the Hunchback of Notre Dame
MUSIC BY
ALAN MENKEN
LYRICS BY
STEPHEN SCHWARTZ
BOOK BY
PETER PARNELL
11 – 14
AUGUST 2021
MANCHESTER CATHEDRAL
NATIONAL YOUTH MUSIC THEATRE
ESTABLISHED 1976
CELEBRATING 600 YEARS
MANCHESTER CATHEDRAL

National Youth Music Theatre production of

The Hunchback of Notre Dame

Based on the Victor Hugo novel & songs from the Disney film
Music by Alan Menken, Lyrics by Stephen Schwartz, Book by Peter Parnell

Performances: Wed 11 - Sat 14 Aug Manchester Cathedral

NYMT is proud to present this inclusive production of The Hunchback of Notre Dame through special arrangement with Music Theatre International (MTI).

the Hunchback of Notre Dame

WELCOME BACK!

NYMT'S 2021 SEASON

Established in 1976 by Jeremy James Taylor, NYMT's productions have been seen throughout the UK and abroad. From its first show, *The Ballad of Salomon Pavey*, at the Edinburgh Fringe (subsequently part of Her Majesty's Silver Jubilee celebrations in London) the company's work has toured to Canada, Greece, Hong Kong, Japan, Norway, Taiwan and the United States winning numerous accolades and awards.

The company featured prominently at the Edinburgh Festival in the mid-1980s, premièring shows such as Richard Stilgoe's *Bodywork*, highlighting NYMT's commitment to developing new work. This has continued to this day with premières of *The Kissing Dance* and *the dreaming* by Howard Goodall and Charles Hart, *Orvin* by Alan Ayckbourn and *Creation* by Richard Taylor. In 2009 the NYMT were the first to produce a musical at Hull Truck's brand new theatre with Melvyn Bragg's and Howard Goodall's *The Hired Man*. 2010 began with Jeremy James Taylor being awarded an OBE in recognition of his many years' service to young people and the theatre. Then, to mark Sondheim's 80th birthday, NYMT took his thriller, *Sweeney Todd*, out of the theatre and into a converted Victorian warehouse in London's East End.

Highlights of the last few years have included an invitation from Her Majesty The Queen to perform for a reception at Buckingham Palace celebrating Young People in the Performing Arts; an unforgettable collaboration with the outstanding American musical theatre composer, lyricist and playwright, Jason Robert Brown, who directed a young NYMT cast in the West End première of his musical *13* at The Apollo, Shaftesbury Avenue; an epic, site-specific production of *West Side Story* in the vast Victoria Warehouse, Manchester, directed by Nikolai Foster and with exciting new choreography by alumnus Drew McOnie; and a huge, celebratory concert in London's West End to mark the company's 40th anniversary.

Recent commissions have included *The Other School,* by Dougal Irvine and Dominic Marsh, *Prodigy* by Jake Brunger and Pippa Cleary, and *Brass* by Benjamin Till, which was commissioned to commemorate the Great War centenary and went on to win the UK Theatre Awards title of Best Musical Production 2014. NYMT restaged the work in 2016 at Hackney Empire to mark the 100th anniversary of the Battle of the Somme. In similar tribute, the company premièred *The Battle of Boat* by Jenna Donnelly and Ethan Lewis Maltby at Rose Theatre, Kingston. For their 2017 season NYMT commissioned two outstanding new works: *Imaginary* by Timothy Knapman and Stuart Matthew Price, and *Billy The Kid* by Ben Morales Frost and Richard Hough, which we're proud to present in a new production this season.

The 2018 season saw the production of four British musicals – three of them new. *Super Hero,* by emerging writers and NYMT alumni Adam Johnson and Henry Roadnight, was a whacky and colourful comedy that delighted audiences on our mini-tour of festivals, whilst *A Little Princess* by Carl Miller and Marc Folan – based on the novel by Frances Hodgson Burnett – was, by contrast, a romantic and thrilling drama, combining elements of classical Indian music and dance with a rich musical theatre score. In his 70th birthday year we also presented Andrew Lloyd Webber's *The Beautiful Game* with book and lyrics by Ben Elton and, to round off our annual season at The Other Palace theatre in London, NYMT gave the première of another commission, *The Legend of Sleepy Hollow* by Helen Watts and Eamonn O'Dwyer. Based on the short story by Washington Irving, this exciting new musical tells of strange events, tales of witches and ghouls, of wailing banshees and headless horsemen, and, of course, the tale of the enigmatic outsider, Ichabod Crane.

Our 2019 season featured more new musicals, including *Growl – The True Story of the Big Bad Wolf,* by Timothy Knapman and Laurence Mark Wythe. *Growl* had been the choice for our developmental workshop in the summer of 2018 and was premièred at Theatre Royal, Bury St Edmunds as part of the Bury Festival and then at Rose Theatre, Kingston for the International Youth Arts Festival, and finally at Leicester Curve where, since 2016, NYMT have been Associate Artists. During rehearsals, *Growl* had made a great impression on a visiting youth theatre company, Fresh Vogur, from Shanghai. We were delighted to form a collaborative partnership with the company and to help facilitate their own performances of *Growl* in China. We look forward to developing this and other partnerships in the coming months and years.

