

Bristol Old Vic
Theatre School



Bristol Old Vic Theatre School and The Redgrave Theatre

FAR FROM THE MADDING CROWD

by Thomas Hardy

Adapted by Mark Healy

Live Streamed

This amateur production is presented by arrangement with Nick Hern Books

Based on the literary classic by Thomas Hardy, *Far from the Madding Crowd* is the story of Bathsheba Everdene.

Having inherited her father's farm, Bathsheba finds herself playing mistress in a man's world.

She is pursued by three very different suitors: Gabriel Oak, a sheep farmer, captivated by her fetching wilfulness; the handsome and reckless Sergeant Troy; and William Boldwood, a prosperous and obsessive landowner.

But are any of them a match for the independent and spirited Bathsheba?

Age guidance 12+ (mild violence and peril)

Please note this production uses flash/strobe lighting

See oldvic.ac.uk/events-shows for trigger warnings

A NOTE FROM BRISTOL OLD VIC THEATRE SCHOOL

The School is delighted to be working in professional theatre venues once again. Current Government guidance is that schools, colleges and universities, including vocational training centres, should remain open with face-to-face teaching taking place where it is safe to do so. The School continues to be in close contact with Bristol's Public Health team who are satisfied that all relevant procedures are in place to allow theatre productions with a virtual audience to take place.

At the start of the autumn term, the School's final year Professional Acting students changed their living arrangements in order to form household bubbles aligned with their casting. This allows for physical contact between some of the characters, as you would expect in a regular theatre performance. All rehearsals and off-stage theatre work has been conducted following governmental guidance. The cast, director and key members of the technical team have been rehearsing off-site and those who are not bubbled have been maintaining social distancing throughout this process. The off-stage teams working at the theatre are zoned and the production has a dedicated Covid officer to ensure safe practices are maintained before, during and after each performance.

All at the Theatre School are grateful for the public support we continue to receive and look forward to welcoming you virtually to the livestream of *Far from the Madding Crowd*.

DIRECTOR'S NOTE

I am so thrilled and excited to be part of this wonderful team. They have worked tirelessly to be able to bring our production of Thomas Hardy's classic novel to the Redgrave Theatre, for a live streamed audience.

The project started out as our second year students West Country Tour piece for last summer. However, due to the lockdown earlier this year the students were unable to tour. So this project has been nearly a year in the making and has had to shift in size and scale; be rehearsed under social distancing measures and just as we were gearing up for a live socially distanced audience, we received the news that due to the new tier system we had to shift again to going to a live stream audience.

Like Bathsheba, Hardy's heroine, and so many of the other characters in the play, it has often seemed that fate has constantly tested our resolve. However, with the incredible dedication and support of everyone at BOVTS as well as the talent, skill and sheer tenacity of all the students involved, we are proud to bring you the story of Bathsheba Everdene, a young woman striding out on her own to forge her way in an ever changing world.

Paul Chesterton, December 2020

CAST

Amelia Paltridge Bathsheba Everdene

Jake Kenny-Byrne Gabriel Oak/Soldier

Lionelle Nsarhaza Liddy Smallbury

James Jip Sgt Francis Troy/Bailiff Pennywise/Farmer

Dewi Wykes William Boldwood/Matthew Moon

Katie Dorman Fanny Robin/Soberance Miller

Theo Spofforth Joseph Poorgrass/Lawyer Banks/Vicar

Eliza Smith Mrs Hurst/Maryann Money/Messenger

PRODUCTION & CREATIVE TEAM

Director **Paul Chesterton**
Production Designer **Max Dorey**
Lighting Designer **Mary Bennett**
Sound Designer **Maddie Coward**
Musical Director **Pam Rudge**
Voice Coach **Carol Fairlamb**
Dialect Coach **Kat Hicks**
Fight Director and Choreographer **Jonathan Howell**
Movement Director **Michelle Gaskell**
Producer **Ruth Sidery**
Production Manager **Mark Munday**
Production Supervisors **Alix Abram and Rosie Giarratana**
Production Assistant **Frederick MacLeod**
Stage Manager **Kizzie Tims**
Deputy Stage Manager **Leila Glen**
Assistant Stage Manager/Book Cover **Cat Simpson**
Assistant Stage Managers **Spencer Cash-Archer, Jenni Everett
and Rosie Maynard**
Props Supervisor **Eliza Podesta**
Props Makers **Laura Davies, Tabitha Dodds, Frankie Dowers,**
Props Assistant **Frances Pilsworth**
Lighting Operator **Joe Culpin**

