

**BRISTOL  
OLD VIC**

Bristol Old Vic  
Theatre School



# CATASTROPHE BAY

**SAT 18 JUN – SAT 2 JUL 2022**

A new musical by Kit Buchan and Jim Barne  
Directed by Derek Bond



Photo Credit:  
Rachel Holman & Craig Fuller



# FROM THE WRITERS...

This is the best job we've ever had. There is no greater blessing for a musical theatre writer than to be offered 15 performers at the start of their careers, brimming with imagination and skill. Over the past four weeks, those 15 students have developed into an independent orchestra, embodying the fictional community of Newfrock with a vividness we never thought possible. In every respect that matters, they are the writers too.

*Catastrophe Bay* was born and raised in Bristol. It was nourished by Bristol Old Vic's Open Session programme for West Country writers, and workshoped at the Theatre School in 2016. This was the time of inescapable Brexit, when sweeping claims about national identity were being made on all sides with daily regularity.

During those debates, certain swathes of the population found themselves generalised out of existence. For some, deprived rural areas of England were cast as bigoted backwaters, incapable of sophisticated thought. For others, those same areas were recruited as convenient heartlands of monocultural 'Englishness', perennially resistant to outsiders.

The same lazy profiling applies to traditional music. Folk music is often misrepresented as a nativist tradition, sustaining bland notions of bucolic 'little England'. But with minimal scrutiny, folk music reveals its variety, its disobedience, its perversion and irony, as well as its limitless influence from overseas.

Design Credit: Matthew Cassar



The village of Newfrock doesn't exist and has never existed. But its genius loci – a polyglot coastal community of disobedient insiders, outsiders, criminals and refugees, who look as much to their nation as they do to the wider world – has always existed in England, and always will.

This is not a liberal revisionism. It's a rebuttal of a certain neglect in our attitude to England, and the West Country in particular. It is a fantasy inspired by the very real West Country in which we find ourselves living: a land of unlimited eccentricity, where anyone, however strange, can belong.

**Kit Buchan and Jim Barne**



# THE CAST

**Tom Mordell** Murdo Moxy



**BOVTS:** Tony in *Bull* (Wardrobe Theatre), Mr Wickham in *Pride & Prejudice* (The Mount

Without), Abraham/Friar John/Apothecary in *Romeo & Juliet* (Redgrave Theatre), Peter in *Pull Up the Roots* (BOVTS Studios), Hunnington in *Absolute Scenes* (Marble Factory), Reginald Hulahoop in *The Pied Piper* (BOVTS Online). **Film/audio:** Michael in *Jumping Through Hoops* (Christchurch Studios), Alex in *Last One Out* (Christchurch Studios). **Outside BOVTS:** Ben in *Lines* (Edinburgh Fringe Festival).

**Carlie Diamond** Eleanor Moxy



**BOVTS:** Arielle in *Picnic at Hanging Rock* (Wardrobe Theatre), Lydia Bennet in *Pride & Prejudice* (The

Mount Without), Witch 3/ Fleance in *Macbeth* (Bristol Old Vic Studio), Nice Alice in *Absolute Scenes* (Marble Factory), Captain of the Moravian/Marie's Mama in *20,000 Leagues Under the Sea* (BOVTS Online). **Film/audio:** Olivia in *Sideline* (Christchurch Studios), Karen in *Last One Out* (Christchurch Studios).

**Joséphine-Fransilija**

**Brookman** Maisie Tremaine



**BOVTS** Isobel in *Bull* (Wardrobe Theatre), Saint Monica/Saint Matthew in *The Last Days of Judas*

*Iscariot* (The Station), 2<sup>nd</sup>

*Witch/Seyton* in *Macbeth* (Bristol Old Vic Studio), Wen in *Absolute Scenes* (Marble Factory), Nora 1968 in *Nora: A Doll's House* (BOVTS Studios).

**Film/audio:** Samantha in *The Prang* (Christchurch Studios). **Outside of BOVTS:** Motormouth Maybelle in *Hairspray* (Hurtwood House), Olivia in *Oliver Twist* (St Philomena's), Razamataz in *Bugsy Malone* (St Philomena's).

