Fritton's Gold*, *Wild Target*, *St Trinian's*, *Stardust*, *Shrek*

The Third, *Quiet Flows the Don*, *The Chronicles of Narnia — The Lion, the Witch and the Wardrobe*, *Separate Lies*, *A Different Loyalty*, *People*, *Shrek 2*, *To Kill a King*, *The Wild Thornberrys Movie*, *Unconditional Love*, *The Importance of Being Earnest*, *South Kensington*, *The Next Best Thing*, *Shakespeare in Love*, *Inspector Gadget*, *A Midsummer Night's Dream*, *An Ideal Husband*, *B Monkey*, *My Best Friend's Wedding*, *Dunston Checks In*, *The Madness of King George*, *Prêt-à-Porter*, *The Comfort of Strangers*, *Tolérance*, *Hearts of Fire*, *The Man with Gold Rimmed Glasses*, *Chronicle of a Death Foretold*, *Dance With a Stranger* and *Another Country*. Currently, Rupert is in pre-production writing, producing and directing *The Happy Prince*, a film about the last years of Oscar Wilde's life in Europe, in which he will also play the starring role. *The Happy Prince* is due to begin filming this autumn.



JESSIE HILLS

Phoebe Cane

Theatre includes Phoebe in *The Judas Kiss* (Toronto and BAM New York), *Thea* in *Spring Awakening* and *Vaine/Team Leader/Media Court Officer* in *Vernon God Little* (ArtsEd). Workshops include *Tilly in Junk* (Headlong Theatre) directed by Jeremy Herrin. Television includes *Call the Midwife*. Films include the shorts *My First* and *Vodka Diaries*. Trained at Arts Educational Schools London (BA Hons).



CAL MacANINCH

Robert Ross

Theatre includes Nikolai Koslov in *My Eyes Went Dark* (Finborough Theatre), *Robbie Ross* in *The Judas Kiss* (Hampstead Theatre and Duke of York's Theatre West End), *Duke of Cornwall* in *King Lear*, *Robert* in *Betrayal*, *Harry Carney* in *A Whistle in the Dark*, *Hamlet* in *Hamlet*,

Oedipus in *Oedipus Rex*, *Arialdo* in *Enrico Four*, *Defence* in *A Tale of Two Cities*, *Wlaton/Clervall* in *Frankenstein* and *Grimaldi* in *'Tis Pity She's a Whore* (Citizens Theatre Glasgow), *The Surgeon* in *Wee Andy* (Òran Mór Glasgow), *Captain Hook* in *Peter Pan* (National Theatre Scotland), *Pentheus* in *The Bacchae* (National Theatre Scotland and Lincoln Center New York), *John Silver* in *Under the Black Flag* (Shakespeare's Globe), *Wood Demon* in *The Wood Demon* (Playhouse), *Vronsky* in *Anna Karenina* (Shared Experience), *John* in *The Philanthropist* and *The Passer By* in *The Cherry Orchard* (Dundee Repertory), *Wilfred Owen* in *Not About Heroes* (Heroes Theatre Company), *Peter* in *How Like an Angel* (Traverse Theatre Edinburgh) and *Macbeth* in *Macbeth* (Unnatural Acts Theatre). Television includes *Scott & Bailey*, *DCI Banks*, *Banished*, *Mr Selfridge*, *Midsomer Murders*, *Silent Witness*, *Garrow's Law*, *Downton Abbey*, *Strike Back*, *Wild at Heart*, *Merlin*, *Holby Blue*, *Sorted*, *Ghost Squad*, *Murphy's Law*, *Rockface*, *Waking the Dead*, *Best of Both Worlds*, *Littlebird*, *Warriors*, *Lake of Darkness*, *Speak Like a Child*, *Nervous Energy*, *Dangerous Lady*, *Rik Mayall — The Big One*, *A Mind to Murder*, *Taggart*, *The Riff Raff Element*, *The Chestnut Soldier*, *Alive & Kicking*, *The Advocates* and *The Paradise Club*. Films include *The Hamilton Trilogy 2*, *The Awakening*, *Screwed*, *Slapper*, *Doomsday*, *Rag Tale*, *Dear Frankie*, *Breathtaking*, *The Point Men*, *Truel*, *Best*, *The Lost Son*, *Sentimental Education*, *The Woodlanders*, *Splitting Heirs* and *Doctor Reitzer's Fragment*.



DERMOT McLAUGHLIN

Understudy: Oscar Wilde, Sandy Moffatt, Robert Ross

Dermot trained at the Guildford School of Acting and more recently completed his MA in Creative Producing for Theatre at Birkbeck College University of London. Theatre credits as an actor include *Taken At Midnight* (Theatre Royal Haymarket

and Chichester Festival Theatre), *Amadeus* (Chichester Festival Theatre), *Blithe Spirit* (Savoy Theatre London), *As You Like It* (Wooden O at Bridewell Theatre), *An Italian Straw Hat* and *Lark Rise* (Everyman Theatre Cheltenham), Alan Bennett's *Forty Years On* (Leatherhead) and *Tales From Kites Hill* (Community Tour, Cheltenham). His many musical theatre credits include *A Little Night Music* (Theatre Royal Plymouth), *The Phantom of the Opera* (Cameron Macintosh Tour), *Fiddler on the Roof* (West Yorkshire Playhouse), *My Fair Lady* (Singapore), *They're Playing Our Song* (Scarborough), *The Go-Between* (Perfect Pitch Showcase) and the British premier of Stephen Sondheim's early work *Anyone Can Whistle* (Everyman Cheltenham). Producing and directing credits include *Gaslight* (Company Manager, Ed Mirvish, Toronto) *Judy*, *The Songbook of Judy Garland* starring Lorna Luft (Company Manager, U.K. Tour 2015), *There Were Two Brothers* (Producer, Brighton 2013, Glasgow 2014 and touring 2015), *Futebol: The Alternative World Cup*