Production Electrician **Alastair Barrows**
Sound Operator **Laura Davies**
Costume Supervisors **Lizzie Marie Thomson and Albert Taylor**
Costume Assistants **Susie Pearce and Charlie Rowen**
Costume Makers **Jasmine Barron, Amber Bowerman, Katie
Ireland, KT Vacara and Summer York**
Hair and Make Up Advisor **Sophia Khan**
Construction Manager **Andy Scrivens**
Workshop Supervisor **Hannah Bracegirdle**
Construction Assistants **Neamh Campbell and Joe Culpin**
Scenic Artists **Rowan Batocoy, Gina Hammersley and
Leri Tecwyn**
COVID Supervisor **Chantel Blackwood**
COVID Officer **Matilda Bradley and Joe Waddington**
Marketing for BOVTS **Matt Carmichael, Kathryn Dillon,
Rachel Holman and George Spender**
Production Photographer **Craig Fuller**
Head of Costume Course **Jill Blundell**
Costume Making Tutor **Ali Poynter**
Head of Scenic Art Course **Cathy Stewart**
Head of Production Arts Courses **Joe Stathers**
Stage Management Tutors **Alix Abram and Ruth Sidery**
Scenic Crafts Tutor **Meriel Pym**
Sound Tutor and Fiddle Player **Frank Bradley**