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NYMT's annual residency at London's The Other Palace had always featured vividly contrasting works, and the 2019 season comprised three outstanding musicals including a new commission from the award-winning writing partnership of writer/actor, Scott Gilmour, and composer/musical director, Claire McKenzie aka Noisemaker. *Legend Trippers* uses the lens of a group of mismatched school kids who all share a love of the supernatural to explore themes of social and political division, shining a light on how we treat "outsiders". This exciting production delighted audiences and received rave reviews. A short, lockdown sequel was created and recorded especially for Hallowe'en last year – one of many creative ventures to spring from the pandemic in an effort to ensure continued provision of high-quality musical theatre training and experience for young people.

Our two other productions received equally glowing reviews from the press. With a book by acclaimed playwright Alfred Uhry and a rousing, colourful and haunting score by Jason Robert Brown, Hannah Chissick's sensitive production of *Parade* shone fresh light on the issues of racial prejudice and injustice that abide today. In response to the killing of George Floyd, the cast and musicians were moved to create a virtual performance in lockdown of the song *Till We Reach That Day* in support of Black Lives Matter.

The third of NYMT's 2019 productions at The Other Palace was the classic Cole Porter musical, *Anything Goes*. Music, dance, laughs, and the age-old tale of Boy Meets Girl – this hilarious shipboard romp, wrapped around one of Cole Porter's most magical scores, provided an evening of laughter and jaw-dropping choreography!

And so we come to the 2020 season. It all started so well, with our nationwide auditions attracting more applicants than ever. We had cast four exciting productions, *Kiss Me, Kate, Imaginary, Ragtime* and *Henrietta,* which was our new commission for the season. However, it soon became clear that our usual Easter residential rehearsals could not go ahead and, on Friday 13 March, I made a call to our board of trustees, recommending that we cancel. Ten days later, the country went into lockdown. My newsletter message began thus: *In 1593 and 1594 a particularly devastating outbreak of the bubonic plague swept the country and the Privy Council exercised its authority as the queen's advisors to close all public theatres. Today we are again battling an invisible enemy and our theatres are closed once more.* What we didn't know then was just how long it would be before we'd see any sense of a return to normality. Our creative teams – like everyone else – quickly adapted to Zoom and Teams, and we all did our best to be innovative, offering online read-throughs, workshops, Q&A evenings with alumni, quiz nights and virtual performances. Although we certainly missed being together in the same space, it did enable us to reach the remotest parts of our islands and beyond, welcoming those who would not have been able to travel to our usual hubs and venues.

But now we are back. Tentatively, carefully returning to residential rehearsals this summer, we are understandably nervous but, above all, excited to bring together (in bubbles, of course!) our brilliant young casts, musicians and crew. We are grateful to be back at Sevenoaks School and delighted to be forming a new relationship with Dulwich College and with the Michael Croft Theatre at Alleyn's School, where we shall finally première *Henrietta* by Katie Lam and Alex Parker, directed by Kate Golledge, and stage an exciting new production of *Billy The Kid,* directed by James Robert Moore.

Inspired by the true stories of love, sacrifice and bravery in the Netherlands during the Second World War, *Henrietta* is about a thirst for adventure, the need we all feel to establish our identity, and how ordinary people can be capable of extraordinary courage. Based on a true story from Katie Lam's own family history *Henrietta* tells the story of a young girl living in occupied Amsterdam during the second world war. Henrietta lives with her mother, father, sister and brother and wants an adventure – until she gets one she didn't bargain for. The work asks us to consider family, individualism and what it means to be brave.

Billy the Kid, commissioned and originally produced by NYMT 2017, is an adventure story, a magical, musical comedy set in a colourful world of cowboys and bandits, cactus trees and caballeros. William Antrim is small for his age; he's quiet and shy, which makes him an easy target for lazy bullies. But in his dreams, William Antrim is Billy the Kid, a courageous cowboy, riding the range with the sun in his eyes. An all-American hero. Now, if only his dreams could become a reality…

We're also thrilled to have been granted the rights to perform *The Hunchback of Notre Dame,* based on the Victor Hugo novel with songs from the Disney film, music by Alan Menken, lyrics by Stephen Schwartz and book by Peter Parnell. We are grateful to Disney and to MTI for entrusting this epic masterpiece to our care, and to Anthony O'Connor, director of fundraising at Manchester Cathedral, for welcoming us to the cathedral so warmly.

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The heart of the stage version of Disney's *The Hunchback of Notre Dame* is in the song *Someday*, which Esmeralda sings in Act 2. In it she accepts the horrifying predicament in which she finds herself. She is powerless to change things in society but she hopes for a better future in which the Romany people are accepted and not persecuted. Director Alex Sutton *says "For me that hope is exactly where theatre finds itself now. As we start to come out of the pandemic the theatre world is looking to 'reset' better, it is hopeful for a future in which all parts of it are inclusive, a theatre that engages with anti-racism, pride and with disability, that everyone working in it is employed fairly regardless of disability, race, gender and sexuality and safe from bullying, persecution and harassment.*

