



# BILLY THE KID

MUSIC BY  
***BEN MORALES FROST***

BOOK AND LYRICS BY  
***RICHARD HOUGH***

COMMISSIONED AND ORIGINALLY PRODUCED  
BY NYMT 2017

**NATIONAL  
YOUTH  
MUSIC  
THEATRE**  
ESTABLISHED 1976

25 – 28  
AUGUST 2021







**National Youth Music Theatre  
production of**

# **Billy The Kid**

**Music by Ben Morales Frost | Book and Lyrics by  
Richard Hough**

**Commissioned and originally produced by NYMT 2017**

**Performances: Wednesday 25 to Saturday 28 August  
Michael Croft Theatre, London**



# 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 40<sup>th</sup> 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 100<sup>th</sup> 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 70<sup>th</sup> 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.



# BILLY THE KID

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 Gollidge, 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.



# BILLY THE KID

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**





# BILLY THE KID

## PRODUCTION TEAM

### CREATIVE TEAM

Richard Hough - Book and Lyrics  
Richard Hough - Book and Lyrics  
Ben Morales Frost - Music  
James Robert Moore - Director  
John Reddel - Musical Director & Conductor  
Sundeeep Saini - Choreographer  
Stewart J. Charlesworth - Set and Costume Designer  
Andy Johnson - Sound Designer  
Aaron J. Dootson - Lighting Designer  
Jenni Mannion - Wardrobe Supervisor  
Anne- Marie Horton – Wardrobe  
Jemimah Whittaker – Wardrobe

### CREATIVE ASSISTANTS

Lydia Barton Lovett - Assistant Director  
Ellie Sloan - Assistant Director  
Ben Garnett - Assistant Musical Director  
Anya Tonks - Assistant Choreographer  
Lucy Dyson - Assistant Choreographer

### STAGE CREW

Quinn Burnell (18) Lee, Massachusetts USA - Assistant Stage Manager  
Xanthe Clay White (17), London - Wardrobe Assistant  
Jake Ludlam (17) Sandbach - Lighting Assistant  
Georgia Whittaker (17), Sanderstead - Assistant Stage Manager  
Luke Marino – Lighting Assistant

### PRODUCTION TEAM

Jack Boissieux – Production Manager  
Daniel Stewart– Production Associate  
Katherine Hodgson – Stage Manager  
Grace Currie – Deputy Stage Manager  
Richard Marshall - Production Sound  
Oscar Cotran – Sound no I  
Greg Thomson - Sound no II  
Sam Wright - Production LX  
Dan Clarkson – Production LX  
Graphic Designer – Rebecca Pitt Creative

### PASTORAL TEAM

Ben Sheen – Head of Pastoral (Juniors)  
David Grant – Head of Pastoral (Seniors)  
Richard Upton  
Lottie Clitherow  
Benny Simpson  
Sarah Dare

### NYMT

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





# BILLY <sup>THE</sup> KID

## CAST LIST

Charlie Wright (14), Seer Green - Billy  
Sophie Muringu (19), Feltham - Mary  
Toby Spurgen (18), Cambridge – Sam  
Ed Hooper (18), Horsham - Murphy  
Myla Carmen (19), Toronto, Canada – Annabelle  
Samuel King (19), Cardiff – Jesse  
Blaise Landsbert-Noon (16), Brussels - Jack  
Isabella Li-Yan-Hui (16), Cambridge - Clare  
Poppy Hall (20), Whitchurch - Pat Garrett  
Sam Jones (22), London - Jasper Huffenpuffen  
Rose O'Reilly (17), Cork, Ireland - Olivia  
Harry Gascoigne (20), Southport - Ethan  
Jake Butler-Smith (14), Macclesfield - Dale  
Ollie Payne (17), Bournemouth - Dustin  
William Barter-Sheppard (15), London - Logan  
Nicole Sewell (15), London - Katie  
Grace Towning (18), Crawley - Emma  
Amy Isabel Rippin (18), Marnhum, - Gemma  
Daisy Mortimer (17), London - Shirley  
Odessa Rontogiannis (16), London - Shelley  
Merla Atwood (14), Lewes - Patience 'Patty' Fortitude  
Clem Chitty (15) East Molesey, Surrey - Dolores Wolff  
Hannah Docherty (21), Chorely, Lancashire - Agnes  
Zolani Dube (16), Leicester - Joe  
Katie Hackman (20), Suffolk - Florence  
Jaxon Knopf (11), Bushey - Freddy  
Robyn Mirmak (16), Guildford - Melody  
Charlie Scales (17), Hungerford - Frank  
Katie Sutton (17), Harpenden - Ellie May  
Zaya Tserenbat (17), Woking - Heather  
Theo Wigmore (14), Todmorden - Mitchell







