We are delighted to be working with award-winning writer Michael Pinchbeck (*The White Album* and *The Ashes*) in this truly exceptional piece that has seen Nottingham Playhouse partner with ODA Theatre (Pristina, Kosovo) and Sarajevo War Theatre SARTR. This international partnership, along with a cast and creative team from Bosnia and Herzegovina, Kosovo, Holland, Italy, Germany and the United Kingdom, has truly captured the spirit of the second city-wide European Arts and Theatre Festival, neat14. This innovative piece will take you through the stories of Torvill and Dean’s gold-medal winning routine, the music that inspired it and the explosive events that triggered WWI and we’re certain it will leave you enlightened and entertained.

In Nottingham we welcome on average 110,000 customers through our doors each year and create productions large and small: timeless classics, enthralling family shows and adventurous new commissions, often touring work nationally and internationally. In 2013 Nottingham Playhouse Theatre Company productions toured to 27 major towns and cities across the United Kingdom. Over more than 50 years, the Playhouse stage has played host to many outstanding performers and helped create generations of dedicated theatre-goers. Recent successes have included the European premiere of *The Kite Runner*, a co-production with Liverpool Everyman and Playhouse Theatre which broke all box office records, *The Lost Plays Revue* which marked the official naming of the Neville Studio in celebration of former Artistic Director, John Neville, and our co-production of Steven Berkoff’s *Oedipus*, also with Liverpool Everyman and Playhouse Theatre, travelling to the Spoleto Festival in Charleston. In early 2014 we co-produced *The Threepenny Opera* with Birmingham Repertory Theatre, Graeae Theatre Company, New Wolsey Theatre Ipswich and West Yorkshire Playhouse. This spring, we welcome artists from across Europe as part of neat14.

Our Participation team recently celebrated 40 years of creating plays and workshops for children, having developed a strong local, national and international reputation for quality and innovation.

Highlights this autumn include J.B. Priestley’s *Time and the Conways*, directed by newly-appointed Associate Director Fiona Buffini, the world premiere of *Propaganda Swing* by Peter Arnott in co-production with Belgrade Theatre, Coventry and Tom Stoppard’s classic *Arcadia*.

To find out more please see [www.nottinghamplayhouse.co.uk](http://www.nottinghamplayhouse.co.uk) or call our Box Office on 0115 941 9419.
Bolero is a journey. I’ve been on this journey since I watched Torvill and Dean dance to Bolero on the television on 14 February 1984. Now we’re taking you on this journey from Nottingham to Paris to Sarajevo. From 1914 to 2014, from the Opera to the Winter Olympics, from the First World War to the Bosnian War. It started with a seed. A seed that grew into a story. There are six performers from across Europe telling this story in different languages and in different time zones in search of a piece of music that is in Nottingham’s DNA. But it doesn’t end there. We want to tell you the story of what happened after Torvill and Dean left the ice. How seats were turned into coffins and the stadium was used as a morgue. How a requiem was conducted in the ruins.

We've rehearsed in Nottingham, Sarajevo and Prishtina. We’ve met in airports and online. We've learned how to ice skate and how to notate music. We’ve learned how to say ‘6.0’ in Bosnian and ‘Stop’ in all the languages of the UN. It's a biography of Bolero that follows Ravel’s score note by note, bar by bar, page by page, to the places and people who have been touched by the music. It’s a piece of theatre inspired by the rhythm of Bolero, just as Ravel was inspired by the rhythm of gunfire in the First World War to write it. Everything is connected to the music and we ravel and unravel these threads of narrative that weave together like lines left on the ice by skates after a dance routine.

I play the part of a conductor, interpreting Bolero, keeping time. You play the part of the audience. At the Opera in 1928. At the Olympics in 1984. Tonight you’ll visit Ravel’s house, his grave and L’Opera Garnier where the ballet was premiered. You’ll visit the Zetra Stadium where Torvill and Dean danced, the Olympic Mountains and the Assassination Museum in Sarajevo. You’ll follow the bullet that triggered the First World War through 100 years of history. You’ll follow the baton of the conductor as he taps his music stand and tells the orchestra to stick to the tempo. You’ll help us tell a story. A story that grew from a seed. We hope you enjoy your journey. A journey in search of Bolero.