**Joshua Hurley** Frank Morel



**BOVTS:** Todd in *Stockholm* (Wardrobe Theatre), Simon the Zealot in *The Last Days Of Judas Iscariot*

(The Station), Gashlycrumb in *The Gashlycrumb Tinies* (BOVTS Studios), Macduff in *Macbeth* (Bristol Old Vic), Prinz Carr in *Absolute Scenes* (Marble Factory). **Film/audio** Mikey in *The Prang* (Christchurch Studios). **Outside of BOVTS:** Vicomte de Valmont in *Dangerous Liaisons* (Archway Productions), Michel in *God of Carnage* (Samuel Beckett Theatre), Che in *Evita* (O'Reilly Theatre), Tony in *West Side Story* (O'Reilly Theatre).

**Victoria Hoyle** Ruth Delaney



**BOVTS:** Henrietta Iscariot/Mary Magdalene in *The Last Days of Judas Iscariot* (The Station), Lady

Montague in *Romeo and Juliet* (Redgrave Theatre), Also Party Index in *Absolute Scenes* (Marble Factory), Maria in *Twelfth Night* (BOVTS Studios). **Film/audio:** Alice in *Jumping Through Hoops* (Christchurch Studios). **Outside of**

**BOVTS:** Mac/Lowen/Charlie in *Mermaids* (Brewhouse Theatre), Beth in *Dr Faustus-A New Musical* (Edinburgh Fringe).

**Petra Joan-Athene**

Dead Bess



**BOVTS:** Understudy Kitty in *How My Light is Spent* (Wardrobe Theatre), Teresa Stockman in

*Enemy of the People* (BOVTS Studios), Shanty Crew in *Sammy and the Sea Morgans* (BOVTS Theatre in Education), Rosalind/Phoebe in *As You Like It* (BOVTS Studios), Dong in *Follow the Star* (BOVTS Schools' Nativity). **Outside of BOVTS:** Jill in *Rhyme Time Town* (Netflix Originals).

**Tommy Bell** Rufus Blaise



**BOVTS:** Roland in *Constellations* (BOVTS Studios), Jim in *Clybourne Park* (BOVTS Studios),

Angel Gabriel in *Follow the Star* (BOVTS Schools' Nativity), Duke Frederick/ Duke Senior in *As You Like It* (BOVTS Studios), Sea Dog in *Sammy and the Sea Morgans* (BOVTS Theatre in Education). **Outside of BOVTS:** Stephen Sondheim Society Student Performer of the Year Award 2022 finalist.

**Josh Penrose** Tom Scudgeon



**BOVTS:** Danny in *Jumpers for Goalposts* (Wardrobe Theatre), Mr Collins in *Pride & Prejudice* (The Mount

Without), Benvolio in *Romeo and Juliet* (Redgrave Theatre), The Ringer in *Absolute Scenes* (Marble Factory), Daniel 3/ Nathan 2 in *Nora: A Doll's House* (BOVTS Studios). **Film/ audio:** Ryan in *Jumping Through Hoops* (Christchurch Studios), Driver/Johnny in *Last One Out* (Christchurch Studios). **Outside of BOVTS:** Nurse in *The Fall* (Southwark Playhouse), Liam in *Off Air* (Tolman Centre), Older Me in *Sad Club* (National Theatre).

**Chiara Lari** Penny Danza



**BOVTS:** Polly in *Girl in the Machine* (Wardrobe Theatre), Pontius Pilate/ Gloria in *The Last Days of*

*Judas Iscariot* (The Station), Mercutio in *Romeo and Juliet* (Redgrave Theatre), Party Index in *Absolute Scenes* (Marble Factory), Viola in *Twelfth Night* (BOVTS Studios). **Film/audio:** Mollie in *The Prang* (Christchurch Studios). **Outside of BOVTS:** Illyriette in *Twelfth Night* (The Young Vic), Myself in *Heat* (Royal Court).