In the script Quasimodo is deaf, and Alex has embraced the opportunity to cast a deaf actor in that role. *He says "The challenge is then, how does that person sing this score? The question then becomes what is singing, what is music? As a hearing person who studied (believe it or not) analytical musicology, this challenges my very conception of music and how it is communicated. Sign language and BSL is going to permeate the entire show. Every show will start being BSL 'interpreted' at the side of the stage, but then we are going to play with that to create a truly integrated accessible version of it. Several members of the cast are deaf or are CODA's (child of deaf adult), and our wonderful choreographer Mark Smith, is a truly inspirational deaf choreographer"*

Anthony O'Connor Director of Fundraising at Manchester Cathedral *added 'Manchester Cathedral is delighted to be able to host The Hunchback of Notre Dame. As we emerge from the Covid-19 pandemic this production will be a great opportunity for individuals, couples and families to gather in this medieval space to take in this wonderful production'*

As we gradually recover from so many months of uncertainty, NYMT renews its commitment to provide invaluable opportunities for young people to develop existing strengths and learn new skills through regular half-term workshops and residential holiday courses. Our Creative Team Mentoring Scheme also enables aspiring directors, musical directors and choreographers to work alongside leading professionals and to play a vital role in the development of our productions.

Continuing our series of workshops of new musicals in development, NYMT again invited submissions from emerging writers with a view to taking their work forward to full production next year. We are delighted to be working this summer with Annabel Mutale Reed and Jack Trzcinski on a fully cast workshop of their new musical, *A Kiss for Cinderella.* The work is an adaptation of J. M. Barrie's 1916 play of the same name and follows Jane, a young girl from across the sea, and the refugee children she takes care of - Flo, Blue and Krista - in 1940s London during the Blitz. These girls have each brought their own version of the tale of Cinderella with them and are determined that Jane is the Cinderella the stories all tell about.

For 45 years NYMT has been at the forefront of the British musical theatre scene enabling thousands of youngsters across the UK to develop both their creative and personal potential, leading Andrew Lloyd Webber to dub it *"the best youth music theatre in the world".*

So welcome back - I hope you enjoy the show!

Jeremy Walker – CEO & Artistic Director, NYMT

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MUSICAL NUMBERS

Act I

- "Olim" – Congregation
- "The Bells of Notre Dame" – Clopin, Frollo, Jehan, Father Dupin, Quasimodo, Congregation
- "Sanctuary" – Frollo, Quasimodo
- "Out There" – Quasimodo
- "Topsy Turvy (Part 1)" – Clopin, Quasimodo, Congregation
- "Rest and Recreation" – Phoebus, Frollo, Congregation
- "Rhythm of the Tambourine" – Esmeralda, Clopin, Phoebus, Frollo, Quasimodo, Congregation
- "Topsy Turvy (Part 2)" – Clopin, Congregation
- "Sanctuary II" – Frollo, Quasimodo
- "The Bells of Notre Dame (Reprise)" – Esmeralda, Congregation
- "God Help the Outcasts" – Esmeralda, Congregation
- "Top of the World" – Esmeralda, Quasimodo, Congregation
- "The Tavern Song" (Thai Mol Piyas)" – Esmeralda, Frollo, Clopin, Congregation, Gypsies
- "Heaven's Light" – Quasimodo
- "Hellfire" – Frollo, Congregation
- "Esmeralda" – Frollo, Phoebus, Quasimodo, Congregation

Act II

- "Entr'acte" – Congregation
- "Flight Into Egypt" – Quasimodo, Saint Aphrodisius, Congregation
- "Esmeralda (Reprise)" – Frollo
- "Rest and Recreation (Reprise)" – Phoebus, Quasimodo
- "The Court of Miracles" – Clopin, Gypsies
- "In a Place of Miracles" – Phoebus, Esmeralda, Quasimodo, Clopin, Gypsies
- "The Bells of Notre Dame (Reprise II)" – Congregation
- "Someday" – Esmeralda, Phoebus
- "While the City Slumbered" – Congregation
- "Made of Stone" – Quasimodo, Congregation
- "Judex Crederis" – Congregation
- "Kyrie Eleison" – Frollo, Phoebus, Quasimodo, Congregation
- "Top of the World (Reprise)" – Esmeralda
- "Esmeralda (Frollo Reprise)" – Frollo, Congregation
- "Finale Ultimo" – Frollo, Quasimodo, Esmeralda, Phoebus, Clopin, Congregation

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PRODUCTION TEAM

CREATIVE TEAM
Alex Sutton – Director
Jordan Li-Smith – Musical Director & Conductor
Mark Smith – Choreographer
Ryan Dawson Laight – Set and Costume Designer
Andy Johnson – Sound Designer
Douglas Green and Harvey Nowak-Green – Co-Lighting Designers
Benjamin Cox – Chorus Master
Elliot Squire – Costume Supervisor
Stacey McCarthy – Assistant Choreographer / Interpreter
Paula Garfield – Creative Translator
Raffie Julien – Director of Sign
Judith Fullerton - Show Interpreter
Chris Cuming – Inclusion and Access
Tilly Ducker – Dance Captain
Ella Pennycott – Fight Director