Michael Pinchbeck
Director

www.michaelpinchbeck.co.uk
Blog: www.makingbolero.wordpress.com | Facebook: mpinchbeck | Twitter: mdpinchbeck #makingbolero

Photography: Julien Hughes

A NOTE FROM THE DIRECTOR

Bolero is a journey. I’ve been on this journey since I watched Torvill and Dean dance to Bolero on the television on 14 February 1984. Now we’re taking you on this journey from Nottingham to Paris to Sarajevo. From 1914 to 2014, from the Opera to the Winter Olympics, from the First World War to the Bosnian War. It started with a seed. A seed that grew into a story. There are six performers from across Europe telling this story in different languages and in different time zones in search of a piece of music that is in Nottingham’s DNA. But it doesn’t end there. We want to tell you the story of what happened after Torvill and Dean left the ice. How seats were turned into coffins and the stadium was used as a morgue. How a requiem was conducted in the ruins.
The making of Bolero began in 2011 when Theatre Writing Partnership awarded Michael Pinchbeck one of seven Making Tracks bursaries so that he could make two journeys; one to Paris and one to Sarajevo. The aim of Making Tracks was to create an opportunity for artists to explore and determine the artistic terms of a new commissioned work. I have had the opportunity to see the original journey continue geographically and artistically. I have observed a coming together of many artists who have brought generosity and faith to the process. Far from reaching its end, the journey of Bolero now takes a new direction as it reaches audiences in Europe and beyond.

Kate Chapman
Producer

When we first perform Bolero at Nottingham Playhouse on 31 May and 1 June 2014, the following people are going to be involved in the community cast:

Nasua Lyamah-Arbouin (UK), Jack A. G. Britton (UK), Josh Curran (UK), Chloe Doherty (UK), Malgorzata Grabowska (Poland), Chris Greenhall (UK), Leo Lanzoni (UK), Giada Maran (Italy), Gwendolen Nelson (UK), Louise Pearson (UK), Sarah Helen Pretty (UK), Alice Ratcliffe (UK), Beth Robinson (UK), Mariel Rodart (Mexico), Laura Roe (UK), Alice Samuels (UK), Maria Savva (UK), John Skerritt (UK), Katie Amanda Smith (UK), Suleman Salim (UK) and Cora Vanaman (UK).

Supported by the National Lottery through Arts Council England and the British Council, Bolero is a co-production between Nottingham Playhouse, ODA Theatre (Prishtina) and Sarajevo War Theatre. Developed at Dance4, National Ice Centre and Primary with support from Loughborough University and the University of Lincoln, Bolero began life as part of Making Tracks.
You’ve spoken about “letting the music tell the story” and “sticking to the tempo”: what does that mean in terms of the production?

I have been listening to Bolero to understand the rhythm. Ravel said conductors should ‘stick to the tempo’ and we are trying to do the same. We do this by making the rhythm of the text mirror the rhythm of the music or by letting our footsteps and movements happen in the same tempo. We make noises with pencils and batons and a typewriter that flirt with the rhythm of Bolero. Everything we are doing onstage is related to Bolero in some way and has come from my research into the music and the actors’ experience of performing to it. It is a biography of a piece of music and weaves together the stories of Ravel writing it, Torvill and Dean dancing to it, the First World War and the Bosnian War.

To help create this piece, you’ve undertaken extensive research and travel, and worked closely with theatre makers from Kosovo, Germany and Bosnia & Herzegovina. How has that affected the show’s development?

It has made it richer and more complex but in some ways becomes more like conducting an orchestra of different voices, different languages and different backgrounds. There are stories only some people can tell of living through a siege or crawling across a runway during a war and what this project has done has opened up a space for us to share these stories and also to experiment with performing each other’s stories. My job has been to conduct the process.

After two years of writing, what form does the final production take?

It is a devised biography of Bolero. So we do read out a text which has been written down but actually some of this is verbatim, taken from interviews, and the rest has been improvised by the cast. It is also a multilingual performance in the sense that we speak Bosnian, French and German as well as English.