## MUSICIANS

John Reddel – Musical Director and Conductor

Jonty Gould (18), Shropshire - Flute / Clarinet / Alto Sax

Steph Frankland (23), Egham - Clarinet / Tenor Sax

David Bevan (19), - Clarinet, Bass Clarinet / Baritone Sax

Steve Payne - Horn

Charlie Keeling (17), Welling, Kent - Trumpet

Ella Tyrrell (18), Manchester - Trombone

Oscar Francisco (17), Coventry - Drum Kit

Hugh Hawthorne (18), Darlington - Percussion

Jasper Bew (14), London - Guitars / Banjo

Ellen Goodyer (14) Chesham - Double Bass / Electric Bass

Olivia Howdle (18), Lichfield - Violin

Ben Garnett (21), Woking – Assistant Musical Director / Keys I

## MUSICAL NUMBERS

### PROLOGUE & ACT ONE

1. Before School
2. Stand (Part One)
3. Into The Land of Dreams
4. Stand (Part Two)
5. (U/S) The Murphy Gang
6. (U/S) A Small, Dark Stranger
7. Billy's Song
8. (U/S) Midday on Main Street
9. Keeping The Peace
10. (U/S) Lincoln By Moonlight
11. Happy Birthday, Uncle Sam!
12. (U/S) Wanted: Dead or Alive
- 12A. (U/S) Escape To Danger
13. Keeping The Peace (Reprise)
14. (U/S) After Hours
15. Anything Is Possible (Part One)
16. (U/S) The Stagecoach Robbery
17. Anything Is Possible (Part Two)
- 17A. (U/S) Good Morning America
18. American Heroes
19. (U/S) The Barn Dance
20. Liberty Belle
21. (U/S) Hoedown
22. Chaos
23. Salvation

### ACT TWO & EPILOGUE

24. Entr'acte
25. As Long As You're Here
26. What Am I To You?
- 26A. (U/S) Go To Jail
27. Catching Tigers
28. (U/S) Proof Reading
29. American Heroes (Reprise)
30. (U/S) The Stag Night
31. Girls, Girls, Girls!
32. Ringing The Changes
33. The Spirit Of Freedom
34. (U/S) Wholly Matrimony
- 34A. (U/S) Bridal March
35. The Spirit Of Freedom (Reprise)
36. (U/S) The Kiss Of The Colt
37. (U/S) Whip-Crack Away!
38. (U/S) Back To Reality
39. Stand (Reprise)
40. Bows
41. Playout





## CREATIVE TEAM

### BEN MORALES FROST - MUSIC

Musical Theatre composing projects include Graham Greene's *Our Man In Havana* (Watermill) and a new musical version of *The Sorcerer's Apprentice* (Southwark Playhouse, James Seabright Productions), both written with Richard Hough. Other Frost & Hough shows include *Billy The Kid* (NYMT) and *A Christmas Carol* (Wellingborough). The *Billy The Kid* cast album reached #2 in the iTunes Soundtrack charts.

Screen composition work includes *Blue* (Feature Film; in post-production); *Love Without Borders* (Reality TV, in development); *Let's Talk About George* (short), *The Lost City of Aztlan* (short), *Face2Face* (feature), *Back To School* (Save The Children International campaign), *A Beast In All But Name* (short), *Post Carbon Society* (fashion/dance short), *March of the Potguins* (short), *Reach* (short).

Further composition credits include: *Boeing-Boeing* (2019 UK Tour); *Let's Celebrate Christmas* and *A Perfect Child* (Wales Millennium Centre); *Fantasia on Nursery Rhymes* (Lowestoft); *The Valley of Unrest* (Student Film).

