

# TROILUS AND CRESSIDA

Bristol Old Vic  
Theatre School

CELEBRATING  
75  
YEARS

By William Shakespeare  
Directed by Gemma Fairlie



Friday 4 and Saturday 5 June  
The Redgrave Theatre

# DIRECTOR'S NOTE

All's fair in love and war? Not according to Shakespeare. *Troilus and Cressida* is his critique of both – proving that fighting for honour is never really that honourable, and hearts can be turned despite all protestations.

Part comedy, part tragedy, part satire, part history, the play defies binary categorisation. Brimful of posturing and pouting, it's an exploration of gender stereotypes and how dangerous they are for all of us – both in the past and the present.

The production explores the swagger of ego, and the danger of infatuation, in the setting of the fictional Ilium High. Against the explosive backdrop of American football and teenage angst we'll pit the Greeks against the Trojans to find out who plays fair and who is just a player. Will the

star quarterback ever play again? Will the Prom turn out to be a disaster? And will Troilus find the true love he dreams about or is it all just teenage fantasy?

Being back in the room with this group of talented students has been an absolute joy. As useful as Zoom is, there's nothing like the experience of seeing a stage fight up close or having an actor look you directly in the eye across an auditorium and connect with you personally. As a theatre director, I live for those moments where an audience laughs together or collectively gasps and I cannot wait to experience that again with *Troilus and Cressida*.

**Gemma Fairlie,  
Director**



**Welcome** BOVTS and the Redgrave Theatre are delighted to be welcoming an in-person audience back to the theatre for this production. By purchasing a ticket you are supporting the career launch of graduating BOVTS students and promoting the recovery of the arts industries – thank you so much.

Under the Government's roadmap out of lockdown, social distancing between different households is still required within indoor venues and the theatre is operating with a significantly reduced capacity. Please ensure you observe social distancing measures whilst moving around the Redgrave, and please continue to wear your face covering, including whilst seated (unless exempt). The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.



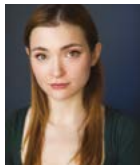
# THE CAST

Achilles	Olivia Brown
Paris	Kat Cleave
Nestor / Priam	Christopher Dalton
Ulysses	Katie Fanning
Cressida	Margaret Fegan
Ajax	Kelsey James
Alex / Diomedes	Kirstin Louie
Agamemnon	Erin McQueen
Aeneas	Aurora Kollerud Nossen
Troilus	Kossim Osseni
Hector	Christina Rayner
Patroclus / Helen / Calchas	Chase Studinski
Thersites / Cassandra	Gabriel Willem
Pandarus	Mark Yeates

The cast are played by the graduating cohort of the Theatre School's MFA in Professional Acting. This intensive, 40-week course is designed specifically for international students and this year's cohort hail from countries including the United States, New Zealand, Australia, Canada and Norway.

Please see [oldvic.ac.uk/mfa-21](http://oldvic.ac.uk/mfa-21) for further details.

# THE CAST



## Olivia Brown Achilles

**BOVTS:** Olivia in *Twelfth Night*, Arkadina/Masha in *The Seagull*, Marianne in *Constellations*. **Pre-BOVTS:** Brigid in *The Humans* (Novato

Theater Company), Ophelia in *Hamlet* (NYC Puppet Shakespeare Company), Sasha in *Polikushka* and Jacquanetta in *Love's Labour's Lost* (both Gallery Players of Brooklyn), Mercy in *Mercy Killing* (San Francisco Awesome Theatre Co), Ruby in *The Ruby Sunrise*, Claire in *Beautiful Bodies*, Julia in *The Two Gentlemen of Verona*, Joan in *Time and the Conways* (all Tisch's Stella Adler Studio of Acting). **Training outside BOVTS:** BFA in Drama (NYU Tisch's Stella Adler Studio of Acting).



## Kat Cleave Paris

**BOVTS:** Lady Macbeth in *Macbeth*, Arkadina in *The Seagull*, Marianne in *Constellations*. **Pre-BOVTS:** Hermione in *The Winter's Tale*

(Naked Shakes), Jess in *Hookman and Ming Ming in The World of Extreme Happiness* (both at Performing Arts Theater), Vampi in *Into the Beautiful North* (Hatlen Theater), Dunyasha in *The Cherry Orchard* (UCSB Studios). **Training outside BOVTS:** BFA in Acting (UC Santa Barbara).