The show throws up some almost uncanny connections and correspondences between different times and places. What for you were the most striking? (Or, how have these helped shape the play?)

There are lots of coincidences. Archduke Franz Ferdinand lived in the Palace of Belvedere in Vienna and Ravel’s house outside Paris is called Belvedere. Gavrilo Princip, the assassin of Franz Ferdinand, contracted TB and had his arm tied up with a piano wire. Zubin Mehta, the conductor famously conducted Bolero for a 1973 film of the same name and went onto conduct Mozart’s Requiem in the bombed-out City Hall in Sarajevo. City Hall is where Archduke Franz Ferdinand was visiting when he was assassinated. He was only shot because the driver took a wrong turn. Finally we have a character who is a theatre director from Sarajevo, who tried to enter the city during the siege. He went on to direct a show about Bolero. We tell all of these stories in our show and all of them are related in some way to the music, either through a narrative connection, a visual image or through the rhythm of the delivery.

What do you hope attenders will take away from Bolero?

I would like them to feel the rhythm of Bolero, and even if we don’t play it, to think that they have heard it.
Towards the end of April we spent four days working at the National Ice Centre in Nottingham on the Community Cast element of Bolero. We have a fantastic team of people involved from across the East Midlands. The community cast comprises students from De Montfort University, the University of Lincoln, Loughborough University, the University of Nottingham and members of New Art Exchange’s Yard Theatre Company. The cast were working with choreographer, Arianna Maiorani, a former ballerina who has danced to Bolero and has created a three act choreography that will correspond to, collide with and echo the performance at Nottingham Playhouse.

In 2012, I made a journey to Paris and Sarajevo in search of Bolero where Ravel wrote the music in 1928 and Torvill and Dean danced to it in 1984. In 2014, I will premiere a performance that marks the 30th anniversary of the Winter Olympics and the centenary of the First World War. Ravel fought in the First World War and was lost in the woods outside Verdun for 10 days. Eight years after the Olympics, the Zetra Stadium where Torvill and Dean won gold was bombed during the Bosnian War. The story I am now telling travels between Paris and Sarajevo and begins and ends with these two wars.

I have been listening to Bolero for two years now and when you play it so much, you hear it even when it isn’t there. In the sound of footsteps. In the ring of a mobile phone. In the beep of traffic lights. In the rhythm of trains. Ravel is buried in Levallois-Perret outside Paris and when you visit his grave you hear the sound of trains pulling into Paris all the time, braking to the rhythm of Bolero. The mountains around Sarajevo turned the city into a speaker during the siege. The sound of gunfire reverberated so there was never silence.
Dear Monsieur Ravel, I am sitting by your tomb and I am listening to Bolero. As it started playing a train was passing and the sound of the train bled into the music. The music emerging from the mechanics. As the lady who showed me around your house yesterday told me, you were inspired to write Bolero by modern machinery. By the factory machines of the time. Perhaps because it is so quiet here I am hearing notes in the music that I have not heard before. The higher notes. More celestial sounds. I walked around the cemetery for a while trying to find your grave today. I thought there might be a monument or a sign like the one for Monsieur Eiffel. But you were perhaps more modest, I asked the man at the gate where your family grave was and he brought me here and said ‘Avez une bonne visite’ and when I said ‘C’est très modeste’ he said ‘Ce n’est pas différent de tous les autres.’ It is no different to any other. A little higher maybe but nothing to suggest who might be beneath. You share the tomb with your brother Edouard (1878-1960) and your father Joseph (1832-1908) and your mother Vivienne (1840-1907). The woman yesterday said your family were close to you. And now they are. I am leaving you a rose that I bought in Montparnasse yesterday and took to your home in Monfort-L’Amaury and left a petal at the monument to you there. I am taking this flower to Sarajevo too and scattering petals wherever I go. The rose is unravelling to your music, in your name. It is cold here. Unforgiving. And I wonder if this is the anniversary of your interment. You died on 28 December 1937 and so you could have been laid to rest in the first two weeks of January. It would not have taken long to bring the coffin to your family grave.