Orchestration and arrangement credits include: *The Sound of Music* (International Tour – orchestral reductions); *Starlight Express* (Bochum, Germany & UK Tour); *Now and Forever – The Music of Andrew Lloyd Webber* (Marriot Theatre, Chicago); *Jesus Christ Superstar* (Arena Tour, RUG – additional orchestration); *The Wizard of Oz* (London Palladium – additional arrangements & orchestrations); *New South Bank Show Theme* (Sky Arts – additional orchestration & arrangement); *Diary of a Chav* (Workshop – orchestration & arrangement); *Big Bruvva The Musical* (Edinburgh Festival Theatre & Upstairs at the Gatehouse - orchestration & arrangement); *Speed Dating The Musical* (Jermyn Street Theatre – transcription & arrangement).

### RICHARD HOUGH – BOOK AND LYRICS

Richard Hough is playwright and lyricist who used to be a comedian and comedy writer.

Working with composer Ben Morales Frost, Rich has written book and lyrics for *A Christmas Carol* (The Castle Theatre, Wellingborough, directed by Luke Sheppard); *Billy the Kid* for the NYMT (which premiered at the Leicester Curve, directed by Kate Golledge); an adaptation of Graham Greene's *Our Man in Havana* (opening at The Watermill Theatre in 2022, to be directed by Amy Draper); and a new musical fantasy inspired by Goethe's *The Sorcerer's Apprentice* (recorded at The Southwark Playhouse and later streamed online, directed by Charlotte Westenra). Rich has just completed work on *Sin*, a one-woman musical, due to be workshopped over the summer for a production next year (directed by Charlotte Westenra).

His plays include *Nighttime TV* (written with Laura Solon for The Soho Theatre); *Nightschool* (The Theatre Museum, Covent Garden); a murder-mystery, *The Yellow Room*; and a bold new interpretation of Thomas Mann's *Death in Venice* (for producer Vicky Graham).

As a comedy writer for hire, Rich contributed jokes and sketches to several BBC TV and radio series (including *The News Quiz*, *The Now Show*, *Loose Ends*, *What's The Story?* and *Revolver*). With producer Ben Walker, he developed a sitcom (*Mad About the Boy*) and his own darkly comic sketch-show (*The Chiller Cabinet*) for Radio 4. For Ealing Studios, he wrote about the indomitability of the human spirit in *Dumber & Dumber* (broadcast on Channel 5).

Rich has written a light-hearted introduction to ecology for younger children, *You Can Save The Planet* (published by A&C Black).

# BILLY THE KID

## **JAMES ROBERT MOORE - DIRECTOR**

James trained as an actor at the American Academy of Dramatic Arts in New York, and now works as a director and writer.

Credits as Director include: AMDRAM: A Musical Comedy (Leicester Curve & The Other Palace), LITTLE WOMEN (Trinity Laban), OUR HOUSE (Urdang), GUYS & DOLLS and HALF A SIXPENCE (New Wimbledon Theatre). Credits as Associate/Assistant Director include TITANIC THE MUSICAL (International Tour), SONIA & VANYA & MASHA & SPIKE (Charing Cross Theatre), CALENDAR GIRLS THE MUSICAL (Phoenix Theatre, London), THE FULL MONTY (Two UK & Ireland Tours). Workshops include THE GIRLS and THE BAND.

His debut play POSTERBOY won first prize in the Arch and Bruce Brown Playwright Competition in November 2017 and he is currently the creator and host of PASSING OUT: THE PODCAST - a series of conversations with LGBTQ+ soldiers and veterans.

## **JOHN REDDEL – MUSICAL DIRECTOR**

John is a musical director, arranger and pianist based in London. He graduated from the Musical Direction and Coaching course at the Royal Academy of Music, having previously studied Natural Sciences at Durham University where he was awarded full palatinate colours for his outstanding contribution to the music and theatre community. Credits whilst training include: 'The Sweet Smell of Success' (Director - Hannah Chissick), 'She Loves Me' (Director - George Hall) and 'This Is The Hour' (Director - James Powell).