(Associate Producer, Light Up The House, Tour 2014), *Cover Her Face* (Associate Producer for Inky Cloak, Bethnal Green Working Men's Club), *Penny Arcade B!D!F!W!* (Associate Director/Assistant Producer Jeremy Goldstein Productions, Arcola, OVT and Albany, London) and *Lucky Stiff* (Assistant Producer/Director, Bridewell Theatre). Dermot has a fresh adaptation of a classic novel on commission and is working towards two productions in London during 2016/17.



CHARLIE ROWE

Lord Alfred Douglas (*Bosie*)

Theatre includes *The Judas Kiss* (Toronto and BAM New York), *The Winslow Boy* (The Old Vic) and *The Snowman* (West End). Television includes *Videosyncrasy* (HBO), *Red Band Society* (Fox), *The Secrets*, *Neverland* and *Robin Hood*. Films include *Walking with Dinosaurs 3D*, *Never Let Me Go*, *The Boat That Rocked* and *The Golden Compass*.

the creative team



DAVID HARE

Author

David is the author of more than 30 plays including *Plenty*, *Pravda* (with Howard Brenton), *The Secret Rapture*, *Racing Demon*, *Skylight*, *Amy's View*, *The Blue Room*, *Via Dolorosa*, *Stuff Happens*, *South Downs*, *The Absence of War*, *The Judas Kiss* and *The Moderate Soprano*. He has written more than 20 screenplays for film and television. They include *Licking Hitler*, *Dreams Of Leaving*, *Saigon: Year of the Cat*, *Wetherby*, *Damage*, *The Hours*, *The Reader* and *The Worricker Trilogy: Page Eight*, *Turks & Caicos*, *Salting the*

Battlefield. His first work of memoir *The Blue Touch Paper* was published in the autumn of 2015. His new film *Denial* has just finished shooting, and the National Film Board of Canada full-length animated film of *Wall* will soon be completed.

NEIL ARMFIELD

Director

Neil Armfield is a leading Australian director of theatre, opera and film. He was co-founder of Sydney's Belvoir Theatre and its artistic director for 17 years, during which time he directed more than 50 productions, with a particular focus on new and

indigenous writing, the plays of Shakespeare and Jonson, Chekhov and Gogol, Patrick White and David Hare. Notable productions include: *Cloudstreet* (toured to London twice, Dublin, Zurich, New York); *Diary of a Madman* (with Geoffrey Rush, toured to Moscow, St Petersburg, New York); *Exit the King* (Sydney and Broadway, winning Geoffrey Rush a Tony); *The Book of Everything* (toured to New York) and *The Judas Kiss* (toured Australia starring Bille Brown). Neil has directed for English National Opera, Royal Opera House Covent Garden, Chicago Lyric Opera, Washington National Opera, Zurich Opera, Bregenz Festival, and regularly with Opera Australia, Canadian Opera, Welsh National Opera and Houston Grand Opera. He has directed new operas by Alan John and Brett Dean, as well as Mozart, Strauss and cycles of Janacek and Britten. Neil's feature film *Candy*, starring Heath Ledger and Abbie Cornish, screened in competition at the Berlinale and played 20 other international festivals. Since directing this production of *The Judas Kiss* in London in 2012/13, Neil has directed Wagner's *Der Ring des Nibelungen* in Melbourne, *Tristan und Isolde* in Washington, an adaptation of Kate Grenville's *The Secret River* and Geoffrey Rush in *King Lear* (both for Sydney Theatre Company) and his feature film *Holding The Man*. Neil has won two AFI Awards, eight Helpmann Awards, and many Sydney Theatre, Victorian Green Room and Sydney Theatre Critics' Circle Awards. He has honorary doctorates from Sydney and NSW Universities, and in 2007 was appointed Officer of the Order of Australia.

DALE FERGUSON

Set Design

Dale has worked extensively with major theatre and opera companies around the world. Theatre credits include the Broadway season of *Exit the King* and the English tour of *The Convict Opera*. In Australia he has

worked primarily for the Sydney Theatre Company, Melbourne Theatre Company, Malthouse Theatre and the Belvoir Street Theatre where this production originated. Recent productions include *The Blind Giant is Dancing*, *Jerry's Girls*, *The Weir*, *Night on Bald Mountain*, *Dance of Death*, *Timeshare*, *The Speechmaker*, *The Crucible*, *Les Liaisons Dangereuses*, *Top Girls*, *The Power of Yes*, *Summer of the Seventeenth Doll*, *The Drowsy Chaperone*, *God of Carnage* and *August: Osage County*. Recent opera credits include *Anything Goes* and *Eugene Onegin* (Opera Australia), *Otello* (Cape Town Opera, Western Australia Opera and Queensland Opera), *A Midsummer Night's Dream* (Houston Grand Opera, Canadian Opera and Lyric Opera of Chicago), *Ariadne Auf Naxos* (Welsh National Opera and Boston Lyric Opera) and *The Marriage of Figaro* (Opera Australia and Welsh National Opera). Dale is the recipient of the Australian Helpmann Award and four Green Room Awards for design. He was also nominated for a Drama Desk Award and two Tony Awards in 2009 for set and costume design for the Broadway adaption of *Exit the King*.