## Christopher Dalton Nestor/ King Priam

**BOVTS:** Macbeth in *Macbeth*, Roland in *Constellations*. **Pre-BOVTS:** William Shakespeare in *Shakespeare In Love*, Joseph in *Here Comes The Dreamer*,

Mr. Gilmer in *To Kill A Mockingbird*, Co-star in *Messiah* (Netflix), supporting role in *Waiting Room* (Official Selection 2019 Cannes Film Festival). **Training outside BOVTS:** The 4th Wall Acting Studio – two years, Nashville Acting Studio – two years.



## Katie Fanning Ulysses

**BOVTS:** Arkadina/Masha in *The Seagull*. **Pre-BOVTS:** Beatrice in *Much Ado About Nothing* (Alabama Shakespeare Festival), Rosalind in *As You Like It* and Malcolm in *Macbeth* (Adirondack Shakespeare Company),

Helena/Quince in *A Midsummer Night's Dream* (NYSX), Mary in *Detroit* (Pigeonholed Productions), Margery Pinchwife in *The Country Wife* (Spicy Witch Productions). **Training outside BOVTS:** BFA in Theater with Honors (New York University).



## Margaret Fegan Cressida

**BOVTS:** M/W in *Lungs*, Nina in *The Seagull*, Viola in *Twelfth Night*, Juliet in *Romeo and Juliet*. **Pre-BOVTS:** Stephanie in *MA* (Blumhouse Productions film), Molly Pearson in *Farragut North* (The Odyssey

Theatre Los Angeles). **Training outside BOVTS:** Biology BS and Anthropology BA at Southern Methodist University, Acting at Berg Studios with Gregory Berger-Sobeck of Yale Drama, Playhouse West Studio4 NYC.



## Kelsey James Ajax

**BOVTS:** M/W in *Lungs*, Arkadina in *The Seagull*. **Pre-BOVTS:** Gilmer in *Godspell* (C.A.S.T. Program), Green Snake in *The White Snake and Iris/Aphrodite in Love of the Nightingale* (both at Motyer-Fancy Theatre),

Titania in *A Midsummer Night's Dream* and Zama Kor in *The Apple Kingdom* (both at Canmore Summer Theatre Festival). **Training outside BOVTS:** BA with Distinction in Drama, Minor in Classics/English (Mount Allison University).



## Erin McQueen Agamemnon

**BOVTS:** W in *Lungs*, Nina in *The Seagull*, Cassius in *Julius Caesar*. **Pre-BOVTS:** A Young Woman in *Machinal* (Halifax Fringe/ Circle Back Theatre), Seanti in *Drums & Organs*, Emilia in *The Man of Mode*, Favilla in *Orlando*

(all at The Arts Centre/ Fountain School of Performing Arts). **Training outside BOVTS:** BA Combined Honours in Acting and Anthropology (Dalhousie University), Puppetry Intensive (Mermaid Theatre of Nova Scotia).



## Kirstin Louie Alex/ Diomedes

**BOVTS:** Viola in *Twelfth Night*. **Pre-BOVTS:** Betty 2 in *Collective Rage: A Play in 5 Betties* (Studios/ American Conservatory Theater), Hana(u/s) in *The Great Wave*

(Berkeley Repertory Theatre), Courtney in *American Psycho: The Musical* (Victoria Theatre/ Ray of Light). **Training outside BOVTS:** BA in International Relations & Global Economics, minor in Jazz Voice (USC Thornton School of Music).



## Aurora Kollerud Nossen Aeneas

**BOVTS:** Nina in *The Seagull*, Isabella in *Measure for Measure*. **Pre-BOVTS:** Supporting character in the TV-series *Just Perfect* (*Helt Perfekt*, Feelgood AS), supporting

character in feature film *One Night in Oslo* (Maipo), supporting character in feature film *Crying Man* (Mer Film AS), supporting character in Alva Heiberg's *Short Life* (*Alva Heibergs Korte Liv*, Point of View). **Training outside BOVTS:** Two-year Diploma in Musical Theatre from Baardar Academy of Musical Theatre (Bårdar Akademiet) and BA in Architecture from The Oslo School of Architecture and Design.



## Kossim Osseni Troilus

**BOVTS:** Trigorin in *The Seagull*, Romeo in *Romeo and Juliet*, M in *Lungs*. **Pre-BOVTS:** TV – *The Blacklist*, *Sesame St*; Film – *Chained For Life*, *Recombined*; Theatre –

Asagai in *A Raisin in the Sun* (Heights Players), Ahmadou in *Outcry* (IamVoice Theatre Co), David in *It Takes a Village to Raise Hell* (Roy Arias Studios). **Training outside BOVTS:** BS in Economics and Math (Salem State University).