PRODUCTION TEAM
Jack Boissieux – Production Manager
Dan Steward– Production Associate
Samuel Peace – Stage Manager
Adam Woodhouse – Deputy Stage Manager
Richard Marshall - Production Sound 1
Simon West - Production Sound 2
Andy Ball - Production LX
Oscar Cotran - Sound no 1
Greg Thomson - Sound no 2
Eve Hawes - Sound no 3
Alice Morgan- Costume Assistant
Julie Waters - Costume Assistant
Lottie Higlett - Costume Assistant
Ellenah Bleasdale - Costume Assistant
Gemma Davies-Starr - Production Assistant
Rebecca Pitt Creative - Graphic Designer

CREATIVE ASSISTANTS
Ollie Khurshid – Assistant Director
Charlotte Emerson – Assistant Director
Beth McKinnon – Assistant Director
Jonathan Mitra – Associate Musical Director
Ella Ingram – Assistant Musical Director
Honor Halford-MacLeod – Assistant Chorus Master

PRODUCTION ASSISTANTS – CREW
Piper Carter – Assistant Stage Manager
Emma Ma – Assistant Stage Manager
Luke Marino – Lighting Assistant
Sadie Moon – Assistant Stage Manager
Eleri Morris – Assistant Stage Manager
Andrew Nind-McDonald – Lighting Assistant

PASTORAL TEAM
Ben Sheen – Head of Pastoral (Juniors)
David Grant – Head of Pastoral (Seniors)
Benny Simpson
Lucy Carter
Judith Jeddal
Zee Jeddal
Tom Pickard

NYMT
Cicero Magalhães - Administrator
Kylie Vilcins – Associate Producer
Jeremy Walker – CEO / Artistic Director

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CAST LIST

Quasimodo - Adam Pugh, (20), Market Harborough
Quasimodo - Ciaran O'Brien, (21), Bristol
Esmerelda - Lois Chapman, (19), Essex
Clopin - Rosy Smith, (19), Blyton
Phoebus - Thomas Ibbs, (22), Cambridge
Frollo - George Dennett, (18), Tonbridge
Frederic/Paris Ensemble - Adam Parsons, (18), Feltham
Celine (Frollo's Aid) - Maria Chamoun, (18), Colchester
Jehan/Saints Ensemble - Alfie Richards, (21), Harrogate
Florika/Saints - Carmen Farrell, (18), Leicester
Saint Aphrodesius/ Saints Ensemble - Nico Shaw, (16), Sproxton
Father Dupin/Paris Ensemble - Nathan McDonald, (20), Hastings
Nobleman/Paris Ensemble - Raphael Goold, (16), London
King Louis IX/ Paris Ensemble - Spike Maxwell, (17), Taunton
Brothel Madame/ Paris Ensemble - Jessica Johns-Parsons, (21), Chingford
Nurse - Amber Payne, (20), Guildford
Saint Adelaide - Patron of Exiles - Jessica Hopkins, (22), Aylesbury
Saint Francis of Assisi - Patron of Animals - AJ Lees, London
St Francis de Sales - Patron of the Deaf - Ella Pennycott, (18), Burnham on Crouch
Saint Cecilia - Patron of Musicians - Danielle Brennan, (20), Worcester
Saint Hildegard - Patron of Writers - Rebecca Devlin Knight, (22), Dundee
Saint Christopher - Patron of Travellers - Hugo Williamson, (18), Crowthorne
Saint Philomena - Patron of Youth - Yasmina Berraoui, (20), Leicester
Saint Sebastian - Patron of Athletes - James Newbery, (19), London
Saint Bernadette - Patron of France - Faye Herlihy, (17), Cork, Ireland
Saint Joan-Patron of Women - Meg Russon, (22), Somerton
Monstrous Gargoyle - The Protector - Oliver Futcher, (17), Canterbury
Monstrous Gargoyle - The Protector - Charlie Weaver, (17), Oxfordshire
Archangel Michael - The Defender - Alfie Richards, (21), Harrogate

PARIS ENSEMBLE

Oliver Adams, (18), Stroud
Nancy Allsop, (18), Berkhamsted, Hertfordshire
Naomi Leigh Ashforth, (20), Cleckheaton
Florence Barton, (17), Brighton
Jacob Beresford, (19), Wilmslow
Sameer Dhanjee, (16), Chester
Tilly Ducker, (17), Leeds
Catrin Mai Edwards, (22), Mold, Flintshire, Wales
Georgie Gaudencio, (18), Hertford
Raphael Goold, (16), London
Nairne Hannah, (18), Glasgow
Liam Heap, (18), Bath
Chloe Holt, (22), Lincoln
Isabelle Jeeves, (18), Beckenham
Jessica Johns-Parsons, (21), Chingford
Sean Kwok, (19), Swansea
Martina Galea Loffreda, (16), Malta
Spike Maxwell, (17), Taunton
Nathan McDonald, (20), Hastings
Olivia Millington, (18), Mold
Ella Morelle, (19), Southwell
Meg Morris, (20), Porthcawl
Amber Payne, (20), Guildford
Ronan Quiniou, (21), Moscow, Russia
Olivia Snowdon, (20), Swansea
Billl Stanley, (16), Cambridge
Jackson Wilks, (15), Petersfield
Liv Withey, (21), Bromsgrove

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CAST LIST CONTD.