**Bill Caple** Albert Breech



**BOVTS:** Jimmy in *How My Light Is Spent* (Wardrobe Theatre), Mr Bennet in *Pride & Prejudice* (The

Mount Without), Banquo in *Macbeth* (Bristol Old Vic), Eddie in *Absolute Scenes* (Marble Factory), Quince in *A Midsummer Night's Dream* (BOVTS Studios). **Film/ audio:** Danny in *Sidelined* (Christchurch Studios), Driver/Andy in *Last One Out* (Christchurch Studios). **Outside of BOVTS:** Ringo in *Cilla The Musical* (2017 UK Tour).

**Max Guest** Jan Spargo & Mr Shields



**BOVTS:** Geoff in *Jumpers for Goalposts* (Wardrobe Theatre), Caiaphas/ Matthias in *The Last Days*

of *Judas Iscariot* (The Station), Malcolm in *Macbeth* (Bristol Old Vic), Ross Henderson in *Toy Plastic Chicken* (Wardrobe Theatre), David Watts in *The Pied Piper* (BOVTS Online). **Film/audio:** Alex in *Sidelined* (Christchurch Studios), Man in *Nebulous* (Christchurch Studios). **Outside BOVTS:** Nick in *The Twelve Dancing Princesses* (Taunton Brewhouse).

**Joe Edgar** Sugg Jelbert & Sir Empson Clyde



**BOVTS:** Owen in *Girl in the Machine* (Wardrobe Theatre), Mr Bingley in *Pride & Prejudice* (The Mount

Without), The Porter/Angus in *Macbeth* (Bristol Old Vic), Professor Aronnax in *20,000 Leagues Under the Sea* (BOVTS Online), Reilly B. Stunden in *Absolute Scenes* (Marble Factory). **Film/audio:** Michael in *Sense of Occasion* (Christchurch Studios). **Outside of BOVTS:** Dougie in *Hitchhiker* (The Rondo Theatre), Raleigh in *Journey's End* (Minack Theatre).

**Alexander Uzoka** Maggot Tremaine



**BOVTS:** Claudius/ Polonius in *Hamlet* (Wardrobe Theatre), Yusef El-Fayoumy in *The Last Days*

of *Judas Iscariot* (The Station), Rosse in *Macbeth* (Bristol Old Vic), Vale of Def in *Absolute*

*Scenes* (Marble Factory), Rita Oracle in *The Pied Piper* (BOVTS Online). **Film/audio:** Joe in *Sidelined* (Christchurch Studios), Hugh/Various in *Last One Out* (Christchurch Studios). **Outside of BOVTS:** Jake in *Flux* (Theatre 503), Matt in *Extremism* (National Theatre), Jules in *Hacktivists* (National Theatre).

**Eve Pereira** Esme Fanning & Sally Moxey



**BOVTS:** Amber in *Picnic at Hanging Rock* (Wardrobe Theatre), Elizabeth Bennet in *Pride &*

*Prejudice* (The Mount Without), Lennox/English Doctor in *Macbeth* (Bristol Old Vic), White Hope in *Absolute Scenes* (Marble Factory), Hermia in *A Midsummer Night's Dream* (BOVTS Studios). **Film/audio:** Tara in *Sidelined* (Christchurch Studios), Angela/Amy in *Last One Out* (Christchurch Studios). **Outside of BOVTS:** Joan in *13* (Lyric Hammersmith).

**Camilla Aiko** Tilda Pont



**BOVTS:** Clair in *The City* (Wardrobe Theatre), Kitty Bennett in *Pride & Prejudice* (The Mount

Without), Lady Macbeth in *Macbeth* (Bristol Old Vic), Jamanda in *Absolute Scenes* (Marble Factory), Olivia in *Twelfth Night* (BOVTS Studios).