We are a few metres from the gates of the cemetery. I wonder who was here. Your brother, Edouard, who inherited the house from you when you died and stayed there for a while before moving to Biarritz. He looked for someone to keep the house in his absence and found a lady in the village who was the governess of Proust. She kept the house spick and span and shipshape like the ship it resembles. And when people came to visit to pay their respects to you she would say, ‘He was not as famous as my master’.

You lie here in the proximity of other famous names like Louise Michel, who led the revolution, and Gustav Eiffel, who defined the skyline. And yet you are always happy to stay in their shadow. No signs. No monuments. You were always happy to let your music do the talking. It did not matter that other people found glory and fame because your name lives on. Like your spirit. In your music. The music I am listening to now. The music I am writing to now. The music I am writing my story about. Like a score. Score my story with your music. For a moment I felt I was writing your words in your voice. In your handwriting. It was as if the music has taken over and I was carried away by the Bolero. Making this journey. And when the music finishes Bolero dissolves into the sound of another train. It occurs to me that now where you lie, you hear the rhythm of modern machinery, the rhythm of Bolero all the time around you. Something you would not have heard in Montfort L’Amaury. The woman yesterday said you composed for years before writing it down. You composed in your head and in your heart. Maybe you are still composing. Still making music.
When Michael Pinchbeck fell over outside a chip shop in Bulwell in 1984 the British Council was fifty-five years old. When he arrived in Sarajevo in 2012 our office there had been open for 15 years. Timelines are important in Michael’s work and history is important in ours. We were established in 1934, when Europe was still recovering from one terrible war and gearing up for another. Our mission, then, was ‘promoting abroad a wider appreciation of British culture and civilization [by] encouraging cultural, educational and other interchanges between the United Kingdom and elsewhere’.

In a sense our mission is the same today although we do it in very different ways and our work is much more about mutuality. Our arts work spans architecture, creative industries, dance, design, fashion, film, literature, music, theatre and visual arts. We work in more than 100 countries and our 7000 staff engage with millions of people every year through our innovative programmes in English teaching, the arts and in education and society.

**Bolero** - a story about music, a chronicle of two painful periods in our shared history, the celebration of an iconic sporting triumph on ice - is an important project for us. It began, as many great ideas do, with a conversation between two artists in two countries: Michael and Nihad Kresevljakovic at Sarajevo War Theatre. It expanded to embrace a third with Giles Croft in Nottingham and then a fourth as our colleagues at British Council Kosovo came on board and Florent Mehmeti from Prishtina’s ODA Theatre became dramaturg of the production. A talented cast joined from four countries and began to make the ideas come to life. Through an inspiring collaboration with Nottingham Playhouse a cast of young people will appear in the premiere performances and more than 100 of their peers in Sarajevo and Prishtina are taking part in workshops around the production led by five actors who are now trained youth theatre practitioners. Now funds from the EU will allow the show to tour after its Sarajevo performances in June.

The British Council’s support has been modest: some introductions, some skilled enabling, lots of enthusiasm, a little money. But it is the artists, the ideas and the audiences in Sarajevo, Prishtina, Nottingham and beyond that make us want to be part of it. It’s the knowledge - gathered over 80 years - that international conversations like these can help to change the world that makes us proud that we are.

**Gregory Nash**, Director Arts Wider Europe, British Council

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Nottingham Playhouse Theatre Company, Sarajevo War Theatre SARTR and ODA Theatre (Prishtina) present

By Michael Pinchbeck

DEVISERS AND PERFORMERS
(In alphabetical order)

Benjamin Bajramović
Nicki Hobday
Vera Molitor
Jasenko Pasic
Ollie Smith
Amila Terzimehic
CREATIVE TEAM

Director
Michael Pinchbeck

Dramaturg
Florent Mehmeti

Set & Costume Designer
Sarah Lewis

Producer
Kate Chapman

Choreographer
Arianna Maiorani

Photographer
Julian Hughes

Stage Manager
Anneke van de Stege

Please ensure that all mobile phones are switched off before taking your seat.

Photography and sound recording are not permitted.