## Christina Rayner Hector

**BOVTS:** Olivia in *Twelfth Night*, Nina in *The Seagull*, W in *Lungs*. **Pre-BOVTS:** Hazel Conway in *Time and the Conways* (Gallagher

Academy of Performing Arts/ Carving in Ice), Sally Banner in *The Chapel Perilous* (Clarence Street Theatre/Toi Wähine Festival), Hope Cladwell in *Urinetown* (The Meteor/Bold Theatre). **Training outside BOVTS:** BA in Theatre and BMus in Voice (University of Waikato).



## Chase Studinski Patroclus/Helen/Calchas

**BOVTS:** Angelo in *Measure for Measure*, Konstantin in *The Seagull*, M in *Lungs*. **Pre-BOVTS:** Dromio of Syracuse in *The Comedy of Errors*

(Santa Clarita Shakespeare Festival), King James I/Oswald in *deLEARious* and Danny in *Exit Wounds* (both Open Fist Theatre Company), Chris Keller in *All My Sons* (Elizabeth Mestnik Acting Studio). **Training outside BOVTS:** Meisner Technique Conservatory Training Program (Elizabeth Mestnik Acting Studio).



## Gabriel Willem Thersites and Cassandra

**BOVTS:** Cassius in *Julius Caesar*, Claudio in *Measure for Measure*, Konstantin in *Measure for Measure*, Konstantin in *The Seagull*. **Pre-BOVTS:** Peg in *Hit the Wall*, Jean-Paul Marat in *Marat/Sade*, and Tom in *All the King's Men* (Illinois Theatre) and Joan in *Fun Home* (The Station Theatre).

**Training outside BOVTS:** BFA in Acting, BA in Spanish, and Certification in Translation Studies at the University of Illinois at Urbana-Champaign.



## Mark Yeates Pandaros

**BOVTS:** Brutus in *Julius Caesar*, Trigorin in *The Seagull*. **Pre-BOVTS:** Mercutio in *Romeo & Juliet* (China tour - Australian

International Opera Company), Benedick in *Much Ado About Nothing* and Algernon in *The Importance of Being Earnest* (both with Artefact Theatre Co.), Gibson in *Mr Burns: A Post Electric Play* (Lightning Jar Theatre) and Sweets in *Mojo* (Patalog Theatre Co.). **Training outside BOVTS:** Full Time Program (16th Street Actors Studio), Young Actors Studio (National Institute of Dramatic Art).



# CREATIVES, PRODUCTION & TECHNICAL TEAMS

Director	Gemma Fairlie*
Assistant Directors	Imy Wyatt Corner & Frazer Meakin
Set Designer	Eliza Podesta
Costume Designer	Tish Mantripp
Lighting Designer	Mary Bennett
Sound Designer	Rosie Maynard
Fight Director	Jonathan Howlett
Voice Coaches	Carol Fairlamb† & Stephanie Rose Beltran
Production Manager	Ed Wilson†
Assistant Production Manager	Leila Glen
Production Supervisor	Ruth Sidery†
Stage Manager	Frederick MacLeod
Deputy Stage Manager	Frances Ashton
Assistant Stage Mangers	Elliot Paris-Hamilton, Matthew Newcombe, Lydia Morgan, Miranda Sellers
Production Electrician	Alastair Barrows
Construction Manager	Kirk Bishop
Prop Making Supervisor	Holly Stevens
Costume Supervisor	Jasmine Barron
Costume Makers	Charlotte Weiss and Isabel Cope

Costume Assistants/ Makers (and Dressers*)	Angelica Robinson*, Charlotte Rowen, Laetitia Gorget*, Maisie Higgins, Ruby Nex, Ruth Ferns-Duncan, Saskia Bath* & Susannah Pearce*
Supervising Scenic Artist	Gina Hammersley
Scenic Artists	Leri Tecwyn & Rowan Batocoyo
Camera Operators	Willow Digweed, Maisy Harbert, Chris Monks & Danni Davis
Digital Coordinator & Editor	Dave Taylor†
Vision Mixer	Dan Knipe
Gallery Production Assistant	Tabitha Dodds
Stream Sound Operator	Rosie Maynard
Lighting Operator	Adrienne Broadgate
Sound Operator	Sophie Robinson
Covid Supervisors	Beshlie Thorp† & Alice Dillont
Production Photography	Craig Fuller Photography*