**Violinist** Matthew Taylor

# CREATIVES, PRODUCTION AND TECHNICAL TEAM

Written and Composed by	<b>Kit Buchan* &amp; Jim Barne*</b>
Director	<b>Derek Bond*</b>
Musical Director	<b>Pamela Rudge*</b> with <b>Jim Barne*</b>
Associate Directors	<b>Becks Granger &amp; Sofia Gallucci</b>
Set and Costume Designer	<b>Matthew Cassar</b>
Lighting Designer	<b>Hugo Dodsworth</b>
Sound Designer	<b>Elliot Paris-Hamilton</b>
Voice and Dialect Coaches	<b>Sue Cowen†, Zoe Littleton,</b> <b>Jonathan Grosberg</b>
Singing Coach	<b>Pamela Rudge*</b>
Production Manager	<b>Steve O'Brien†</b>
Assistant Production Manager	<b>Joe Culpin</b>
Production Supervisor	<b>Bryony Rutter†</b>
Stage Manager	<b>Kimberley Towler*</b>
Deputy Stage Manager	<b>Joe Waddington</b>
Assistant Stage Managers	<b>Zoë Mackinnon, Jacob Clear,</b> <b>Ellie Gendall</b>
Production Electrician	<b>Chris Davies</b>
Lighting & Programme Operator	<b>Tom Barge</b>
Sound Number 01	<b>Elliot Paris-Hamilton</b>
Sound Number 02	<b>Caitlyn Balderstone</b>
Sound Number 03	<b>Jess Way, Ebony Hayes</b>
Construction Manager	<b>Andy Scrivens†</b>
Workshop Manager	<b>Rhys Gillard*</b>
Construction Assistants	<b>Jocelyn Chen, Iona Hicks,</b> <b>Muir McFadden, Sally Strong,</b> <b>Adrienne Broadgate, Willow Digweed,</b> <b>Chris Monks, David Bath,</b> <b>Millie Edinburgh</b>
Props Supervisor	<b>Néamh Campbell</b>
Props Assistants	<b>Ziva Bucer, Tommy Karolyi,</b> <b>Isabella Keating, Lisa Viel-Vigneron</b>
Costume Supervisor	<b>Charlie Rowen</b>
Dressers	<b>Eleanor Duncan, Kim White,</b> <b>Jo Kenney</b>
Costume Assistants	<b>Bethany Boldero, Shanice Dacres,</b> <b>Eleanor Duncan, Gracie Green,</b> <b>Jo Kenney, Charly Riddett,</b> <b>Kim White, Arthur Wyatt</b>
Hair, Makeup and Wig Designers	<b>Sophia Khan* &amp; Chrissie Bricknell*</b>
Scenic Artists	<b>Jo Browne* Cliff Thorne*,</b> <b>Tom Crossley-Thorne*</b>

\* Visiting industry professional; † BOVTS staff; all other roles are fulfilled by students on the Theatre School's production and technical courses. To find out more about training at BOVTS, please visit [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder).

The video and/or audio recording of this performance by any means whatsoever is prohibited.



**BOVTS extends a special thanks to the following individuals and groups for their support: Celtic Prop Hire, Scrumptiously Sweet, Treasure Island Sweets, Matthew Grant, St. Bonaventure's Church, Kirk Bishop at Sodbury Players, Paul Lewis at PLUG Stage Productions, Marie Williams and Shane Williams, violinist Hazel Traver, and Bristol Archives.**

## **Derek Bond** **Director**

Derek is a theatre director and writer who has directed at Royal Exchange Theatre, Southwark Playhouse, Soho Theatre and Watford Palace Theatre. His production of *Dragons and Mythical Beasts* (Regents Park Open Air Theatre and UK tour) was nominated for an Olivier Award for Best Family Show, whilst *Sweet Charity* (Royal Exchange Theatre) won the Manchester Theatre Awards for Best Musical and was nominated at the UK Theatre Awards for Best Musical. Other recent productions include *Much Ado About Nothing* (Dubai Opera House), *The Christmasaurus* (Hammersmith Apollo), *Alice in Wonderland* (Storyhouse, Chester) and *Jess and Joe Forever* (Orange Tree Theatre and UK tour). Between 2018 and 2020, Derek was Artistic Director of Blackhorse Arts, a place-based company created to bring together theatre makers and audiences in Waltham Forest. Derek also co-founded the OpenHire initiative, calling on theatres, producers and other employers to advertise creative freelance jobs in theatre. He is based in Stroud, Gloucestershire.