SAINTS ENSEMBLE

Yasmina Berraoui, (20), Leicester
Danielle Brennan, (20), Worcester
Oliver Futcher, (17), Centerbury
Faye Herlihy, (17), Cork, Ireland
Jessica Hopkins, (23), Aylesbury
Rebecca Devlin Knight, (22), Dundee
AJ Lees, (21), NO DATA
James Newbery, (19), London
Meg Russon, (22), Somerton
Charlie Weaver, (17), Chipping Norton
Hugo Williamson, (18), Crowthorne

STAGE CHOIR

Dresden Goodwin, (19), London
Polly Byron Green, (22), Isle of Wight
Helena Neil-Smith, (20), Guildford
Sophie Patterson, (22), County Antrim
Ella Blair, (20), Petersfield, Hampshire
Scarlett Spillane, (19), Rhos-on-Sea
Amélie Hillier, (14), Sheffield
Emily Russell, (21), NO DATA
Natalya Stone, (22), Blackpool
Penelope George, (16), Neath
Ruby Decent, (16), Bury St Edmunds
Imogen Woodcock, (16), Pangbourne
Reuben Havelock, (21), Abingdo
Josh Roebuck (24) Knaresborough
Harrison Knights (26) Tewkesbury
Elliot Blyth (20) Congleton
Matthew George Baldwin (24) Blackpool

MUSICIANS

Jordan Li-Smith – Musical Director and Conductor

Jessica Berry, 23 (Newark) – Flute, piccolo, clarinet, and soprano saxophone
Kathryn Titcomb, 21 (Chippenham) – Clarinet and alto saxophone
Anna Turner, 17 (Warwick) – Oboe and cor anglais
Michael Madigan 22 (London) – Clarinet, bass clarinet, baritone saxophone, and bassoon
Eddie Henning, 19 (Wimbledon) – Horn
Darcie Jago 21(Lincoln) – Trumpet I
Alex Gray 16 (Framlingham) – Trumpet II
Darcie Moss-Brown, 16 (Guildford) – Trombone
Neve Lawrence, 20 Solihull) – Tuba
Alex Miranda Zezula, 16 (Wokingham) – Percussion
Ben Francis, 16 (Teddington) – Percussion
Ben Warren Flynn, 16 (Cork, Ireland) – Percussion
Olivia Howdle, 18 (Lichfield) – Violin I (Leader)
Thomas Li, 16 (London) – Violin I
Nayan Gupta, 13 (Sheffield) – Violin I
Lucy Hanson, 13 (Marsden, Huddersfield) – Violin II
Eleanor Hanson, 11 (Marsden, Huddersfield) – Violin II
Polly Heins-Taylor, 18 (Hereford) – Viola
Nia Avenell, 13 (Faringdon) – Viola
Finn McLean (Brighton) – Cello
Katy Baker, 15 (Solihull) – Cello
Summerly Rowland, 15 (Ely, Cambridgeshire) – Cello
Thomas Judge, 16 (Liverpool) – Double Bass
Ella Ingram (Derbyshire) – Keys 1/Assistant Musical Director
Jonathan Mitra (Middletown, Wakefield) – Keys 2/Associate Musical Director

CREATIVE TEAM BIOGRAPHIES

ALEX SUTTON – DIRECTOR

Alex trained at Bristol University, VGIK (Moscow) with Lab Ky Mo, Irina Brown and Elen Bowman. He was the resident director at the National Theatre in 2017 and nominated as best director in the 2020 Stage Debut awards.
Work as director and adaptor includes *Preludes* and *The Night Before Christmas* (Southwark Playhouse), *Our House, Cry Baby, Rouges & Rebles* (Leicester Curve), *Twelfth Night* (Parkteatern, Stockholm), *A Flea in her Ear* (Chiswick Playhouse), *My Swordhand is Singing* (Festival of Stories, London) and *The Crocodile / Orpheus and Euridice* (Tete-a-tete: the opera festival).
Alex has developed several projects including new musicals and plays at the National theatre new work department (including the 2019 Olivier award winning *Flesh & Bone*), a dance project with the Barbican and on several plays with the Young Vic. Alex has previously assisted Simon McBurney, Peter Gill, Melly Still, Lonny Price and Laurent Pelly at places such as the Barbican, NT, Royal Opera House, ENO and Sadlers Wells.
As a performer Alex was in the original and revival casts of *Coram Boy* (National Theatre), *Messiah* (ENO) and as a backing singer for transgender legend (and Drag Race regular) *Our Lady J*.