We'd like to extend our thanks to the following individuals and groups whose support of this production is much appreciated: Active Lifestyle Centres, Alyssa Van Delle, Arbor Ales, Bristol Blades, Chipping Sodbury School, Coldharbour Gallery, KP Badges and Trophies Ltd, OYO Flagship The Regency Hotel Bristol, Sareesh Singh, Tiger Trophies, University of Bristol Hockey and Mixed Lacrosse Clubs, Jess & John Waring, Westberries Hockey Club. Special thanks to Sue Ellicott, John Mauchline, George Malin and all staff at the Redgrave Theatre who have worked with BOVTS to make this production possible. Set construction and prop making undertaken by first year Production Arts students.

\* Visiting industry professional † BOVTS staff



**Gemma Fairlie**  
Director (visiting professional)

Gemma has directed throughout the UK and abroad, working on Shakespeare, new writing, physical theatre, circus and musical theatre. During her career, as both director and associate director, she has worked for companies including: Royal Shakespeare Company, Royal Court Theatre, Theatre 503, New Vic Theatre, Pitlochry Festival Theatre, Stephen Joseph Theatre and The Orange Tree Theatre. In addition to her directing, she is also a choreographer, movement director and dramaturg. She is the Artistic Director of Light the Fuse and a regular Educational Practitioner for the Royal Shakespeare Company, The Shakespeare Birthplace Trust, LIPA as well as BOVTS.



**Frazer Meakin**  
Assistant Director

Frazer is a director and theatre maker based in Bristol. He creates work for all ages and is passionate about the theatrical experience. While at

BOVTS he has directed *Can't Take My Eyes Off You* (BOVTS Online), an interactive digital production, and *Katie Johnstone* by Luke Barnes (The Wardrobe Theatre). Over Christmas, he went on placement with the Wardrobe Ensemble and was Assistant Director on their production of *The Great Gatsby* (The Wardrobe Theatre). Upon graduating, Frazer hopes to assist on larger-scale productions while creating his own work that continues to push the parameters of theatre as an art form.



**Imy Wyatt Corner**  
Assistant Director

Imy is a graduating director from the MA course at BOVTS, who makes playful and pertinent theatre. She works primarily with new writing and relevant classics. Previous credits for BOVTS include *Chef* by Sabrina Mahfouz (The Wardrobe Theatre) and devised piece - *Banksy, A Portrait of Bristol* (BOVTS Online). She has directed shows at theatres including Theatre503, Southwark Playhouse, North Wall Arts Centre and International Theatre, Frankfurt. She is co-artistic director of Swings & Roundabouts - which supports

artist development and True Name Theatre, which looks at how environmental and political issues intertwine and connect.



**Eliza Podesta**  
Set Designer

Eliza is graduating from the BA Production Arts course at BOVTS, specialising in set design and prop making. This year she has designed four shows for the School, including set design for *Troilus and Cressida*, set and costume design for *Can't Take My Eyes Off You* (BOVTS Online), and production design for *The Book Club* (BOVTV). She was also props supervisor for *Far From the Madding Crowd* (The Redgrave Theatre). Upon graduating Eliza plans to continue within this area and gain further industry experience in design and art departments.



**Tish Mantripp**  
Costume Designer

Tish studied Costume and Set Design at the Arts University, Bournemouth and graduated in 2019. In the year before starting at BOVTS, she broadened her skillset

as a theatre designer/maker, creating art installations for outdoor festivals, working in prop houses and designing for touring theatre shows. At BOVTS, Tish chose to specialise her training in puppetry, designing & making puppets for online production of *The Pied Piper*. Previous credits for BOVTS include designer for *I Hate Alone* (The Wardrobe Theatre), directed by Jessy Roberts as part of the Directors' Playground productions.



### Mary Bennett Lighting Designer

Mary is specialising in theatre lighting design and programming in her third year of the BA Production Arts at BOVTS. She is especially interested in accessible theatre and strives to make her work as accessible as possible. As well as designing lighting for *Troilus and Cressida*, *Absolute Scenes* (The Marble Factory, June 2020) and *Far from the Maddening Crowd* (The Redgrave Theatre) at BOVTS, Mary is also the lighting designer for a tour of *Walter and Dulcie* around East Anglia. Mary's ETC console programming credits include *The Laramie Project* and *Nicholas Nickleby* – both BOVTS productions at the Bristol Old Vic.