Thank you to:
NICKI HOBDAY | Performer

Nicki is a contemporary theatre-maker and performer based in the North of England. She makes her own performance work as well as in collaboration with other artists and companies. She co-founded Trace Theatre in 2007 and has worked with Drunken Chorus, Proto-type Theatre, Until Thursday and Reckless Sleepers. She is currently working with 30 Bird on Domestic Labour: A Study in Love and Michael Pinchbeck on The Beginning, one-to-one performance Sit with Me for a Moment and Remember and Bolero.

VERA MOLITOR | Performer

Vera was born in 1981 in Münster, Germany. After finishing grammar school she started to act in Münster’s independent theatre scene for a show about Kaspar Hauser and a production of Patrick Marber’s Closer in a local theatre.

She then went on to study Theatre Pedagogy at the University of Applied Sciences in Osnabrück. She completed her studies in 2007 with a BA and moved to Berlin, where she now lives and works as a performer and theatre teacher. In 2011 she worked as a performer with Malte Schlösser on the production Kann ich Deinen Diskurs mal in den Mund nehmen? which was then performed at the TransFusionen Festival at studiobühne Köln where she met Michael Pinchbeck and joined the Bolero team.

BENJAMIN BAJRAMOVIĆ | Performer

Benjamin was born in Zenica in 1989. He graduated at the Academy of Performing Arts in Sarajevo in 2011. He acted in and directed George Orwell’s 1984 as a part of his graduate exam. This performance was taken into Sarajevo War Theatre’s regular repertoire. He was part of several of SARTR productions: It Was a Bright and Sunny Day (directed by Tanja Miletić) in 2012 and Secret of Raspberry Jam (directed by Selma Spahić) in 2013.

In 2011 he worked with theatre group Shadowcasters, based in Zagreb, on a production called Man/Woman (directed by Boris Bakal and Katarina Pejović). He is currently working in Hau Theatre in Berlin on a production called Battlefield Memory (directed by Hans-Werner Kroessinger). In 2014 he was part of the National Theatre’s production The Parliament (directed by Selma Spahić).

Benjamin won an award for Best Actor at Zenica Festival in 2013.
JAŠENKO PAŠIĆ | Performer

Jasenko was born in Sarajevo in 1983. He graduated at the Academy of Performing Arts in Sarajevo in 2007. Since 2008 he has been a member of the Sarajevo War Theatre SARTR ensemble.

Amongst others, he has performed in Hamlet and Faustus directed by Haris Pašović; Woyzeck, Spring Awakening, The Parliament and multiple award-winning Secret of Raspberry Jam, all directed by Selma Spahić; It Was a Bright and Sunny Day by Tanja Miletic; This is Ionesco, You Fool by Ferid Karajica; Ay, Carmela and Rabbit Hole by Robert Raponja; The Cripple of Inishmaan and The Bald Soprano by Edward Miller and Fear and Misery of the Third Reich by Nermin Hamzagić.

In 2009 he devised a dance solo performance, Tishma Tanz, with choreographer Jasmina Frolić in CIE Company in Orleans, France. In 2011 he directed and acted in a production of 1984, by George Orwell, for which he chose and edited the music and video.

He is a member of the Association for Development and Research of Performing Arts in B&H 'Kontakt' where he worked on performances of On the wheels and Seventh Room.

OLLIE SMITH | Performer

Ollie Smith is a performer, theatre-maker and writer based in Nottingham, UK He makes contemporary performance work as a solo artist and as a collaborator. His work asks questions about communication and relationships, egos and alter-egos. Recent projects include nightmarsh magic act Cat in Hell (2013) and onstage rock ‘n’ roll suicide 27 (2012).

Ollie recently directed 2Magpies Theatre’s The Litvinenko Project (2014). In addition to Bolero, Ollie has collaborated with Michael Pinchbeck on The End (2010) and The Beginning (2012).

The Man Upstairs (2014) is Ollie’s first full-length written play (as opposed to devised theatre show). It came runner-up in the New Perspectives long play competition 2014.

Ollie has performed nationally and internationally and has received funding and commissions, platforms and development opportunities from Arts Council England, greenroom & hâb (Manchester), Hatch (Nottingham), Emerge (Leeds), circuit (Leicester), Theatre Writing Partnership (Nottingham), NewVolutions (Lincoln) and Compass (Leeds).