LIVESTREAM

Broadcast Director **Paul Chesterton**

Broadcast Engineer **Dave Taylor**

Lighting Director **Mary Bennett**

Vision Supervisor **Rod MacLachlan**

Vision Mixer **Lily Baron**

Head of Cameras **Elkie McCrimmon**

Camera Operators **Kirk Bishop, Hannah Bracegirdle
and Holly Stevens**

Sound Supervisor **Maddie Coward**

Sound Mixer **Tom Codd/Maddie Coward**

Gallery PA **Caitlin Ravenscroft**

Captions **Emily Poole**

THE REDGRAVE THEATRE

Theatre Manager **Sue Ellicott**

Box Office and Front of House Manager **Johnny Mauchline**

Technical Manager **George Malin**

Technicians **Mark Tucker, Will Wilkinson**









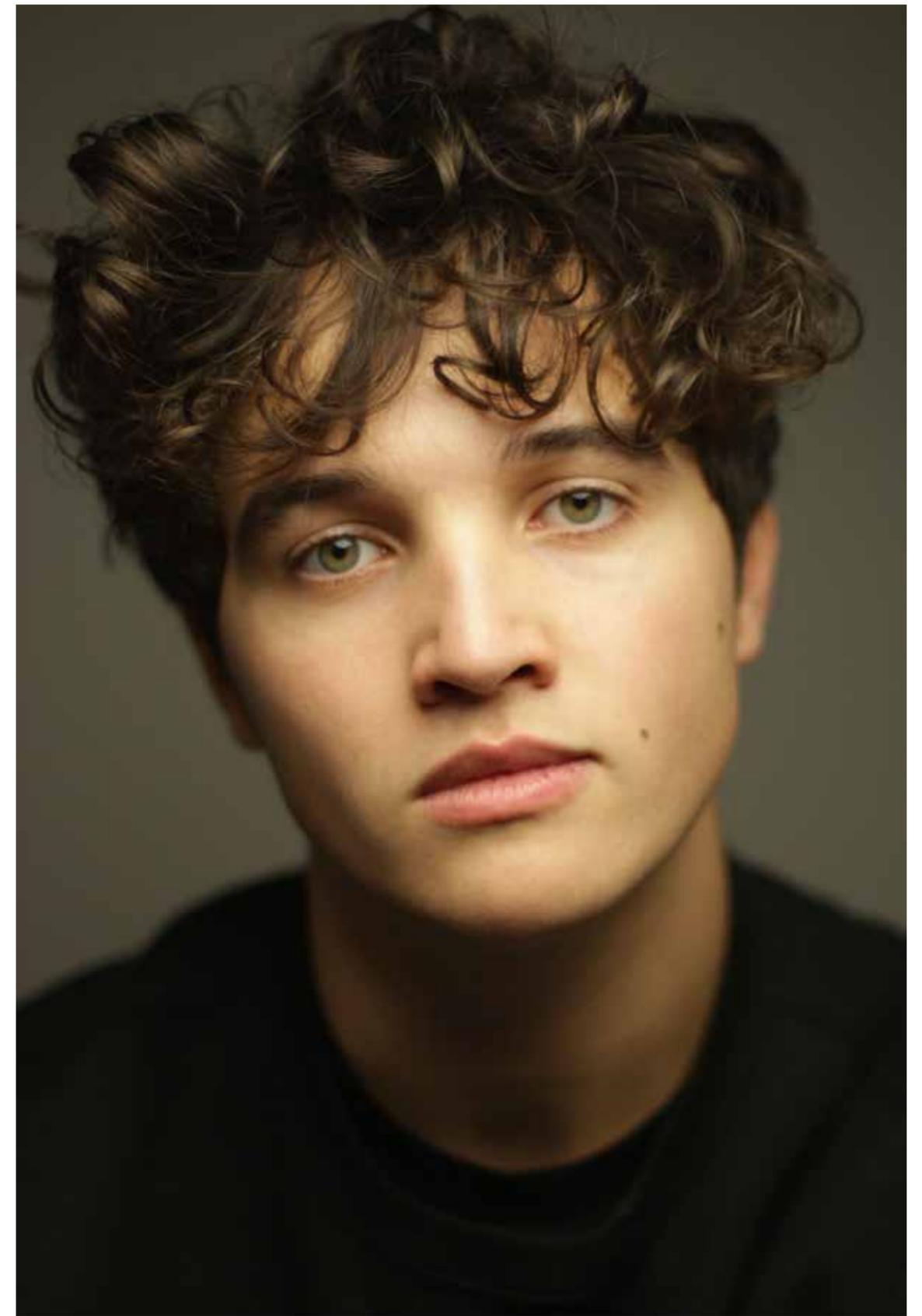




Rehearsal photos © Rachel Holman



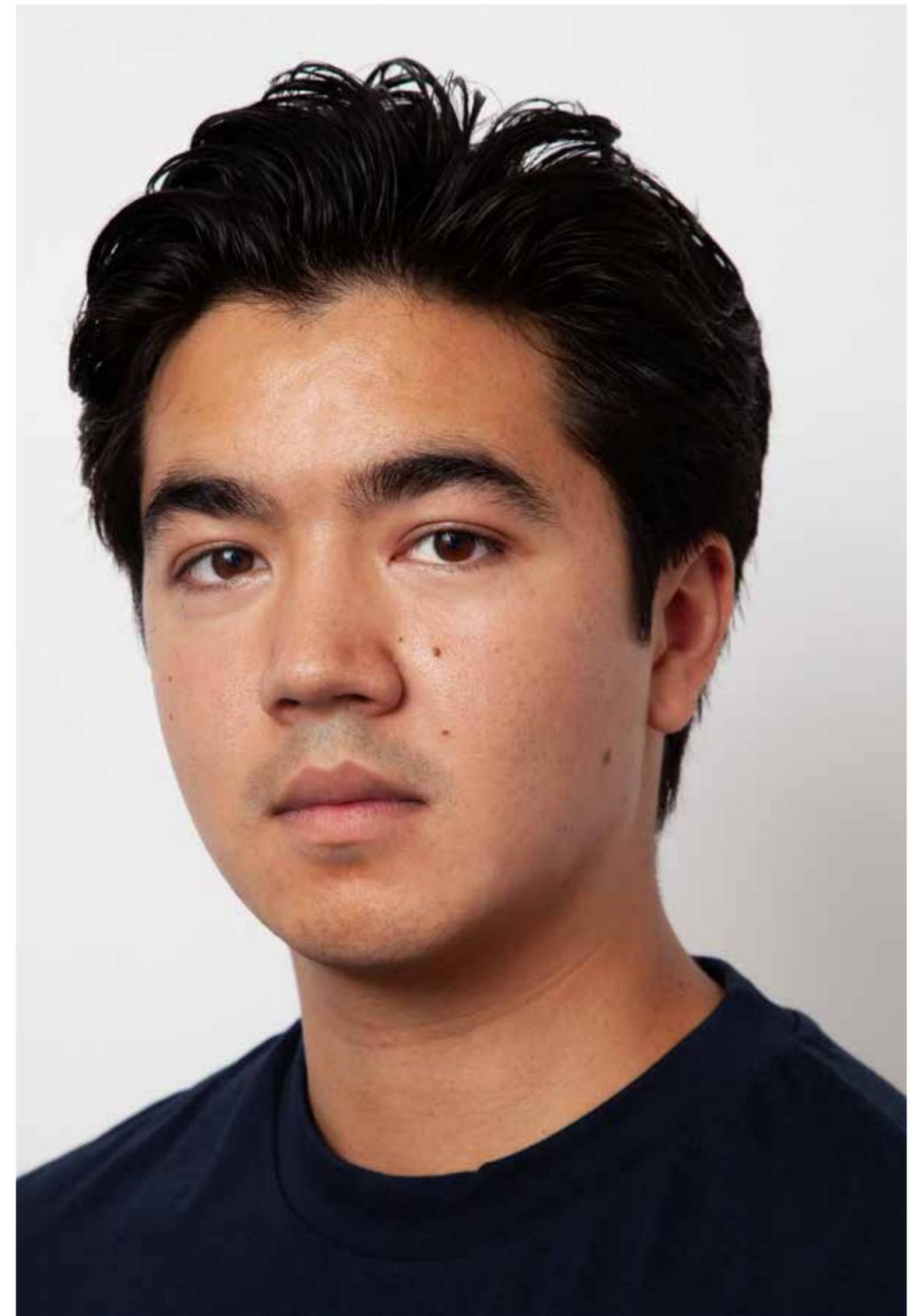
(Left)
Amelia Paltridge
Bathsheba Everdene
Spotlight:
5496-8970-7329