## **Pamela Rudge** **Musical Director**

Pamela studied at The Royal College of Music and now works as a freelance music and singing coach running workshops for singing groups and theatre companies. She joined BOVTS in 1995 as a singing teacher before later becoming the Head of Music and Singing, a role she held until 2021. She has a wide repertoire from early to contemporary music, singing opera, light opera, oratorio, recitals and concert work and has performed throughout the UK and internationally. In recent years she has become more involved in chamber opera, playing roles such as Madame Popova in Walton's setting of Chekhov's *The Bear*, and most recently creating the role of Marie Coulette (a formidable pipe-smoking granny) in the World-premiere of *A Foreign Field*, an opera by Eric Wetherell, for which she achieved

much critical acclaim. Pamela has conducted many musical theatre shows for BOVTS including *London Road* (Bristol Old Vic), which was nominated for Best Theatre Production in the South West in 2014 and *Mrs Beeton Says* (The Redgrave Theatre), a new musical commissioned in 2018.

## **Becks Granger** **Assistant Director**

Becks is currently training on the MA Drama Directing course at BOVTS. She recently undertook a work placement with Ad Infinitum, assistant directing a research and development project, and was also Assistant Director on BOVTS's Theatre in Education tour, *The Red Shoes*. Last month she directed Tom Wells's *Jumpers for Goalposts* at the Wardrobe Theatre. Becks received her BA (Hons) in European Theatre Arts from Rose Bruford College, where she co-founded the theatre company Soft Pedal Collective. Previous credits include the *Showcase Season* at Simply Theatre, *Geneva*; *The Hoe-ly Trinity* (Guildford Fringe); *Milestone* (The Rose Theatre) and *Roll With It* (Redgate Theatre's Original Writing Festival).

## **Sofia Gallucci** **Assistant Director**

Sofia is a director from the Midlands and is passionate about telling and making small and intimate stories feel huge and epic. She graduated from the University of Exeter in 2021 with a first-class degree in English Literature and Drama and enjoys making a variety of work, from new writing to musical theatre. Sofia takes an interdisciplinary approach, incorporating aspects of movement, music and technology. Sofia is partially deaf and is incredibly committed to making her work and process as accessible as possible. Sofia also works as a playwright and has been a member of the National Theatre Writers' Group, the Exeter Northcott Artists Residency and the Papatango Prize Write West Programme. Directing credits include *Stockholm* (Wardrobe Theatre)

and *Curtains* (FourFig Theatre), *Pride & Prejudice* (The Mount Without), *Eton Mess* (Exeter Northcott) and *Romeo and Juliet* (Poltimore House).

## Matthew Cassar Set and Costume Designer

Matthew is training on the MA Performance Design course at BOVTS. He recently graduated from the University of Malta with a BA (Hons) in Performing Arts. Matthew's artistic repertoire ranges from designing and making sets, costumes, and props to coordinating productions from an artistic perspective. Previous credits include: *Patience* (Salesian Theatre); *My Fair Lady* (MCC); *After Medea* (Mosta Amphitheatre); *Us/Them* (Splendid); *Hush*; *Baxx Baxx* and *Sleeping Beauty the Panto* (all Manoel Theatre). Other BOVTS credits include *The Red Shoes* (Theatre in Education Tour) and *Picnic at Hanging Rock* (Directors' Festival at the Wardrobe Theatre).

## Hugo Dodsworth Lighting Designer

Hugo is a performance designer, working holistically across disciplines of set, lighting and video design. He received his BA (Hons) in Italian and History of Art from UCL in 2021, with the highest marked dissertation in his cohort, entitled *After Dark: Light as a Material for Placemaking*. In 2019, Hugo spent a year working as an electrician and lighting design assistant at Teatro alla Scala in Milan. Hugo's specialist skills include digital modelling and drafting, lighting design, visualisation and programming. BOVTS credits include Lighting Designer for *Romeo and Juliet* (Redgrave Theatre), Set and Lighting Designer for *The Last Days of Judas Iscariot* (The Station), Production Designer for *Girl in the Machine* (Wardrobe Theatre) and Lighting and Projection Designer for *Loam* (Bristol Old Vic).