### Stephanie Rose Beltran Voice Coach

Stephanie is currently working towards her MFA in Professional Voice Studies. While at BOVTS, she has had the opportunity to voice coach on the Algorithm Festival: *Can't Take My Eyes off You* (BOVTS Online), as well as assist at the Wardrobe Theatre and coach private lessons. In addition, she has recently taught accent workshops at both Falmouth and Bath Spa universities. Upon graduating, Stephanie hopes to

gain further experience working as an accent and dialect coach for film and television.



### Leila Glen Assistant Production Manager

Leila is specialising in production management in her final year at BOVTS and is working as Assistant Production Manager on all the summer term shows. Previous credits for BOVTS include: Assistant Production Manager on the *Directors' Playground* season (The Wardrobe Theatre), *The Pied Piper of Hamelin* (BOVTS Online), *20,000 Leagues Under the Sea* (BOVTS Online, forthcoming) and the Algorithm Festival (BOVTS Online); Deputy Stage Manager on *Far from the Maddening Crowd* (The Wardrobe Theatre) and *While Shepherds Watched* (Nativity Schools Tour). After graduating, she hopes to continue her work in production management and explore work in events and festivals.



### Frederick MacLeod Stage Manager

Frederick is specialising in stage management in his final year at BOVTS. Previous credits for BOVTS include: Stage Manager on the book on *Banksy, A Portrait of Bristol* (BOVTS Online), Production Assistant on *Far From the Maddening Crowd* (The Redgrave Theatre), Stage Manager on *North of Providence & Dolores* (Bristol Arts Channel) and Construction Supervisor on *Earthquakes In London* (Weston Studio, Bristol Old Vic). Frederick has also worked at the Salisbury Playhouse as a casual technician since 2017.



### Alastair Barrows Production Electrician

Alastair is specialising in lighting as a Production Electrician in his final year at BOVTS. He has already worked on two shows in his third year - *Hedda* (Bristol Old Vic mainstage) and *Far From the Maddening Crowd* (The Redgrave Theatre). In his final term, he is also working as the Production Electrician on *Troilus and Cressida*, *Absolute Scenes* (The Marble Factory) and *The Three Seagulls* (Bristol Old Vic mainstage). Alastair will be going on a two week placement with Spirolux Ltd to gain further experience in electrics, installations of theatre equipment and inspections of theatre and rigging equipment.



### Kirk Bishop Construction Manager

Kirk is specialising in scenic construction and management and aims to develop skills in theatrical carpentry and metal work. Kirk's previous credits for BOVTS include Construction Assistant for *Her Naked Skin* (Circumedia) and *The Laramie Project* (Weston Studio, Bristol Old Vic). Other credits for BOVTS include the LX Operator for *The Caucasian Chalk Circle* (Tobacco Factory Theatres) and ASM for *Hedda* (Bristol Old Vic mainstage). Following his graduation, Kirk is hoping to complete a placement at Cardiff Theatrical Services.



### Jasmine Barron Costume Supervisor

Jasmine's previous theatrical credits at BOVTS include costume making on *The Snow Queen* (The Redgrave Theatre)

and *Far From the Maddening Crowd* (The Redgrave Theatre); making and supervising for *Kyoto* (The Wardrobe Theatre); and as costume assistant for *Macbeth* (TIE tour), *Her Naked Skin* (Circumedia) and *The Laramie Project* (Weston Studio, Bristol Old Vic). She has completed a week-long work placement in Bristol Costume Service's workroom this year, and prior to training she undertook work experience with the costume department on *Peaky Blinders*.



### Gina Hammersley Supervising Scenic Artist

Gina graduated in 2020 with a first-class BA (Hons) degree in Fine Art Painting and Drawing from the University of Northampton, developing a professional practice specialising in figurative oil painting and printmaking. She previously studied vehicle repair and refinishing and art & design, through which she gained many practical skills including sculpturing, ceramic design and metal work. Gina has completed work placements with the Royal Opera House and the Royal and Derngate Theatre in Northampton; most recently she has been on placement with Cardiff Theatrical Services. Upon completing her MA at BOVTS, Gina would like to explore scenic art within film, television and animation, as well as gain further experience in theatre.