(Right)
Jake Kenny-Byrne
Gabriel Oak/Soldier
Spotlight:
9333-1279-8992



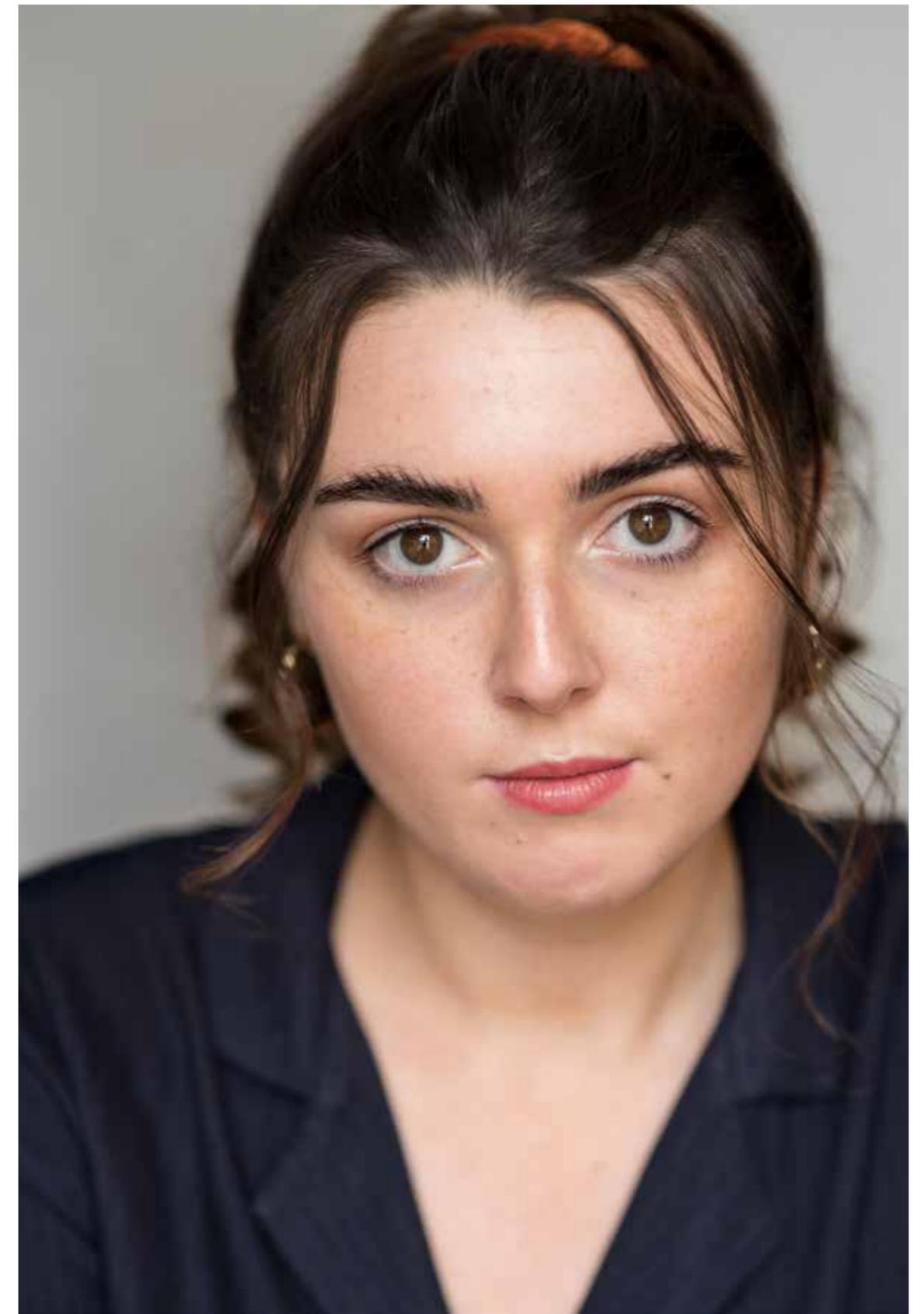
(Left)
Lionelle Nsarhaza
Liddy Smallbury
Spotlight:
9735-8971-8183



(Right)
James Jip
*Sgt Francis Troy/
Bailiff Pennywise/
Farmer*
Spotlight:
0459-1278-9675



(Left)
Dewi Wykes
*William Boldwood/
Matthew Moon*
Spotlight:
9171-1278-0345



(Right)
Katie Dorman
*Fanny Robin/
Soberance Miller*
Spotlight:
7919-0192-9919



(Left)
Theo Spofforth
*Joseph Poorgrass/
Lawyer Banks/Vicar*
Spotlight:
0450-1279-5327



(Right)
Eliza Smith
*Mrs Hurst/Maryann
Money/Messenger*
Spotlight:
1712-4533-0178

Paul Chesterton has been a director and actor for over 20 years. Having graduated in 2000 from G.S.A. he has worked extensively as an actor in theatres such as The National Theatre, The Young Vic, Theatre Royal Bath and Birmingham Rep. Paul has worked as Artistic Director for Heartbreak Productions and is also a teacher and facilitator, teaching students from primary school to Masters level. He is Head of Acting at BOVTS.

Acting credits include: *The Alchemist*, *Present Laughter*, *The Hour We Knew Nothing of Each Other* and *The Odyssey* at The Royal National Theatre; *After Dido* – The Young Vic; *A View from The Bridge* – The Touring Consortium and Theatre Royal Nottingham; *Dracula* at The Birmingham Rep. Laertes in *Hamlet*; Paris in *Romeo and Juliet*; Lysander in *A Midsummer Night's Dream* for Creation Theatre Company. Sir George Versatile in *He's Much to Blame* at Theatre Royal Bury St Edmunds; Terry, Martin, Stewart and Earnest in *Confusions*; Brian in *Joking Apart* at The Mill at Sonning.