JORDAN LI-SMITH - MUSICAL DIRECTOR & CONDUCTOR

Jordan is a composer, lyricist & playwright, as well as an award-winning music director and arranger/orchestrator. He is a prominent creative in the Off-West End, receiving high praise for his music direction of the actor-musician revival of *Ragtime* at Charing Cross Theatre in 2016. Since then, Jordan has gone on to win two Off-West End awards and a BroadwayWorld UK Award, as well as being at the musical forefront of many significant UK and world premieres. He made his West End conducting debut in 2020, conducting the Donmar Warehouse revival of *City of Angels* at the Garrick. He is currently writing a musical adaptation of the novel, *The Boy who Sailed the Ocean in an Armchair*, by Lara Williamson. In February 2022, he'll be music directing and orchestrating *Gentlemen Prefer Blondes* for Arts Ed. **Training:** Royal Academy of Music (PGDipRAM), Sir Elton John Scholarship & Help Musicians UK. Alumni of the National Youth Music Theatre and The Hammond. Associate of the London College of Music (ALCM). **For NYMT, as musical director:** *Anything Goes* (Other Palace); *The Piper of Hamelin* (UK Tour). **Other theatre productions, as musical director:** *Preludes* (Livestream, Southwark Playhouse); *City of Angels* (Garrick, Assistant Musical Director); Dave Malloy's *Preludes* (Southwark Playhouse); *Amour* (Charing Cross - nominated, Off West End Award for Best Musical Director); *The Assassination Of Katie Hopkins* (Theatr Clwyd - winner, BroadwayWorld UK Award for Best Musical Direction); *Ragtime* (Charing Cross - winner, Off West End Award for Best Musical Direction & Best Musical Production); Michael John LaChuisa's *Queen Of The Mist* (Jack Studio Theatre, transferring to Charing Cross - winner, Off West End Award for Best Musical Director); *Some Lovers* (Other Palace); *The Bubbly Black Girl Sheds Her Chameleon Skin* (Theatre Royal, Stratford East); *Through The Mill* (Southwark Playhouse). **As orchestrator:** *Amour*; *Some Lovers*; *The Bubbly Black Girl Sheds Her Chameleon Skin*; *Sweet Charity*. Co-orchestrator for the London Musical Theatre Orchestra. **As composer/playwright:** Jordan's song "*Better Day*" was featured as part of *On Hope: A Digital Song Cycle*; *Left Behind: Women of the War*, a song cycle (premiere at Royal Conservatoire of Scotland). **Film:** *Rocketman* (Children's Casting MD/Featured Cameo). **Recordings:** *Queen of the Mist,* Original London Cast Recording (Musical Supervisor/Conductor); "Make Them Hear You" Charity video for StopWatch (Musical Director). Jordan made his cabaret debut as part of the *My Myra* Series at Bishopsgate Institute, with his cabaret *My Myra: Songs I Wish I Had Written*. Jordan would like to dedicate his work on this production to the memory of his mother-in-law, Lynn Bailey. Twitter: @jordanli_smith www.jordanli-smith.com

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MARK SMITH - CHOREOGRAPHER

Mark Smith is a Dance Teacher, Workshop Leader, Movement Director & Choreographer.
Mark is the Founder and Artistic Director of Deaf Men Dancing. Mark was nominated as Best Choreographer in the Off-West End Awards and the Broadway World UK Awards for Ace of Clubs, Call Me Madam & Iolanthe and Live Theatre & British Theatre Awards for Tommy and The Last Five Years. Mark trained at Royal Ballet School and London Studio Centre.
Choreography Credits include: THE COLOR PURPLE (Curve, Leicester & Birmingham Hippodrome); THE LAST FIVE YEARS (Wales Millennium Centre & Tour); MY SILENT WORLD (Commissioned by Michael Nunn & Billy Trevvit, Artistic Directors of Ballet Boyz, a short film for Ch4 Random Acts); IOLANTHE (Wilton's Music Hall & UK Tour); THE THREEPENNY OPERA (UK Tour); SHOES (Sadlers Wells); THE RHYTHMICS (Metta Theatre); ORFEO ED EURIDICE (Longborough Festival); LET US TELL YOU A STORY (Deaf Men Dancing commissioned by Exceptional & Extraordinary); TIME (Deaf Man Dancing – Laban Theatre, Greenwich); GROOMED TO PERFECTION (Theatre Royal, Brighton); CORAZON A CORAZON (Deaf Men Dancing commissioned by Without Walls); THE SOUNDMEN (Deaf Men Dancing - Sadler's Wells); MONEY MAKES THE WORLD GO ROUND & ECHOES IN THE NIGHT (Carnival UK/3 Pins Productions); THE WHO'S TOMMY (Greenwich Theatre); ACE OF CLUBS & THE BOYS FROM SYRACUSE (The Union Theatre); AS YOU LIKE IT (Oxford Shakespeare Company); ALIVE! (Deaf Men Dancing - Outdoor UK Festivals); TEN/EMBRACE (Deaf Men Dancing - Mayor of London's Liberty Festival); DIE FLEDERMAUS (Den Norske Opera & Ballet); NATIONAL ENGLISH BALLET THEATRE (Choreography Lab 2017); ALADDIN (Lyric Hammersmith); SEQUINS & SNOWBALLS and WHEELS ON BROADWAY (Graeae Theatre); BLOOD WEDDING (Dundee Rep Ensemble); 101 DALMATIONS, NOAH, THE MEETING, A MARVELOUS YEAR FOR PLUMS and THE LION, THE WITCH & THE WARDROBE, NOAH (Chichester Festival Theatre); DUCKIE (Le Gateau Chocolat, Southbank Centre); FABLES AND FAIRYTALES (Bridlington Spa Theatre); HEAR! HEAR! (Deaf Men Dancing - Sadler's Wells); REASONS TO BE CHEERFUL (Graeae Theatre's UK Tour); THE WHO'S TOMMY (Ramps on the Moon UK Tour); PARALYMPIC OPENING CEREMONY (LONDON 2012).

Mark Smith is a patron for The Imperial Society of Teachers of Dancing (ISTD) and Dance Live!