### Leri Tecwyn Scenic Artist

Leri is currently a student on the MA Scenic Art course at BOVTS. She previously studied at the University of the West of England (UWE Bristol), graduating with a BA in Illustration in 2014, subsequently going on to work as a children's book illustrator. She has recently completed a

placement with Cardiff's Bay Productions and was a scenic artist on BOVTS's production of *Hedda* (Bristol Old Vic mainstage). Previous experience also includes Gifford's Circus touring shows *Moon Songs* and *The Hooley*, as well as assistant scenic painter roles on Starz' *The Spanish Princess 2* & Netflix's *Bridgerton*, along with various event and festival work.



### Rowan Batocoy Scenic Artist

Rowan is an award-winning graduate of Fine Art from Manchester Metropolitan University, specialising in painting and drawing, and is currently a student of the MA Scenic Art course at BOVTS. Over the past few years she has been gaining relevant experience and growing her skills and passion for the craft through events, courses, and most recently, work placements at both Rocket Scenery and Codsteaks. Since starting her MA, Rowan has worked as Scenic Artist on the BOVTS productions of *Hedda* (Bristol Old Vic mainstage) and *Far From the Maddening Crowd* (The Redgrave Theatre).



### Holly Stevens Prop Making Supervisor

Holly is completing her final year specialising in props. She hopes to go on to continue working as a props or art department trainee in film and TV. Previous credits for BOVTS include: Props Supervisor on *20,000 Leagues Under the Sea* (BOVTS Online), Production Designer on graduate film *The Book Club* (BOVTV) and Art Department Coordinator on short films, *Dreamers*, *Tomorrow* and *Gracie Jones* (BOVTV). She has also worked as Production Designer on her co-created independent short film, *Hotline*.



### Isabel Cope Costume Maker

Isabel is completing her final year at BOVTS on the

BA (Hons) top-up in Costume for Theatre, Film and Television. She is currently working on her final project centring around 1890s women's sportswear. Her previous credits for BOVTS include Costume Supervisor on *The Laramie Project* (Weston Studio, Bristol Old Vic); *Otis and Eunice* (BOVTS Studios); *Poison* (The Wardrobe Theatre) and Costume Maker on *The Snow Queen* (The Redgrave Theatre) and *The Life and Adventures of Nicholas Nickleby* (Bristol Old Vic mainstage).



### Charlotte Weiss Costume Maker

Charlotte is in her final year at BOVTS specialising in costume making. She has recently been on placement in a workroom with Sallyann Dixon and previously with Sara Fay. Previous credits for BOVTS include: Costume Supervisor on *Hedda* (Bristol Old Vic mainstage) and Costume Assistant on *Earthquakes in London* (Weston Studio, Bristol Old Vic) and *The Snow Queen* (The Redgrave Theatre). Charlotte hopes to gain further experience in menswear and cutting.



# COSTUME & SET DESIGN

To find out more about full-time training courses at BOVTS, please visit: [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder).

**Tish Mantripp, Costume Designer, and Eliza Podesta, Set Designer, are graduating students from Bristol Old Vic Theatre School. Tish is completing the MA in Performance Design whilst Eliza is in her final year of the BA (Hons) in Production Arts. Here, they outline their vision for the production, and discuss how this has been realised for the stage.**



L-R: Tish, Eliza

**Where did you start with the design for *Troilus and Cressida*?**

**Tish:** The design process started with several conversations with the Director, Gemma Fairlie, drawing parallels between

modern society and Shakespeare's writing. We looked at how educational institutions are a way in which you can examine a larger society on a micro-level; it's a place where both values and prejudices are learnt.

**Eliza:** There are lots of similarities between war and school, for instance, popularity, fights, drama and gossip. Through this, we were able to bring the world of Ilium High to life.

**Tish:** We decided to relocate

this play between two warring American high school football teams. We saw a link between how American high schools glorify sport and athleticism and the way in which the Greeks and Trojans worshipped and adored their heroes and warriors during the Trojan War.