Directing Credits: *The Nativity – A Donkey's Tale* (BOVTS); *Much Ado About Nothing*, *The Secret Garden* and *The Taming of the Shrew* (Heartbreak Productions); *Lady Anna: All at Sea* (National Tour – Resident Director); *Chips* by Shaun Miller and *Withdrawn* by Pippa Moss (Open Letter Theatre Company – Edinburgh Fringe Festival 2016); *Boys* by Ella Hickson at the Edinburgh Fringe Festival 2015; *Dick – The Adult Panto* at The Star Inn Guildford, *Titus Andronicus* (assistant director) – Bold Tendencies Car Park, London; *The Roses of Eyam* by Don Taylor and Mike Bartlett's *13* at G-Live Studio Theatre and *Coram Boy* at The Holy Trinity Church in Guildford.



Max Dorey is a multi-award-nominated theatre designer who works across the UK. His designs have earned Off West End award nominations for 'Best Set Design' nine times, including Finalist for his design for *Talk Radio* in 2018, and most recently for his design for *Chasing Bono* at Soho Theatre. In 2016 he was nominated for 'Best Set Design' in the Prestigious UK Theatre Awards for his design for *And Then Come The Nightjars*, alongside Lez Brotherston and Robert Jones.

Max Trained at Bristol Old Vic Theatre School, following a degree in Theatre Studies and English Literature at Leeds University's Workshop Theatre. It was here he first started experimenting with modelmaking and puppetry, as well as multi disciplinary theatre making. In 2013, he was resident trainee designer at The Royal Shakespeare Company, working alongside the company and designers for a number of shows, including *Henry IV* starring Anthony Sher and Alex Hassel, and assisting Chris Oram for *Wolf Hall*. During that year he also designed two shows for the inaugural *Midsummer Mischief* Festival at the new 'Other Place' venue. That year he was also a finalist for the Linbury Prize for Stage Design, during which time he worked with the National Theatre of Scotland. He returned to RSC in 2018 designing their First Encounters tour of *Julius Caesar*, directed by Marieke Audsley.

He has previously assisted several designers, including Ultz, Chris Oram, Tom Piper, Ben Stones, Michael Vale, Angela Davies, and Gary McCann in venues including the National Theatre and The Royal Shakespeare Company.

Max also makes models, sculpture and illustrates, and teaches modelmaking, as well as being a visiting tutor for students at Bath Spa University and the University of Western England.



AN INTERVIEW WITH STAGE MANAGER KIZZIE TIMS

What is your role in the show and what does this entail?

I am the Stage Manager – so I have an overlooking perspective on the show and the Stage Management team. I manage the team and plan ahead, it is a lot of paperwork and meetings, but it gives you such an overarching view of what is happening, and you can do a bit of everything, propping, planning, spreadsheets etc.

Why did you choose to study your course? Do you have any advice for future applicants?

I applied because I had spent a long time watching theatre and being overcome with emotion and excitement, I tried acting as a kid and it really was not me. So I thought that was my shot at theatre gone, but no! I saw a member of stage management, with the cans pack and clipboard – they had all the answers and were so cool and in control – and then I found backstage! My advice would be to worry less, about whether you “have what it takes”, all you need is a good attitude and a huge smile...

What has been your favourite experience at the School so far?

By far it was when I first walked into my first show venue, first day of tech – and for the first time I was on the other side, not in an auditorium seat but on stage, doing my thing, smiling from ear to ear. The positivity was really overwhelming, I felt like young me would have been so proud! The school pushes you to progress so quickly sometimes you don't give yourself credit for how far you have come but two years ago I didn't even know what a stage brace was, then 1 year later I had successfully built two full sets...

Who should come to see/watch *Far from the Madding Crowd*?