SUE BLANE

Costume Design

After leaving Central School of Art and Design, London, with a diploma in 1972, Sue spent two years at the Citizens' Theatre, Glasgow. Since then she has designed productions for most of the leading theatre, opera and ballet companies in the U.K., and many abroad. She created the costumes for the original cult *Rocky Horror Show*, stage and film. Other film credits include Peter Greenaway's *The Draughtsman's Contract* and Julien Temple's *Absolute Beginners*. Her production (set and costume) credits include designs for *The Barber of Seville* (Scottish Opera), *The Thieving Magpie*, *The Duenna* (Opera North), *Christmas Eve* (ENO), *A Midsummer*

Night's Dream (RSC Stratford-upon-Avon, Stockholm and New National Theatre, Tokyo), *Cabaret* (Donmar Warehouse), *The Relapse* (National Theatre), *Alice In Wonderland* and *The Nutcracker* (English National Ballet) and *Sylvia* (Birmingham Royal Ballet). Costume designs include *Guys and Dolls* (National Theatre), *Porgy and Bess*, *Carmen* (Glyndebourne), *Fanciulla del West* (La Scala, Milan), *The Mikado*, *Love for 3 Oranges* (ENO), *Canterville Ghost* (ENB), *Lohengrin* (Bayreuth), *Into the Woods* (Old Vic), *The Planets* (Royal Ballet), *Disney's Hunchback of Notre Dame* (Berlin), and Roman Polanski's *Dance of the Vampires* (Vienna, Paris, Berlin), *Kiss Me, Kate* (Volksoper, Vienna), *The Judas Kiss* (Hampstead, Theatre Royal Bath and West End), *Aladdin* (a three act ballet at Birmingham Royal Ballet), *The King and I* (Chatelet, Paris and Chicago Lyric Opera) and currently, a trilogy of new productions for Welsh National Opera, *The Barber of Seville*, *The Marriage of Figaro* and *Figaro Gets A Divorce*. She is one of few theatre designers to be a Royal Designer for Industry (RDI), and in 2007 was awarded an MBE, by Her Majesty, the Queen, for services to Drama.

RICK FISHER

Lighting Design

Born in Philadelphia, Rick is the winner of Tony, Drama Desk and Outer Critics Circle Awards for Billy Elliot on Broadway and a Helpmann Award for Billy Elliot in Sydney, two Olivier Awards for Best Lighting Design, and a Tony Award for *An Inspector Calls*. Theatre includes *Waste* (National Theatre), *Peter Pan* (Regent's Park), *Sunny Afternoon* (West End), *The Audience* (West End and Broadway), *The Merchant of Venice* and *Othello* (Singapore), *Galileo* (RSC), *The Judas Kiss* (Hampstead, West End and tour) and *Chariots of Fire* (West End). Previous work includes *An Inspector Calls* (West End), *Jerry Springer the Opera*, *Blue/Orange* (National Theatre and

West End), *Far Away* (New York), *A Number* (Royal Court), *Disney's The Hunchback of Notre Dame* (Berlin), *Via Dolorosa* (Royal Court and Broadway) and Matthew Bourne's *Swan Lake* (London, Los Angeles, Broadway and world tour). Musical and opera includes *Falstaff* (Japan), *Porgy and Bess* (Regent's Park), *The King and I* (Paris and Chicago), *Sweeney Todd* (Paris, Houston, San Francisco), *Oscar* (Philadelphia), *Falstaff* (Los Angeles) and 20 operas for Santa Fe Opera.

PAUL GROOTHUIS

Sound Design

Born in Holland, Paul Groothuis trained as a Stage Manager at Central School of Speech and Drama. Between 1984 and 2003, he was a member of the sound department at the National Theatre where his designs included *Anything Goes*, *His Dark Materials*, *The Coast of Utopia*, *My Fair Lady*, *Guys and Dolls*, *Sunday in the Park With George* and *The Wind in the Willows*. At Chichester Festival Theatre, his work includes *Mack & Mabel*, *A Damsel in Distress*, *Amadeus*, *Guys and Dolls* (and West End), *Gypsy* (and West End), *Neville's Island* (and West End), *The Pajama Game* (and West End), *Private Lives* (and Gielgud Theatre), *Kiss Me, Kate* (and The Old Vic), *Sweeney Todd* (and Adelphi Theatre. Olivier nomination) and *Rosencrantz and Guildenstern Are Dead* (and Theatre Royal Haymarket). Other credits include *The King and I* (London Palladium, U.K. tour), *Endgame* (Albery), Matthew Bourne's *Nutcracker!* (Sadler's Wells, U.K., U.S., Japan, Korea tours), *Dorian Gray*, *The Car Man*, *Edward Scissorhands*, *Highland Fling*, *Cinderella* and *Sleeping Beauty* (Dublin), *Oliver!* (London Palladium, Theatre Royal Drury Lane and U.K. tour) and *Mary Poppins* (U.K. tour, North American tour and Holland). Paul was awarded *Live!* magazine's Sound Designer of the Year Award for his work on *Oklahoma!* and *Oh What a Lovely War*.