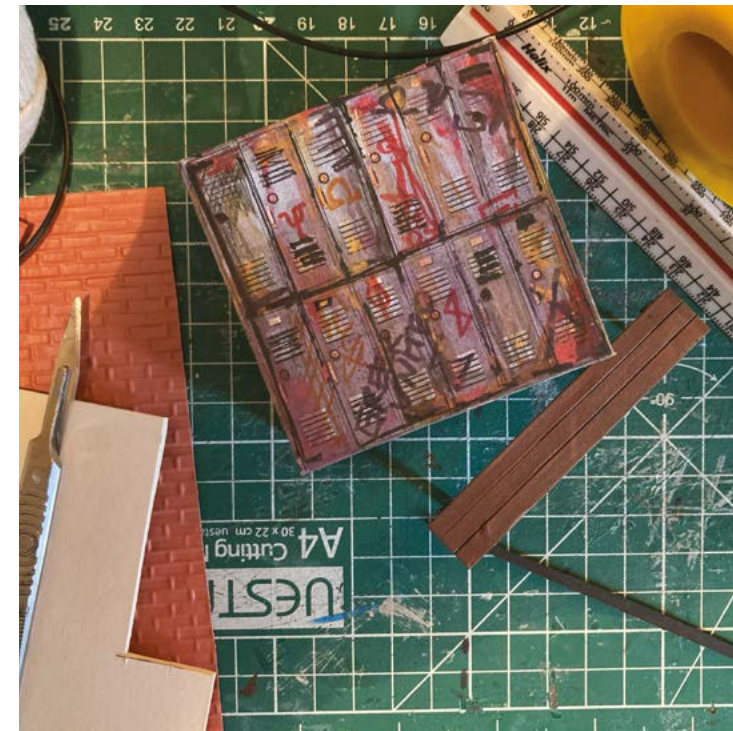
**What have been the most challenging aspects of the design process?**

**Tish:** It's been challenging designing costumes for a play with such a vast cast of characters. Many of the actors have swapped gender to play their characters, which has been great fun. The team worked with drag kings and drag queens to help the actors get into the physicality of the characters, but the costume design will also have a crucial part to play in how these characters are brought to life.

**Eliza:** The most challenging part of the design process has been figuring out how to make so many different locations work on the stage. Through collaborations with all the different departments we have adapted the main high school gym to also work as a principal's office, a house, a football field and many more.

**What can the audience expect from your design?**

**Tish:** The audience can expect



a completely new, refreshing take on Shakespeare. The show is extremely physical – it fizzes and crackles with the charged energy of teen love, and then gallops along at quite a pace on the sports field – where the two warring factions meet.

**Eliza:** They can expect a colourful and modern adaptation of a classic Shakespeare play. They will be transported into another world of energy, passion and secrets!

**Do you have a favourite aspect of the design?**

**Tish:** A lot of the designs for this show bridge the

gap between what is considered costume and what is considered a prop. This has become an exciting collaboration opportunity between production arts and costume students at BOVTS, working together to realise my designs. One costume I am particularly excited about is the Chimera – a mythical lion, goat and snake hybrid beast – which is the 'Greek United' football mascot worn by the character Thersites. Seeing it come to life over the last couple of weeks has been a real treat!





# SPOTLIGHT ON: MA SCENIC ART

Level: postgraduate  
Duration: 3 terms,  
full-time  
Applications open:  
Sept 2021 for entry in  
Sept 2022

Bristol Old Vic Theatre School's intensive, one-year vocational course in Scenic Art is unique in the UK. Taught at the School's specialist scenic workshops in Bedminster, the course equips students with the specialist skills transferable to careers in scenic art for theatre, film, television, animation, opera and ballet. **Gina Hammersley, Supervising**



**Scenic Artist on *Troilus and Cressida*, explains more.**

**What does the role of Supervising Scenic Artist entail?**

The role involves organising the scenic art team, ensuring we have the correct materials and planning ahead to complete the set by the deadline. This includes communicating with the construction team and set designer and updating the scenic art team on any changes. We continue to work as a team to generate ideas, experiment with

sample pieces, and then work on the set – but as the Supervising Scenic Artist, I'm also responsible for costs, ordering materials and working out which tasks need to come next.

**What should the audience look out for in *Troilus and Cressida*?**

We've used many scenic techniques throughout, aimed at making surfaces look as convincing and believable as possible. The majority of our work involves texturing, either with physical materials or

paint, to create an illusion for the audience – it's important that our work reads well from a distance. We often look at the real surface if possible or will find a photographic reference to work towards creating naturalistic surfaces – such as brick, rust and the old gym flooring. Nothing is left unpainted – we even paint wood to look more like wood!

**What have been your favourite aspects of the MA course at BOVTS?**

Throughout my MA, I've really enjoyed the painting projects that have been set in between shows, in particular my recent spray project and the Old Master painting project I completed in December (both pictured). I loved the challenges these pieces brought – and they allowed us to reveal our personality through finished pieces. In March, we returned to the workshops after the Covid-19 lockdown and it's been wonderful to work collaboratively again and to work together to generate new ideas. I've been really excited to work on the shows for the summer term.