Ollie trained at Bretton Hall, graduating with First Class honours.

AMILA TERZIMEHĪĆ | Performer

Amila was born in Sarajevo, Bosnia and Herzegovina. She graduated from the Academy of Performing Arts in Sarajevo. In 2011 she was declared the Best Student in her year at the Academy of Performing Arts.

Amila has been practising rhythmic gymnastics and ballet for 13 years. She was national champion in each category and a candidate for the Olympic team in Athens 2004. Now she works at the Sarajevo War Theatre and she is also a member of MESS Dance Company.

Performances at the Sarajevo War Theatre include: 1984 (George Orwell), Fear and Misery of the Third Reich (Brecht) directed by Nermin Hamzagić, Odette & Odile directed by herself and Ena Kurtalić, This Grave is Too Small For Me directed by Dino Mustafić and It Was a Bright and Beautiful Day directed by Tanja Miletic Oručević.
MICHAEL PINCHBECK | Director

Michael Pinchbeck is a writer, live artist and theatre-maker based in Nottingham (UK). He is committed to telling stories that are personal and powerful. He aims to find innovative structures to scaffold those stories that are original and risk-taking. He tells stories that take place across time and space and weaves together these different threads into a dynamic narrative.

Michael studied Theatre and Creative Writing at Lancaster University and co-founded Metro-Boulot-Dodo Theatre Company in 1996. He has written two plays for Nottingham Playhouse, The White Album (2006) and The Ashes (2011). His touring devised work has been selected for the British Council’s Edinburgh Showcase three times. He is currently finishing a PhD at Loughborough University and lectures in Drama at the University of Lincoln.

FLORENT MEHMETI | Dramaturg

Florent is a theatre and film director based in Prishtina, Kosovo and has been one of the founders and a director of ODA Theatre in Prishtina since 2003, where he currently works.

Artistic work in theatre include: The Rose Tattoo, The Wizard of Oz, The Vagina Monologues, Three Fat Germans, American Buffalo, The Town is Growing, Doruntine and The Sworn Virgin (New York, Kosovo, Albania, Macedonia); Picnic on the battlefield, Cat on a Hot Tin Roof, Invisible Walls (dedicated for public space: Holland, Prishtina, UK) and many others.

He has worked on film and television projects such as: One KS Minutes (a cycle of one minute videos); Three Fat Germans (TV sitcom in 63 episodes); Politically Incorrect (TV Show); New Neighbourhood (TV sitcom in 27 episodes) and others.

He has also been actively involved in law-making process and other cultural policy-making processes, networking in Kosovo for more than 15 years.

SARAH LEWIS | Designer

Sarah trained at Nottingham Trent University and since graduating in 2010, has forged a close relationship with Nottingham Playhouse. She has designed sixteen different youth and community productions for the Playhouse – most recently, A Clockwork Orange and the main-house production, Enron.

She has also designed professional company pieces – last year’s The Lost Plays Revue, part of the season celebrating the 50th anniversary of Nottingham Playhouse. Most recently, The Second Minute by Andy Barrett – a rural touring piece, also a part of the neat14 Festival.

Other design work includes: Peter Pan and Into the Woods (Duck Egg Theatre); Dave’s Curry House (event design for Dave UKTV Leicester Comedy Festival); This is the Night (music video for Toploader) and White Lily (short film directed by Tristan Ofield).

She is also a prop and puppet maker and runs her own puppet-making company, Sarah Makes Puppets.
ANNEKE VAN DE STEGE | Stage Manager
Anneke is from the Netherlands and in 2013, graduated from Loughborough University with a First Class Bachelor of Arts in Drama. She was involved with several productions by Loughborough Student’s Union Shakespeare Society, including Titus Andronicus which was part of the Royal Shakespeare Company’s Open Stages 2011.

She was the Lighting Designer for the Acadia University (Canada) student theatre festival Minifest 2012 and was a lighting consultant for ONE WORLD Shakespeare Festival 2013 (Kuwait). Anneke has been working with Michael since 2013 as a technical intern on The Beginning and the technical coordinator of The Trilogy tour.