Mark Smith's social media
Twitter: @marksmith_prod
Instagram: @marksmithchoreographer

Deaf Men Dancing's social media
https://www.deafmendancing.com
Twitter: @DeafMenDancing1
Instagram: @deafmendancing
Facebook Page: Deaf Men Dancing

RYAN DAWSON LAIGHT – SET AND COSTUME DESIGNER

Theatre includes: *My Brilliant Friend* (National Theatre, Associate Costume Design for Soutra Gilmore); *The Wizard of Oz, Crossing Lines, Sleeping Beauty, Beauty and the Beast, Peter Pan, A Christmas Carol*, *Grimm Tales*, *The Tiger Who Came To Tea* (all for Chichester Festival Theatre). Associate Designer at Creation Theatre. Recent work for the company includes *Grimm Tales, Alice: A Digital Wonderland, Don Quixote, The Tempest, The Snow Queen, Peter Pan, Brave New World, Swallows and Amazons, Dracula, A Christmas Carol, Alice in Wonderland, Hamlet, Macbeth, As You Like It, Henry IV, King Lear* and *Treasure Island*; *Torch Song* (Turbine Theatre, dir. Drew McOnie); for Le Gateau Chocolat: *Duckie* (Royal Festival Hall), *Icons* (Edinburgh Festival), *Black* (Unity Theatre Liverpool/Soho Theatre) and *Le Gateau Chocolat* (Menier Chocolate Factory); *HMS Pinafore, Chess*, *Blondel* and *The Mikado* (Union Theatre national tours); for the Brit School: *Landmines* (Oval House), *Sticky* and *Infinite Joy* (Southwark Playhouse); *Chip Shop The Musical* (Octagon Theatre Bolton); *Ice Cream Opera* (Freedom Arts Studio).
Dance includes: Botis Seva's *BLKDOG* (Sadler's Wells, Olivier Award Best New Dance 2019); *Blak Whyte Gray* (Boy Blue/Barbican, Olivier Award Nomination 2018); *REDD* (Boy Blue/Barbican Theatre); *Madhead* (NYDC/Sadler's Wells); *Wasteland*, *Coal* (Gary Clark Company, UK Theatre Award for Achievement in Dance); *Toro*, *Mariposa*, *Ham* and *Passion*(DeNada Dance Theatre); Drew McOnie's *Drunk* (Leicester Curve/Bridewell Theatre) and *Good Morning Midnight* (Jermyn Street Theatre); *Genius* (Anjali); *New Ways Of Living* (Pink Fringe Brighton); *Je Suis* (Aakash Odedra Company/Lillian Baylis Studio, Sadler's Wells); *Ruffle* (Carlos Pons Guerra/Rambert Dance/Lowry Theatre); *Hear Hear* (Deaf Men Dancing, Sadler's Wells).

DOUGLAS GREEN AND HARVEY NOWAK-GREEN – CO LIGHTING DESIGNERS

Douglas is a lighting and production designer. Recent collaborations include: Rambert, Apple, Jarvis Cocker, Immersive Cult, Solid Homme, Gieves and Hawkes, Rolls Royce and Lady Gaga.

Portfolio: www.douglasgreen.design

Harvey trained as a lighting designer at The Royal Central School of Speech and Drama, and maintains a keen interest in new writing and political theatre, as well as a good old musical. Recent credits include; Hasbian (Chloe Kennedy), V&V (Misha Pinnington), Spring Awakening (Jamie Armitage), A Doll's House (Mina Barber), Peace For Our Time (Phil Willmott), Blitz! (Phil Willmott), The Billy Club Puppets (John East), Journey's End (Timothy West), BedBug (John East), BedBug National Theatre Connections Transfer (Adele Thomas).

A full list of credits can be found at www.harveynowakgreen.co.uk

BENJAMIN COX – CHORUS MASTER

Ben read Music at St. Catharine's College Cambridge, where he was Organ Scholar. He is now a Musical Director and Composer based in London, writing and arranging for theatre, film, and for choirs. He was Musical Supervisor for Tooting Arts Club's off-Broadway transfer of Sweeney Todd: The Demon Barber of Fleet Street after a sell-out run in the West End; the production set in a pie and mash shop won 'Best Musical' at the Off West-End Awards, and gave Ben a Drama Desk nomination. He recently collaborated with the same creative team to bring Dave Malloy's Ghost Quartet to the new Boulevard Theatre in Soho, reorchestrating the score and earning him an Offie Nomination for Best Musical Direction. Within the UK opera scene, Ben has MD'd tours of La Bohème, Tosca, Madame Butterfly, Don Giovanni and Cosi Fan Tutte among others. In 2017 he was the Genesis Sixteen conducting scholar, studying under Harry Christophers. He now works with choirs around London and regularly with actors in training. Ben has previously taught at LAMDA, The Royal Academy of Music, Arts Ed, Guildhall School of Music and Drama, Birmingham School of Acting, Oxford School of Drama, Trinity Laban Conservatoire, and is a tutor for the Oxford & Cambridge Singing School.
Other theatre credits: Les Miserables (West End & UK Tour), Show Boat (West End), Everybody's Talking about Jamie (West End), Broken Wings (West End & Middle East Tour), I Am Thomas (Told By An Idiot UK Tour), Trial By Laughter (Simon Friend Entertainment UK Tour), Hansel & Gretel, Our Town and Korczak (Rose Theatre, Kingston), Assassins (Crescent Theatre, Birmingham), Ragtime (ArtsEd), Cyrano de Bergerac, Hello Again and Little Shop of Horrors (LAMDA) Opera credits: Svadba and Lamento Della Ninfa (Trinity Laban Conservatoire), The Barber of Seville and The Pirates of Penzance (Heritage Opera), Hin und Zurück (Sheffield Music Festival), Suor Angelica and Pagliacci (Aix-en-Provence), Merrie England (Finborough Theatre), Acis and Galatea (Cambridge University).