CARA BECKINSALE CDG

Original Casting Director

Theatre includes *Little Eyolf* and *Dark Earth and the Light Sky* (Almeida), *Mr Foote's Other Leg* (Hampstead Theatre and West End), *Dealer's Choice* (Royal & Derngate Northampton), *Ghosts* (Almeida, West End and BAM New York. 3 Olivier Awards), *Raving* and *The Last of the Duchess* (Hampstead Theatre), *Chariots of Fire* (West End transfer), *Cat on a Hot Tin Roof* (West Yorkshire Playhouse), *The Judas Kiss* (Hampstead Theatre, West End, BAM New York and Toronto). Television includes *Witless*, *Big Bad World*, *Home and Away* (London episodes), *Coma Girl*, *Stella Vexed*, *Touch of Frost*, *Time of Your Life*, *The State Within*, *Beneath the Skin* and *Recovery*. Radio includes *Victory*. Films include *London Town*, *Heart of Lightness* (selected for Montreal Film Festival 2014), *Forget Me Not* (London Independent Film Awards Best Film 2010), *The Dyatlov Pass Incident*, *Creation*, *The Nutcracker*, *Secret of Moonacre*, *Mr Bean's Holiday* and *Good*.

ALAN JOHN

Composer

Alan John works as a composer, musical director, musician and actor. Theatre work includes *Angels in America*, *The Diary of a Madman*, *The Tempest* and *Stuff Happens* (all for Company B Belvoir), *Under Milk Wood*, *The White Guard*, *Gallipoli*, *Mother Courage and Her Children* and *Hedda Gabler* (all for Sydney Theatre Company), *As You Like It*, *Romeo and Juliet*, *Henry V* and *Henry IV* (all for Bell Shakespeare). Music theatre work includes the hugely successful opera *The Eighth Wonder* for Opera Australia, *Through the Looking Glass* and *How to Kill Your Husband* for Victorian Opera. Television work includes *The Shark Net*, *The Farm* and *The Beautiful Lie*. Feature films include *Looking for Alibrandi*, *The Bank* and *Holding the Man*. Alan has been awarded an APRA/Australian Guild of Screen

Composers Award for Best Music in a Feature Film, Short Film, Miniseries/Telemovie, and has been nominated for a Drama Desk award for *The Diary of a Madman*. *The Eighth Wonder* won a Helpmann Award and *Through the Looking Glass* took a Green Room Award for Best New Operatic Work in 2008.

JONATHAN O'BOYLE

Associate Director

Jonathan is an Associate Director at Theatre503, and is currently Trainee Associate Director at Chichester Festival Theatre. Directing credits include *Four Play*, *Sense of an Ending* (Time Out Critics Choice) and *Water Under the Board* (Theatre503), *Broken Glass* (Central School of Speech and Drama), *The Surplus* (Young Vic), *The Verb*, *To Love and Made In Britain* (Old Red Lion), *All the Ways to Say Goodbye* (Young Vic, 5 Plays), *Bash Latterday Plays* (Trafalgar Studios/Old Red Lion. Time Out Critics Choice), *Last Online Today* and *Guinea Pigs* (Crucible New Writers' Project Sheffield Crucible Studio) and *Credit and The Monster Bride* (Tristan Bates Theatre). Associate Director credits include *Mack & Mabel* (Chichester Festival Theatre and U.K. tour), *Bull* (Young Vic, Sheffield Crucible and New York), *This Is My Family* (Sheffield Theatres and U.K. tour), *Amadeus* (Chichester Festival Theatre), *The Scottsboro Boys* (Young Vic), *Manon* (Royal Opera House), *My Fair Lady* and *The Village Bike* (Sheffield Crucible) and *Someone Who'll Watch Over Me* (Southwark Playhouse). Trained at Central School of Speech and Drama and Birkbeck University of London.

ALLAN WATKINS

Costume Supervisor

Costume designs for many RSC productions including *Romeo and Juliet*, *Cymbeline* and *Coriolanus*. Other design work includes *Richard II*, *King Lear*, *The Government Inspector*, and the operas *Leonora* and *King*

Priam. Credits as design assistant include *Mahagonny* (Florence Maggio and Paris Opera), *The Trojans* (Florence), *A Midsummer Night's Dream* (Stockholm Dramaten), *La Bayadere* (London, Hamburg, Amsterdam and Moscow), and ballets of *Romeo and Juliet* and *Cinderella* (Tokyo). Credits as costume supervisor include *The Merchant of Venice* (Broadway), plays in London and New York including *Les Liaisons Dangereuses*, and operas for Covent Garden, Glyndebourne, ENO, Washington DC, Innsbruck and Toronto, and the Royal Opera's forthcoming *The Importance of Being Earnest* (BAM New York). Many ballet productions include new works by Christopher Wheeldon, Russell Maliphant, Wayne McGregor and Hofesh Schechter and reconstructions of works by MacMillan and Ashton for London's Royal Ballet; revivals of Cranko's *Onegin*, and new productions of *The Nutcracker* and harlequinades for the Tivoli Gardens Copenhagen. He is currently working on costume designs for *Mahagonny* for the Royal Danish Opera.