**How has the course prepared you for your future career?**

All the theatre techniques we have learnt can additionally be adapted for film and TV, and

the placement I completed in April in a leading scenic workshop has provided a deeper understanding of working in the industry. Working on the School's productions has helped me gain confidence in understanding how professional productions are staged – and Cathy

Stewart (Head of Scenic Art) has been extremely supportive in connecting us with industry professionals. The course has been an incredible experience and excellent preparation for my future career!

**To find out more, please see [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder)**





Bristol Old Vic  
Theatre School

# GET INVOLVED AND SUPPORT OUR STUDENTS

Your support is vital in ensuring we continue to recruit the most talented students, regardless of background. We believe that an arts education should be open to all and with your help, we'll continue to break down barriers to training, be they financial, social or geographic.

## BECOME A REGULAR DONOR

As an individual, you can become more involved with School activities, including behind-the-scenes events such as our termly Directors' preview evening, open rehearsals, as well as opportunities for special ticket offers.

## FOR BUSINESSES

As a charity, we can help you fulfil your corporate social responsibility or community engagement objectives, with a range of opportunities:

- Entertain your clients and staff at our productions;
- Advertise to a targeted audience in our brochure or programme;
- Book our actors as performers for your own business events.

For more information:

[oldvic.ac.uk/support](http://oldvic.ac.uk/support)

0117 973 3535

# STAFF & TUTORs

## Senior Management

Fiona Francombe	Principal and CEO
Jenny Stephens	Artistic Director
Margaret Playle	Finance Director

## Acting Courses Core Teaching Staff

Paul Chesterton	Director of Acting Courses
Jonathan Howell	Head of Movement and Combat
Pamela Rudge	Head of Music and Singing
Geoffrey Brumlik	Senior Acting Tutor
Carol Fairlamb	Head of Voice
Sue Cowen	Senior Voice and Dialect Tutor
Hanna Lune	Acting Tutor

## Production Arts Courses Core Teaching Staff

Joe Stathers	Head of Production Arts Courses
Ruth Sidery	Stage Management Tutor
Alix Abram	Stage Management Tutor
Andy Scrivens	Head of Scenic Construction
Meriel Pym	Scenic Crafts Tutor
Frank Bradley	Sound Tutor
Richard Maxwell	Head of Film Production
Andy Jenks	Radio and Film Tutor

## Design, Costume and Scenic Art Core Teaching Staff

Angela Davies	Head of Design
Bronia Housman	Design Tutor
Cathy Stewart	Head of Scenic Art
Jill Blundell	Head of Costume
Ali Poynter	Costume Making Tutor
Lois Edmunds	Costume Making Tutor
Stephanie Dale	Head of Drama Writing

## Marketing and Student Recruitment

Matt Carmichael	Marketing and Student Recruitment Manager
George Spender	Marketing and Communications Officer
Anastasia Kudryashova	Student Recruitment and Outreach Officer
Rachel Holman	Marketing Assistant

## Administration

Julia Heeley	Higher Education Administration and Student Support Manager
Adam Biscoe	Academic Registrar and Quality Manager
Marchia Abokie	Admissions and Financial Aid Administrator
Rosemary Thomas	Admissions Administrator
Michael Tew	Admissions Administrator
Bianca Bewley	Courses Coordinator
Ruby Gilmour	Associate Producer
Jackie Gait	Finance Officer
Cindy Hill	Stage Door Receptionist
Stephanie Lawrence	Executive Assistant
Joe Watt	Estates Manager

## Council of Trustees

L. Bowden (Chair), A. Anthony, P. Baker, J. Boyle, W. Conner, C. Evans, R. Foreman, C. Macquire-Samson, D. Marsh, M. Massey, G. Stobart, F. Tanner.





**BRISTOL  
OLD VIC**

Bristol Old Vic  
Theatre School

# THE THREE SEAGULLS

## FRI 2 – SAT 10 JULY

Devised together by the Company\*  
Directed by Sally Cookson

**BRISTOL OLD VIC | BRISTOLOLDVIC.ORG.UK | 0117 987 7877**

\*based on adaptations of The Seagull by Christopher Hampton and Anya Reiss and Stupid F\*\*king Bird by Aaron Posner.



Bristol Old Vic  
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# ABSOLUTE SCENES

## THU 17 – SUN 20 JUNE

Written by Timothy X Atack  
Directed by Tanuja Amarasuriya

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