JULIAN HUGHES | Photographer
Julian is a multi-disciplinary artist and educator based in Nottingham. His practice is site-specific and involves walking as a methodology to investigate a place, its history, the people who inhabit it and the stories these tell. The chance encounters, staged actions and invited responses from others on his journeys are documented through photography and moving image.

Julian has worked extensively with artists and organisations both regionally and nationally, documenting their work for publications and exhibitions. For the last seven years Julian has also been working alongside Michael Pinchbeck. For Bolero, Julian visited Sarajevo to document the performance and take portraits of the cast throughout the city.

ARIANNA MAIORANI | Choreographer
Arianna Maiorani was born in Rome to two principal dancers of the Teatro dell’Opera. She started performing as a ballet dancer at the Teatro dell'Opera aged 9. After graduating from the theatre’s professional ballet school, she worked as a dancer, teacher and choreographer both in Italy and abroad.

She is Senior Lecturer in Linguistics in the School of the Arts, English and Drama at Loughborough University, where she teaches Linguistics, Multimodality, Movement and Dance Theatre at various levels. She holds a PhD in Cultural Sciences and has published extensively and interdisciplinary on the semiotics of movement in space and communication strategies. She has guest-lectured on the semiotics of dance in various countries at HE level: Seoul (South Korea), Koper (Slovenia), Finland and Australia amongst others.

In 2012 she dance-trained some members of the British Swimming team in preparation for the Olympic Games. Bolero marks her first collaboration with Michael Pinchbeck.

KATE CHAPMAN | Producer
Kate Chapman is a director, dramaturg and producer of theatre and radio. She has produced audio drama for BBC Radio 4 by writers including Amanda Whittington, Nick Walker, Naylah Ahmed, Sonali Bhattacharyya and Kaite O’Reilly.

Kate has developed new work for theatre, most recently in the Making Tracks programme which developed seven new theatre works (including Bolero) by leading East Midlands practitioners. Kate was Director of Theatre Writing Partnership in Nottingham from 2009 to 2012. Her most recent theatre work includes directing a national tour of Amanda Whittington’s Amateur Girl for Fifth Word Theatre Company and co-directing Beneath the Surface, a new theatre work in development based on the stories of British LGBT people from culturally diverse backgrounds.

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Sou Chef, Francesca Hess Waiting Staff,
Reis Hussain Kitchen Porter, Mufaro
Makubika Supervisor, Paige Ockendon Bar
Manager, Yasmin Purnell Deli Assistant, ,
Simon Radford Kitchen Porter, Aaron
Roberts Bartender, Jessica Salter Deli
Assistant, Aaron Schoburgh Bar Staff,
Emma Sims Deli Assistant, Nathan Taylor
Sou Chef, Tim Wheelhouse CAST Manager

CAST BAR RESTAURANT DELI
Andrea Coombs Bar Tender, Camilla Copley
Deli Manager, Maxine Cunningham Bar
Staff, Sarah Currie Waiting Staff, Olwen
Davies Waitress, Jamie Goodall Second
Sou Chef, Francesca Hess Waiting Staff,
Reis Hussain Kitchen Porter, Mufaro
Makubika Supervisor, Paige Ockendon Bar
Manager, Yasmin Purnell Deli Assistant, ,
Simon Radford Kitchen Porter, Aaron
Roberts Bartender, Jessica Salter Deli
Assistant, Aaron Schoburgh Bar Staff,
Emma Sims Deli Assistant, Nathan Taylor
Sou Chef, Tim Wheelhouse CAST Manager

CONSTRUCTION
Mark Bamford Carpenter, Philip Gunn
Deputy Head of Construction,
Julian Smith Head of Construction

FINANCE
Martin Blee Finance Manager,
Jonathan Child Finance Officer,
KIM GILBERT Head of Finance and Operations, Myra Slack Senior Finance Officer.