JOSIE THOMAS

Costume Supervisor/Wardrobe Mistress

Costume Supervisor credits include *Good People* (West End transfer Noel Coward Theatre), *Summer Day's Dream* (Finborough Theatre), *The Glass Menagerie* (The Theatre, Chipping Norton), *The Possibilities* (Tristan Bates Theatre), *Lay Down Your Cross* and *Calibre. 45* (Hampstead Downstairs). Film and television credits includes *SUS*, *Chucklevision*, *Scoop* and *Hotel Trubble* as Costume Assistant. From 2009 to 2014 Josie was the Wardrobe Mistress at Hampstead Theatre working on most of the in-house productions from *What Fatima Did*, *The Judas Kiss*, to *Good People*. She is also an occasional costume maker for Grange Park Opera and Chichester Festival Theatre. Trained at Royal Welsh College of Music and Drama.

HELEN KEELAN

Wigs Supervisor

Helen completed her training at the London College of Fashion in Make-up and Hair for the Performing Arts. Since then she has worked extensively in Musical Theatre, Opera and Ballet as a Wigs Mistress. Credits include *Sister Act the Musical*, *South Pacific*, *Umbrellas of Cherbourg*, *Jerry Springer — the Opera*, Matthew Bourne's *Swan Lake*, *Nutcracker* and *The Car Man*, *Phantom of the Opera*, *Guys and Dolls*, *Porgy and Bess*, Billy Elliot. She has also worked at the Royal Opera House and English National Opera and has been Wigs Mistress at Grange Park Opera for 10 years. Helen worked as Wigs Mistress on *The Judas Kiss* in London and on the U.K. tour.

ANDREW MURRELL

Associate Lighting

Recent lighting designs include *Into the Hoods* (London and U.K. tour), *Mad Hatter's T Party* (Linbury Theatre), *Groove On Down the Road* (QEH) and Matthew Bourne's *Mr Wonderful Memorial Gala* (Sadler's Wells), and *Early Adventures* (U.K. tour and Sadler's Wells). As an associate, Andrew has worked *The Judas Kiss* (London, U.K. tour, Toronto, BAM New York), and with Matthew Bourne's *New Adventures* for the last 15 years, recreating the lighting for *Swan Lake*, *Sleeping Beauty*, *Cinderella*, *Nutcracker!*, *The Car Man*, *Edward Scissorhands*, *Dorian Gray*, *The Play Without Words* and *Highland Fling* internationally. Other work includes Derren Brown (U.K. tours), *Cabaret* (Bloomsbury Theatre), *Disruption* (Barbican), *Celebrity Autobiography* (Leicester Square Theatre), *David Michelek Slow Dancing* (Village Underground), *Dylan Moran — LIVE!* (Palace and Wyndhams Theatres), *Columbia — The Opera* (BAC), The Orlando Consort and Huun Huur Tu (East Neuk Festival). Andrew won the Phillips Outstanding Achievement in Lighting Technical Theatre Awards 2015. Trained at

LAMDA, Andrew's lighting career began at the Thorndike Theatre Leatherhead and The Old Vic.

DAVID GREGORY

Associate Design

Theatre includes *Romeo and Juliet* and *Alice in Wonderland* (Watermill Theatre), *Brenda* (High Tide Festival and Hackney Yard), *When We Were Women* (Orange Tree Theatre), *Generation of Z Apocalypse* (White Chapel), *Our Friends The Enemy* (U.K. tour and NYC), *New Voices Writing Festival* Sound Designer and Various 24 Hour Plays *New Voices* and *Celebrity Plays* (The Old Vic), *Luce*, *These Trees are Made of Blood* and *Next Fall* (Southwark Playhouse), *NYT Rep Season 2014* (Ambassadors Theatre), *Red Forest* (Belarus Free Theatre and Young Vic), *Housed* (OVNV), *Waiting for Godot* and *Eldorado* (Arcola Theatre), *Some Girl I Used to Know* (U.K. tour and Arts Theatre, London), *eBay Pantomime* (Charing Cross Theatre), *Lament Opera* (Tête à Tête and Arcola), *Soap Opera* (Royal Court Theatre). For Propeller Theatre Company *Pocket Henry*, *Pocket Merchant*, *Pocket Comedy*, *Richard III*, *Henry V*, *The Comedy of Errors*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Winter's Tale* and *The Taming of the Shrew* (U.K. and world tours). He won the 2015 TTA Award for Theatre Sound and was nominated for Off West End Sound Design 2015 www.Davidgregory.org.uk

SIMON MARLOW

Production Manager

Simon Marlow became a production manager having previously worked as a stage manager for English National Opera and Scottish Opera. For 20 years he was co-owner of Crosbie Marlow Associates; he now runs Marlow Production Management. Previous productions include *Disney's Beauty and the Beast* and *The Lion King* in London, Andrew Lloyd Webber's *Sunset Boulevard*,

Jesus Christ Superstar, *The Beautiful Game* and numerous international productions of *The Phantom of the Opera*. Other West End productions include *Showboat*, *Notre Dame de Paris*, *Napoleon*, *Lautrec*, *The Full Monty Musical*, *Mamma Mia!*, *Contact*, *The Graduate*, *The Lieutenant of Inishmore*, *The Lady in the Van*, *The Caretaker*, *The Play What I Wrote*, *Art*, *Death of a Salesman*, *Ducktastic*, *I Am My Own Wife*, *Daddy Cool*, *Dirty Dancing*, *Spamalot*, *Brief Encounter*, *Equus*, *God of Carnage*, *Deathtrap*, *Hairspray*, *Jersey Boys*, *Sister Act*, *Backbeat*, *The Lady Killers*, *Ghost The Musical*, *Viva Forever*, *Stephen Ward*, *The Full Monty (Play)*. Simon has technically managed 19 international productions of *Mamma Mia!* In Toronto, he recently production managed *Backbeat*, *The Last Confession*, *Titanic the Musical* and *Gaslight*, and in London, *The Railway Children* and *In The Heights*. www.marlowproductionmanagement.com