I would say everyone, but you Thomas Hardy superfans are really in for a treat this time... Anyone who is hungry for a story, during these insane times. Anyone wishing they were somewhere else, and want to be popped in a field, in the middle of Hardy's Wessex, with a whole load of sheep.

What have you enjoyed the most about working on *Far from the Madding Crowd*?

Working as a whole. I have enjoyed being physically back and able to do all the things I love again, making props, building furniture, sourcing little gadgets and gizmos, helping the creatives and company make such a gorgeous piece of storytelling... It is good to be back.

Without giving too much away(!) what does the technical/creative team have in store for the audience?

A whole lot of drama, a fantastic love story and some drop-dead gorgeous costumes... Ooh and stunning sound and lighting that will put you right in the countryside.

What does this show mean to you in light of all that's happening?

It means everything, it is us pioneering a way of working through this utter lunacy, the state of our country, our government. It is escaping, with no need for planes or trains, to another world where COVID does not exist – even just for an hour or two.

Students from the Far from the Madding Crowd company have recorded a podcast detailing the road to production in the time of a pandemic.

*To listen go to
<https://soundcloud.com/user-50097802/far-from-the-madding-crowd-podcast>*

AN INTERVIEW WITH BATHSHEBA AMELIA PALTRIDGE

What is your role in the show and what does this entail?

I play Bathsheba Everdene, an independent and strong-willed female character who inherits her uncle's large farm. Finding herself thrown into more wealth and responsibility than she ever thought she'd have, she has to learn on her feet, navigating adulthood and figuring out how to survive in the patriarchal world of agriculture.

Why did you choose to study your course? Do you have any advice for future applicants?

Honestly drama school was never really on the cards for me. I was in my first year at Bristol University studying English Literature, considering a change to Biology, when I was advised to apply to drama school by the leader of an acting workshop I did in London. So I did, mainly just for the experience, and here we are! My advice for future applicants would be to not censure or conceal yourself – try to show your true self in auditions, because not only is that wonderful to witness someone being authentically themselves, it often helps the panel to more easily see who you are and how you'd fit in a year group.

What has been your favourite experience at the School so far?

Probably the devised project we did in second year. Created out of nothing, it was a culmination of personal, familial and fictional stories and improvisations that were explored throughout the process, and characters that were grown out of that fertile imaginative soil. The final product was so magical and a true labour of love from our hearts – it was a bit like a crazy and colourful homemade quilt made up of all these beautiful bits and bobs stitched together. It was even more amazing to have the rest of the school watching as well – we miss those close proximity in-person showings.



Who should come to see/watch *Far from the Madding Crowd*?

Everyone! It's got love, loss, comedy, drama, horror, music, twists and turns that keep you on your toes – the list goes on. For all those who have missed theatre, this is such a wonderful story that translates beautifully from page to stage while keeping the beauty of Thomas Hardy's storytelling. Don't let the fact that it's set in the 19th century deter you – its themes and conversations are just as relevant today, and the story is just as gripping as your favourite soap.

What have you enjoyed the most about working on *Far from the Madding Crowd*?