STACEY MCCARTHY - ASSISTANT CHOREOGRAPHER / INTERPRETER

Stacey studied Dance and Drama in college and performed in Youth Theatre, Street Arts, Circus and TV. She trained at De Montfort University and graduated with a BA Hons in Dance in 2006. During her dance studies she started exploring Dance in the Deaf Community and commenced on her 10 year journey to become a British Sign Language (BSL) Interpreter, graduating with a Post Graduate Diploma in Interpreting and Translation BSL/English.
Stacey is a qualified Youth Worker and became a Specialised Senior Youth Worker in Dance for Leicester City Council, where she created dance projects and opportunities for young people city-wide, which led to her working in Youth Dance and Youth Theatre.
Stacey has performed and choreographed professionally in the music industry, for corporate events, and festivals. These skills, in conjunction with business courses, allowed her to provide young people with an insight into the world of work as a professional dancer. She is now a guest lecturer at De Montfort University, has presented at dance colleges, and provided consultation workshops for professional dancers on how to set up their own business ventures.
Whilst working creatively within a range of communities, Stacey has learnt and developed a number of skills, which have always influenced her dance work, and will continue to do so. Stacey's style reflects her journey, which started as a young person exposed to the performing arts via art-forms inspired by black culture. This passion then progressed into studying contemporary dance and on to commercial styles, which have all fused to inform her diverse practice and

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PAULA GARFIELD – CREATIVE TRANSLATOR

Paula Garfield is the Artistic Director of Deafinitely Theatre. An actor, director, producer and workshop leader, Paula has worked on a variety of television, film and theatre projects over the past fifteen years. In 2002 she established Deafinitely Theatre with Steven Webb and Kate Furby.

She has produced and directed many plays and worked extensively in TV, including Channel Four's Learn Sign Language, Four Fingers and a Thumb, BBC's Hands Up and Casualty, plus appearances in every series of the BBC's deaf drama, Switch.

For Deafinitely Theatre, Paula's previous productions include: Two Chairs, Motherland, Children of a Greater God, Playing God, Double Sentence and Gold Dust. She also devised and directed The Boy and the Statue for Deafinitely
at the Tricycle Theatre and on a London schools tour. Paula has directed two productions at Shakespeare's Globe: Love's Labour's Lost for the Globe to Globe Festival, as part of Deafinitely's 10th anniversary celebrations, and A Midsummer Night's Dream. Her most recent productions for Deafinitely include: Tanika's Journey (Southwark Playhouse), Grounded (Park Theatre), a national tour of family show, Something Else and Contractions at ND2 in 2017.

Paula's production of Contractions for Deafinitely Theatre won the off West End Award (Offie) for 'Best Production' 2017.

Her most recently production at N.D.T '4.48 Psychosis' November 2019 and was nominated and shortlisted for Best Director by Broadway World Uk. Paula won the Tonic Award for her work in Deafinitely Theatre.

RAFFIE JULIEN – DIRECTOR OF SIGN

Raffie Julien is a professional Deaf Dancer, Actor and BSL translator. She is 30 and was born and raised in Manchester. She was born profoundly deaf.

'You're a normal young girl, just without hearing' her mum always said, and these words were constant inspiration to Raffie to pursue her dream of becoming a dancer.

'I've always dreamt of being a performer as I love the sense of freedom it gives me and being away from the realities of the barriers that I face every single day. I hadn't seen any role models while growing up either so therefore I decided to become one'. Her motto….'Be who you needed when you were younger'.

She hopes that one day she will start a professional artist company for deaf performers and become a role model for young deaf children.

Training: Shena Simon College - Manchester; Dancezone - Ancoats; North West Theatre College - Droylsden.

Credits include: Esther in 'Jerk' (Rough-cut TV), Ensemble/BSL for Long John Silver in 'Treasure Island' (Derby Theatre), The Shade in 'Upon the Stair'- UK tour (Little Mighty Productions), Light Blue in 'Night Shift' (ZooCo), Molly in 'Hunch' (Reid Productions), Heather in 'Clink' (Channel 5), 'The Last 5 Years' - Welsh Tour (Leeway Productions), The Who's 'Tommy'- UK Tour (Graeae Theatre Co.), Narrator/Dancer - Vogue Ball Documentary, 'The International Dance Show' - Cyprus, 'The Michael Jackson Show' - Crete, 'More than Words' - MNEK Music Video (Warner Records), The Dorm-Room Music Video for Suli Break, Commercial for Mars Bar.

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THANKS

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