FRONT OF HOUSE
Tom Barnes Usher, Nicholas Boydd Usher,
Emily Croxford Usher, Rebecca Dallman
Theatre Manager, Nicola Dawson Usher,
Clare Devine Usher, Nigel Dickinson
Performance Fire Warden, Jen Ellis Usher,
Kristy Guest Usher, Carol Harmer Assistant
House Manager, Karon Hill Usher, Laura
Hutchinson Usher, Lydia Jones Usher,
Michelle Leek Usher, Mufaro Makubika
Usher, Giada Maran Usher, James
McAndrew Usher, Hannah McBrien Usher,
Livia McLauchlan House Manager,
Clare Moss Usher, Paul Preston Usher/
Performance Fire Warden, Kirk Ratcliffe
Performance Fire Warden, Dave Richardson
Usher/Duty FOH Manager, Charlotte
Ridley Usher, Lauren Robinson Usher,
Sabrina Shaw Usher, Ollie Smith
Usher/Performance Fire Warden,
Joseph Stairs Usher/Performance Fire
Warden, Heather Sykes Usher, Be Wade
Usher, Matt Williams, Usher/Performance
Fire Warden

FUNDRAISING & DEVELOPMENT
Derek Graham Memberships Manager,
Nick Lawford Fundraising and Development Manager

LIGHTING & SOUND
Steph Bartle Lighting and Sound
Technician, Drew Baunoh Head of Lighting and Sound, Karl Bock Head of Lighting and Sound, Nick Morris Lighting and Sound Technician.

MARKETING & COMMUNICATIONS
Dan Baxter Marketing Manager,
Alexandra Broughton Marketing and Communications Assistant,
David Brown Digital Marketing Officer, Jo McLeish
Press and PR from The Media Room,
SIMON SELIGMAN Head of Marketing and Communications

PAINTSHOP
Sarah Richard Head of Paintshop,
Claire Thompson Deputy Head of Paintshop

PARTICIPATION
Rachel Bates Participation Administrator,
FIONA BUFFINI Associate Director,
Allie Spencer Education Officer,
Sarah Stephenson Youth Theatre Director

PRODUCTION
JASPER GILBERT Production Manager,
Alex Moxon, neat Production Assistant,
Jill Robertshaw Assistant Production Manager (Maternity Cover), Deborah
Reed-Aspley Assistant Production Manager

PROPS
Alex Hatton Deputy Head of Props,
Nathan Rose Head of Props

STAGE DOOR
Louise Carney Stage Doorkeeper,
Nigel Dickinson Stage Doorkeeper,
Kristy Guest Stage Doorkeeper,
Carol Harmer Stage Doorkeeper,
Geoff Linney Stage Doorkeeper,
Mufaro Makubika Stage Doorkeeper,
Giada Maran Stage Doorkeeper,
John Noton Stage Doorkeeper,
Paul Preston Stage Doorkeeper,
Dave Richardson Stage Doorkeeper,
Ollie Smith Stage Doorkeeper,
Michael Turton Stage Doorkeeper,
Susan Yeoman Receptionist

STAGE MANAGEMENT
Kathryn Bainbridge-Wilson Assistant
Stage Manager, Jane Eliot-Webb
Company and Stage Manager, Stuart
Lambert Deputy Stage Manager.

TECHNICAL
Andy Bartlett Technical Manager,
Andy Nairn Stage Technician, Tony
Topping Deputy Technical Manager

NEVILLE STUDIO VOLUNTEERS
Veronica Allen, Emma Barber, Ruth Boston,
Natelle Brown, Louise Carney, Bev Clark,
Michael Comerford, Lynn Coxon, Lisa De
Vivo, Abigail Earlie, Jasmine England, Ellen
Fisher, Angie Hyde-Mobbs, Hywell Jones,
Julia Lazenbatt, Janet Mitchell, Heather
Roberts, Beth Robinson, Rosy Ross, Nikita
Vyas, Attracta Walls, Louise White

VOLUNTEERS
Nottingham Playhouse is grateful for services donated by the following volunteers: Sylvia Draycott, Andrew Pearce and Liz Squires

WARDROBE
Heather Flinders Wardrobe Assistant,
Dani Kidson Wardrobe Assistant / Dresser,
Elaine Pearson Wardrobe Assistant,
Helen Tye Head of Wardrobe
Nottingham Playhouse Theatre Company, Sarajevo War Theatre SARTR and ODA Theatre (Prishtina) present

BOLERO

By Michael Pinchbeck