MICKY MURRAY

Production Carpenter

Micky Murray began his career with the Royal Shakespeare Company at the Aldwych Theatre and on numerous international tours. As production carpenter he has worked on many West End and Broadway productions including *Cats*, *Les Misérables*, *Miss Saigon*, *The Phantom of the Opera*, *Beauty and the Beast*, *The Lion King*, *Mamma Mia!* and *Jersey Boys*. He has travelled the world with most of these shows.

BA PENNEY

Company Stage Manager

Theatre includes: *Enron*, *A Month In the Country*, *South Downs/The Browning Version*, *Heartbreak House*, *Private Lives*, *Amadeus*, *Taken At Midnight*, *The Rehearsal*, *Young Chekhov* (all CFT); *Equus*, *God of Carnage*, *Blithe Spirit*, *Three Days of Rain*, *Tommy*, *Disney's Beauty and The Beast*, *Jerry Springer — the Opera*, *Kiss Me*, *Kate*, *Contact*, *Guys and Dolls*, *The Secret*

Garden (all West End); Billy Elliot, *Beauty and The Beast* and *Grease* (Denmark); *American Psycho* (Almeida); *Rhinoceros* and *Piano/Forte* (Royal Court); six years with the RSC including world tours of Peter Brook's production of *A Midsummer Night's Dream*, Trevor Nunn's *Hedda Gabler* and *Sherlock Holmes* on Broadway; *Carmen Jones* (Japan); 35 productions at the Lyric Hammersmith. Trained at RADA.

SOPHIA DALTON

Deputy Stage Manager

Theatre includes *Happgood*, *Firebird*, *Good People*, *Drawing The Line*, *The Empty Quarter*, *A Human Being Died That Night*, *The Judas Kiss* and *The Complaint* (all Hampstead Theatre), *Who Cares*, *Fireworks*, *Adler & Gibb* (Royal Court Theatre), *Thérèse Raquin*, *Relative Values* (Theatre Royal Bath), *The Winslow Boy*, *The Price* (Octagon Theatre Bolton), *No Man's Land*, *The Removalists*, *The Crucible*, *Eating Ice Cream With Your Eyes Closed*, *The Importance of Being Earnest*, *Ruby Moon*, *Beckett x3*, *Who's Afraid of Virginia Woolf*, *John Gabriel Borkman*, *A Property of the Clan*, *Hamlet*, *Private Lives*, *Constance Drinkwater and the Final Days of Sommerset*, *Daylight Atheist*, *The Goat or Who is Sylvia*. (all Queensland Theatre Company). Trained at Queensland University of Technology, Australia.

KATHLEEN HARRISON

Assistant Stage Manager

Theatre includes *Titanic*, *The Wizard of Oz*, *Rock of Ages*, *My Mother's Lesbian Jewish Wiccan Wedding*, *The Sound of Music*, *Dirty Dancing*, *We Will Rock You* (all for Mirvish Productions). Elsewhere: Assistant Stage Manager for North American tour of *The Wizard of Oz* (Troika Entertainment); Stage Manager for *Henry and Alice: Into the Wild*, *The Marvelous Wonderettes* and *The Drowning Girls* (Thousand Islands Playhouse), *Offensive Fools* (Hustle 'n Bustle Theatre), and *Danny, King of*

the Basement (Roseneath Theatre); Assistant Stage Manager for *Henry V* (Stratford Festival), *The Diary of Anne Frank* (Theatre Aquarius), *The Drowsy Chaperone* (Thousand Islands Playhouse), and *La Bohème* (Canadian Opera Company). Kathleen graduated with honours from Queen's University Department of Drama.

PAUL PUTTOCK

Rehearsal Assistant Stage Manager

Theatre credits include *Mack & Mabel* for Chichester Festival Theatre (ASM. U.K. & Ireland tour); in the West End *Avenue Q* (ASM), *Les Misérables* (ASM Book Cover), *Jersey Boys* (ASM Book Cover), *Wicked* (ASM Book Cover), *The Wizard of Oz* (ASM Book Cover), *Viva Forever!* (ASM Book Cover), *A Chorus Line* (ASM), *War Horse* (ASM Book Cover), *Once* (ASM Book Cover), *The Mousetrap* (DSM Dep), *Matilda the Musical* (ASM Dep) and *A Christmas Carol* (ASM Book Cover). Other theatre credits include *The Scottsboro Boys* (ASM Book Cover — Young Vic), *Follies in Concert* (ASM — Royal Albert Hall). Workshops include *Viva Forever!* and *Made in Dagenham*. Trained at RADA.

CHICHESTER FESTIVAL THEATRE

Producer

Chichester Festival Theatre is one of the U.K.'s flagship theatres with an international reputation for producing work of the highest quality, ranging from large-scale musicals to distinguished dramas. Situated in a cathedral city on England's south coast, the Festival Theatre's bold thrust stage design makes it one of the U.K.'s most striking playhouses; a studio theatre, the Minerva Theatre, sits nearby. The newly refurbished Festival Theatre reopened in 2014, following the completion of a major project to restore and upgrade its Grade II* listed building, and now proudly matches its world-class artistic reputation with world-class spaces.