In September, he will be supervising and arranging a new musical, 'An Indecent Proposal' written by Michael Conley and Dylan Schlosberg, where it will receive its world premiere at Southwark Playhouse. During the COVID-19 pandemic, he has enjoyed being a regular music and singing tutor at the Urdang Academy and served as musical director for two in-house projects, 'Children of Eden' and 'Sondheim on Sondheim'.

He was also copyist for a new musical, written by fellow NYMT MD Jordan Li-Smith, which was workshopped at the University of Chichester last October. Previous musical director credits include 'Love Is Only Love' (Minerva Theatre, Chichester), '42nd Street' (Upstairs at the Gatehouse), 'Ordinary Days' (Cockpit Theatre), 'Fanatical' (Playground Theatre) and 'Side Show' (CLF Arts Cafe).

He was assistant musical director on the UK Premiere of 'Amour' (Charing Cross Theatre) and 'Brass' (Hackney Empire) with the NYMT. Additionally, he deputised on keyboard for the recent West End revival of 'Company' at the Gielgud Theatre and also teaches at some of the UK's top drama schools. Having previously completed the creative mentoring scheme in 2016, he is thrilled to be returning to work with the NYMT again.







### **SUNDEEP SAINI - CHOREOGRAPHER**

Sundeep is a movement director & choreographer based in St Albans, passionate about driving narrative through physicality. Having completed a BA (Hons) at University of Surrey, Roehampton she trained across multiple studios in New York City; working internationally; before returning to work in the UK. She has worked with; children from 3 years old up to adults, community ensembles & professional companies, actor-musicians, classical actors & musical theatre performers, people with & without disabilities and strives to push them all to reach their full potential in both technique and performance. She is a creative with a keen focus on embedding a movement vocabulary into a piece and strives to build character, narrative, immersion, musicality and production style whilst pushing the boundaries of choreography and movement.

**Select Credits include: Upcoming:** “The Princess and the Pea” (Tutti Frutti - UK Tour)

**As Movement Director & Choreographer:** “A Midsummer Night’s Dream” (East London Shakespeare Festival) “The Comedy of Errors” (Roman Theatre of Verulamium) “Christmas Allsorts” (Queens Theatre, Hornchurch); “Dame Terry’s Very Merry Christmas” (Watford Palace Theatre), “Squad Goals an Immersive Play” (Caspa Arts at Dagenham & Redbridge FC), “Robin Hood” (Queens Theatre, Hornchurch), “As You Like It” (National Theatre Public Acts Production), “Grandma Saves the Day” (New Wolsey Theatre), “Jack and the Beanstalk” (Queen’s Theatre, Hornchurch), “HABS Gala – Sound of Music Excerpts” (Barbican), “Beauty and the Beast” (Queen’s Theatre, Hornchurch), “This Girl Can – Flash Mob” (Sports England), “Seussical the Musical” (Chelsea Theatre), “Little Shop of Horrors” (Westminster Kingsway Theatre), “The Wiz” (Monte Hall), “Guys & Dolls” (Monte Hall), “Fame the Musical” (The London Palladium), “Bugsy Malone”, “Dracula Spectacula”, “Back to the 80’s”, “Pirates of Penzance” (Future Faces Theatre School).

**As assistant choreographer:** “The Battle” (UK Tour); “Street Life” (Towngate Theatre, Basildon); “IPL Stadium Tour” (National Tour, India)

**Film credits:** “Bin It”, “Horn Ok Please”, “Golmaal Returns”, “Singh Is King”, “Haal-e-Dil”, “De Taali”, “Sa-laam E Ishq”.  
[www.sundeepsaini.com](http://www.sundeepsaini.com)

### **STEWART J. CHARLESWORTH – SET AND COSTUME DESIGNER**

Musicals include Dusty - the Dusty Springfield Musical onboard the P&O Azura; Mel Brooks The Producers (Asia Tour), West Side Story (Bishopsgate Institute), Respect La Diva (Garrick Theatre), Carousel (Arcola Theatre), Me and the Girls (Bury St Edmunds and Tour), Bat Boy (Southwark Playhouse), Title of Show and Musical of Musicals the Musical (Above the Stag), Legally Blonde (Stratford Circus), Seussical the Musical (Pleasance London) and Calamity Jane (Bridewell Theatre).