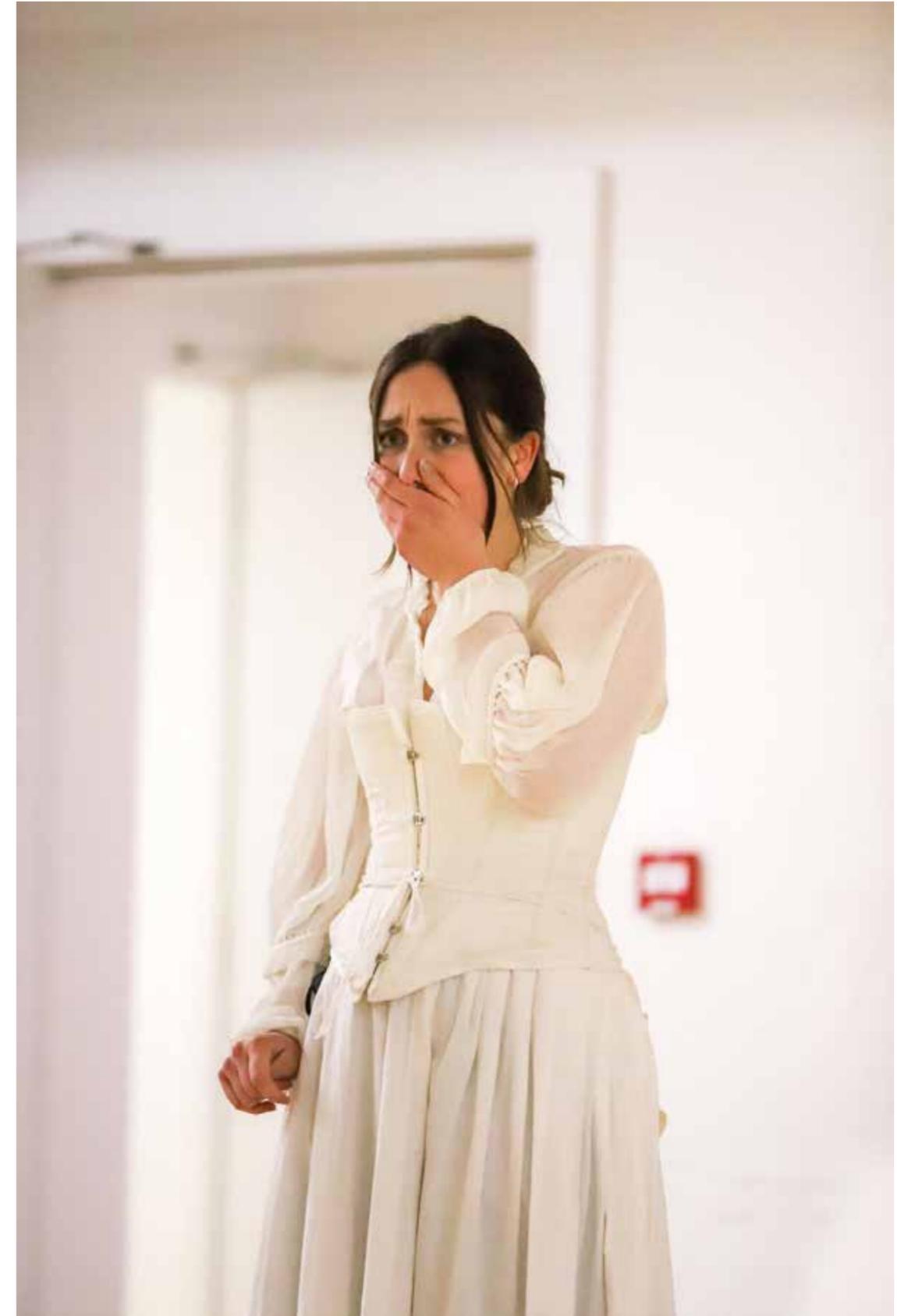
Without a doubt, playing Bathsheba Everdene. I read *Far From the Madding Crowd* when I was about sixteen, and ever since she has been one of my favourite female literary characters. So it has been an absolute joy to inhabit a character who I relished reading and learnt so much from back then. Such a gorgeously three dimensional, complex and strong female character.

Without giving too much away(!) what does the technical/creative team have in store for the audience?

The set, sound and lighting truly bring this production to a whole new level – they breathe so much life into the play and help us as actors have fun on stage. There is a rustic, rural feel/look to it all but it's by no means twee – there's true grit and haunting elements throughout.

What does this show mean to you in light of all that's happening?

Inevitably a huge amount – it's going to be exhilarating to be back on a stage after months of Zoom acting. Not only that but it is my first final year show, which adds a whole other layer of excitement and trepidation. So all in all this show just reminds me how grateful I am to the school for working so hard to give us the best opportunities and experiences they can despite everything that's going on.



THANKS TO

Saskia Bath

Matilda Bradley

Anj Cash-Archer

Sharon Clark

Eleanor Condon

Jemma Edwards

Lois Edmunds

Jo Evans

Andy from Gales of Westbury Park Butchers

Jane Porteous

Angelica Robins

Albert Taylor