Many of its productions have further lives beyond Chichester. In addition to *The Judas Kiss*, co-presented by CFT in Toronto and New York, Jonathan Kent's staging of *Young Chekhov* — the playwright's three early plays *Platonov*, *Ivanov* and *The Seagull*, in versions by David Hare — transfers to the National Theatre of Great Britain from July. *Guys and Dolls* is currently playing in the West End and simultaneously touring the U.K. *Singin' in the Rain* is on tour in South Africa and Australia. *Gypsy* with Imelda Staunton was filmed during its West End run at the Savoy Theatre; the BBC broadcast was watched by more than half a million viewers and a DVD will be released soon. Alongside its productions, the theatre has a much-valued program of learning and participation work. For more information, visit cft.org.uk

Chairman: **Sir William Castell**

Artistic Director: **Jonathan Church**

Executive Director: **Alan Finch**

Theatre Manager and Licensee: **Janet Bakose**
Director of Marketing

& Communications: **Lydia Cassidy**

Director of Development: **Katie Cotton**

Technical Co-ordinator: **Sam Garner-Gibbons**

Finance Director: **Simon Parsonage**

Education Director: **Dale Rooks**

Head of Production: **Dan Watkins**

ROBERT FOX

Producer

London theatre credits include *Hangmen*, *The Audience* (2015), *Skylight* (2014), *Fatal Attraction*, *Stephen Ward*, *The Audience* (2013), *The Judas Kiss*, *South Downs/The Browning Version*, *The Harder They Come*, *The Lady from Dubuque*, *Frost/Nixon*, *Hedda Gabler*, *The Breath of Life*, *Vincent in Brixton*, *Masterclass*, *Closer*, *When She Danced*, *The Lady in the Van*, *Three Tall Women*, *The Importance of Being Earnest*, *The Caretaker*, *A Delicate Balance*, *Who's Afraid of Virginia Woolf*, *The Weekend*, *Me and Mamie O'Rourke*,

Anything Goes, *Vita and Virginia*, *Amy's View*, *Skylight* (1996), *The Ride down Mount Morgan*, *Burn This*, *Mad House in Goa*, *Torch Song Trilogy*, *The Seagull*, *Lettice and Lovage*, *Chess*, *J J Farr*, *Interpreters*, *Orphans*, *Another Country*, *Anyone for Denis?* and *Goosepimples*. New York theatre credits include *Lazarus*, *Skylight* (2015), *The Audience*, *Hugh Jackman Back On Broadway*, *A Behanding in Spokane*, *God of Carnage*, *Exit The King*, *Frost/Nixon*, *The Vertical Hour*, *The Pillowman*, *Salome*, *The Boy from Oz*, *Gypsy*, *The Big Love*, *The Blue Room*, *Closer*, *Vita and Virginia*, *Amy's View*, *Skylight* (1996), *Chess* and *Lettice and Lovage*. Australia theatre credits include *Broadway to Oz*, *The Boy from Oz*, *Arena Tour*, *The Boy from Oz* and *Talking Heads*. Films include *Atonement*, *Notes on a Scandal*, *Closer*, *The Hours*, *Iris*, *A Month by the Lake* and *Another Country*. Television includes *The Crown* (Netflix).

THEATRE ROYAL BATH PRODUCTIONS

Producer

Theatre Royal Bath Productions is the Theatre Royal Bath's production arm. West End credits include Harold Pinter's *The Birthday Party* (Piccadilly Theatre), Joe Orton's *Entertaining Mr Sloane* (Arts Theatre), Ron Hutchinson's *The Beau* (Theatre Royal Haymarket), David Williamson's *Up For Grabs* (Wyndham's Theatre), Mike Leigh's *Abigail's Party* (New Ambassadors/Whitehall Theatre), *Shakespeare's R & J* (Arts Theatre), Harold Pinter's *Betrayal* (Duchess Theatre), Samuel Beckett's *Happy Days* (Arts Theatre), Ronald Harwood's *The Dresser* (Duke of York's Theatre), Bernard Shaw's *You Never Can Tell* (Garrick Theatre), *Amy's View* by David Hare (Garrick Theatre), Oscar Wilde's *The Importance of Being Earnest* (Vaudeville Theatre), *Legal Fictions* by John Mortimer (Savoy Theatre), *The Deep Blue Sea* by Terence Rattigan (Vaudeville Theatre), Bernard Shaw's *Pygmalion* (Old Vic), Alan Bennett's *Enjoy* (Gielgud Theatre), Harold Pinter's *The*

Caretaker (Trafalgar Studios), Coward's *Private Lives* (Vaudeville Theatre), Bernard Shaw's *Mrs Warren's Profession* (Comedy Theatre), Sheridan's *The Rivals* (Theatre Royal Haymarket), Noel Coward's *Blithe Spirit* (Apollo Theatre), Alan Bennett's *The Madness of George III* (Apollo Theatre), Mike Leigh's *Abigail's Party* (Wyndham's), David Hare's *The Judas Kiss* (Duke of York's), Simon Gray's *Quartermaine's Terms* (Wyndham's Theatre) Alan Ayckbourn's *Relatively Speaking* (Wyndham's Theatre), August Wilson's *Fences* (Duchess Theatre), Julian Mitchell's *Another Country* (Trafalgar Studios), Noel Coward's *Relative Values* (Harold Pinter Theatre), David Mamet's *Speed-The-Plow* (Playhouse Theatre), *Bad Jews* by Joshua Harmon (Arts Theatre/Theatre Royal Haymarket), Noel Coward's *Hay Fever* (Duke of York's Theatre), *The Father* by Florian Zeller (Wyndham's Theatre/Duke of York's Theatre), *Mrs Henderson Presents* (Noel Coward Theatre) and *The Libertine* by Stephen Jeffreys (Theatre Royal Haymarket).