Plays include Yes Prime Minister (Theatre Clwyd); The Country Wife (Southwark Playhouse); Cissie and Ada; A Hysterical Rectomy (UK Tour), Macbeth (UAE Tour), By The Bog of Cats (BGAC), Our Mutual Friend (Tower Theatre), and Goodbye Norma Jeanne (Above the Stag)

Dance includes Tribute for Acosta Danza and Carlos Acosta and Pure Dance:Ave Maria for Natalia Osipova for Sadlers Wells/New York City Centre.

Opera includes Don Giovanni, Così Fan Tutte and Acis and Galatea (Dorset Opera 2021); Don Giovanni and The Marriage of Figaro (Hampstead Garden Opera) and associate designer for Nabucco and Lucia Di Lammasch (Dorset Opera).

Stewart regularly designs for several established drama and with previous productions including Little Women and Addams Family double bill for Trinity Laban and The Secret Garden and the Wild Party double bill for Guildford School of Acting.

[www.stewartjcharlesworth.com](http://www.stewartjcharlesworth.com)

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# BILLY THE KID

## AARON DOOTSON – LIGHTING DESIGNER

Training: Wimbledon College of Art (Lighting Design and Practice, Distinction, 2009).

Credits include: Pippin (Charing Cross Theatre); Forever Plaid (Upstairs at the Gatehouse); Fame, Jekyll & Hyde (The Hammond); Parade, Legend Trippers & Anything Goes (Other Palace - NYMT); Jerry Springer The Opera (Hope Mill Theatre); Legally Blonde (The Hammond); The Exonerated (Hope Mill Theatre); Cabaret (The Hammond); Aspects of Love (Southwark Playhouse); Rise & Fall (Page One Theatre); Betty Blue Eyes (GSA); Illusion (HOME); Wind In The Willows (Polka Theatre); The Return Of The Soldier (Hope Mill Theatre); Feed (Pleasance Dome); Aspects Of Love (Hope Mill Theatre); Notre Dame (Alexandra Theatre); Double Act (Polka Theatre); For The Fallen (Ballakermeen Theatre); Happy Warriors (Upstairs at the Gatehouse); Night at the Oscars (Upstairs at the Gatehouse); Illuminate (Manchester Central Library); Snow Queen (Polka Theatre); Hamlet (Wyllyotts Theatre); My Brother, My Sister & Me (Polka Theatre); Decade (Assembly Theatre); Pippin (Southwark Playhouse/Hope Mill Theatre); Hatch (Polka Theatre); YANK!! (Charing Cross Theatre and Hope Mill Theatre); Sarah & Duck (Polka Theatre and UK Tour); Stags & Hens and Earthquakes in London (Alexandra Theatre); A Christmas Carol (Corby Cube); Four in Rep (GSA); Love Play (Assembly Theatre); En Folkenfiende (Pleasance Edinburgh); Flip (Arts Ed); Parade (Hope Mill Theatre); Origins (Lowry Theatre); Happy Harry's Cafe (Polka Theatre); Parallel (Harrogate Theatre); Spring Awakening (Platform Theatre); Molly (Pleasance Theatre); The Rise and Fall of Little Voice and The Last Five Years (King's Arms Theatre, Salford); Wink (Theatre503); The Goodbye Girl, There's a Guy Works Down The Chip Shop Swears He's Elvis, Singin' In The Rain, The Blonde Bombshells of 1943 and Romeo and Juliet (Upstairs at the Gatehouse); Long Story Short and Ushers (Charing Cross Theatre); Only Us (Bristol Old Vic); Romeo and Juliet (Theatre Royal, Northampton); Green Form (Tabard Theatre); Bluebird (Cockpit Theatre); This is How it Goes (King's Head Theatre); After The Accident (Soho Theatre) and Acteon (Dartington Summer School).

Associate Lighting Designer credits include: The Perfect Murder (UK Tour, 2016); In The Heights (King's Cross Theatre); Dead Simple (UK Tour, 2015); Jacques Brel Is Alive And Well And Living In Paris and Lost Boy (Charing Cross Theatre) and Fallen Angels (Theatre Royal, Windsor).

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## THANKS

We are grateful to all those who have supported NYMT and our participants this year

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