Chairman: **Stephen Ross**

Managing Director: **Danny Moar**

Finance Director: **Gabby Akbar**

General Manager: **Eugene Hibbert**

Production Administrator: **Nicky Palmer**

Finance Supervisor: **Cheryl Hardy**

Production Associate: **Katherine Lazare**

GREG RIPLEY-DUGGAN

for HAMPSTEAD THEATRE PRODUCTIONS

Producer

Greg Ripley-Duggan is Edward Hall's Executive Producer and co-Chief Executive at Hampstead Theatre. West End productions include *Mr Foote's Other Leg*, *Sunny Afternoon*, *Good People*, *The Judas Kiss*, *Ecstasy*, *The Old Masters*, *Life x 3* (NT Production), *On the Ceiling*, *Peggy For You* and *The Memory of Water* (Olivier Award Winner). Tours include *Misconceptions*, *Heroes*, *Spend*

Spend Spend, *I am Shakespeare*, *In the Club*, *Harvest* and *Adolf Hitler, My Part in His Downfall*. Executive Producer for Shakespeare's Globe 1996-2006, with responsibility for each season's commercial strategy and the presentation of 41 plays, as well as seasons of work in New York, on tour in the U.S., and in Japan and Italy. Executive Producer for Headlong Theatre (as maternity cover) 2008-2009, in which time the company produced *Six Characters in Search of an Author* (Chichester and West End), *King Lear* with Pete Postlethwaite (Liverpool Everyman and Young Vic) and *ENRON* (Chichester Festival Theatre and Royal Court).

HAMPSTEAD THEATRE

Originating Theatre

Hampstead Theatre is one of London's leading venues which focuses on producing original and entertaining theatre. From the start of our theatrically rich 55-year history, we quickly attracted a generation of talent that helped to redefine British Theatre, that not only entertained but propelled the art form forwards; from Harold Pinter testing out his early plays to the likes of Mike Leigh, David Hare, Michael Frayn and Terry Johnson — all starting their illustrious careers here. Since Edward Hall took over as Artistic Director in 2010, Hampstead Theatre has experienced its most successful years ever. Many plays that originated at Hampstead have gone on to fill theatres all over the country and beyond. *The Judas Kiss* is one of many Hampstead Theatre productions where demand has outstripped supply and transferred elsewhere to meet demand. Autumn 2015 marked the fifth Anniversary of Hampstead Downstairs, Hampstead Theatre's intimate studio, which has produced more than 40 new plays since opening. Hampstead Downstairs is solely dedicated to showcasing new and unperformed plays. Since 2013, Hampstead

Theatre has free-streamed one production a year over the internet as part of our Access for All program. Anyone in the world, with access to a computer, can watch one of our

plays for free and on demand, no catches. So far, our five free-streamed productions have attracted more than 50,000 views in 86 countries. Hampsteadtheatre.com

credits & acknowledgments

FOR THE JUDAS KISS

General Manager KATHY BOURNE
 Associate Director JONATHAN O'BOYLE
 Costume Supervisor ALLAN WATKINS
 Co-Costume Supervisor/Wardrobe Mistress JOSIE THOMAS
 Wigs Supervisor HELEN KEELAN
 Associate Lighting ANDREW MURRELL
 Associate Sound DAVID GREGORY
 Production Manager SIMON MARLOW
 Production Carpenter MICKY MURRAY
 Company Stage Manager BA PENNEY
 Deputy Stage Manager SOPHIA DALTON
 Assistant Stage Manager KATHLEEN HARRISON
 Rehearsal Assistant Stage Manager PAUL PUTTOCK

PRODUCTION CREDITS

Robert Allsopp for Robert Allsopp and Associates
 Italian Coach: Luca Pusceddu
 Dialect Coach: Charmian Hoare
 Scenery by Theatre Royal Plymouth TR2 workshop
 Sound by Sound Associates
 Lighting by Christie Lights
 Costume Hires: CosProp
 Wig Maker: Alex Rouse

FOR MIRVISH PRODUCTIONS

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 Executive Producer BRIAN SEWELL
 Managing Director DAVID MUCCI
 Director of Finance CAMILLO CASCIATO
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 House Manager MARIE HOLOWATY
 Assistant House Manager MARGARET BROCK
 Box Office Manager GERARD RAJU
 Head Electrician NIGEL ROMERIL
 Head Carpenter KENNETH MCCRODREN
 Head Flyman SEAN POOLE
 Head of Properties PAUL AXFORD
 Head of Sound STEVE DEVINE
 Head of Wardrobe JENNY FRASER
 Head of Wigs CRAIG KILANDER
 Maintenance Manager KEVIN MCCARTHY



Backstage employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).