## Elliot Paris-Hamilton Sound Designer and Sound No. 1

Elliot is a final year Production Arts student at BOVTS, specialising in sound design. This year, he has been Sound Designer on *The Last Days of Judas Iscariot* (The Station), *Romeo and Juliet* (The Redgrave) and Sound Designer and Operator on *Girl in the Machine* (Directors' Festival at Wardrobe Theatre).

Elliot has also worked as a theatre technician at The Birmingham Hippodrome and Bristol Hippodrome and has worked on productions including *Matilda*, *Dreamgirls*, *Les Misérables*, *West Side Story* and *War Horse*.

## Sue Cowen Voice and Dialect Coach

Sue began specialising in voice in 1984 upon graduating from University College London with a BSc (Hons) degree in Speech Sciences, and began practising as a Speech and Language Therapist. Drawn to combine her passions in language, acting, dialects and voice, she later completed the diploma in Professional Voice Studies at Royal Central School of Speech and Drama, graduating with distinction in 1988. Theatre work includes: Voice and Dialect Coach on *Aspects of Love* (The Prince of Wales Theatre), working with lead actors Ann Crumb and Michael Ball; and Voice Coach to Dustin Hoffman playing Shylock in the Sir Peter Hall production of *The Merchant of Venice* (The Phoenix Theatre). Sue joined BOVTS in January 2021 as Senior Voice and Dialect Tutor.

## Zoe Littleton Voice and Dialect Coach

Zoe is a voice and dialect coach based in London and Bristol. In her ten years of working as an actress, Zoe has worked on a variety of UK and international tours, including at Arcola Theatre, Buxton Opera House (including as Dance Captain and Assistant Choreographer), Vienna English Theatre and The Young Shakespeare Company, as well as work as a voiceover artist for audiobooks and commercials. Zoe is now focusing her skills into voice and dialect coaching for actors, creatives and professional voice users. Whilst training at BOVTS, Zoe has been fortunate enough to work as the Assistant Voice and Dialect Coach on *Sammy and the Sea Morgans* (Theatre in Education tour).

## Jonathan Grosberg Voice and Dialect Coach

Jonathan is undergoing training on the MFA Professional Voice Studies programme at BOVTS. In 2013 he graduated from the University of Kent with a BA (Hons) in English and Drama (including a year abroad in the



USA). Since graduating, Jonathan has gained extensive experience in the arts and education as a singing teacher, including work at Mountview Academy of Theatre Arts. Jonathan also spent the last 8 years building up choirs with the UK's leading choir company, 'Rock Choir', taking his choir members to perform in prestigious venues such as Abbey Road Studios. Jonathan was fortunate enough to sing a solo with the BBC Concert Orchestra for *Proms in the Park* in 2019.

## **Joe Culpin** **Assistant Production Manager**

Joe has specialised in production management whilst in his final year at BOVTS. Growing up within the performance industries triggered Joe's curiosity about how productions are created; he has subsequently worked across a range of disciplines whilst at BOVTS. Credits include Assistant Production Manager on *Macbeth* (Bristol Old Vic Studio), *Romeo and Juliet* (Redgrave Theatre), *Sammy and the Sea Morgans* (Theatre in Education production), *Pride and Prejudice* (The Mount Without) and *The Last Days of Judas Iscariot* (The Station). Joe was additionally Construction Manager on *Macbeth* (Bristol Old Vic Studio), Assistant Stage Manager on *The Three Seagulls* (Bristol Old Vic) and Deputy Stage Manager on *Katie Johnstone* (Directors' Playground at the Wardrobe Theatre). Outside of BOVTS he has been Junior Technician at the *Glastonbury Festival* (2019) and Deputy Stage Manager for *Chicago* (McMillan Theatre).

## **Joe Waddington** **Deputy Stage Manager**

Joe is specialising in stage management and lighting design during his final year at BOVTS and hopes to work in stage management after graduation. As part of his final year, he has been Lighting Designer for *Pride and Prejudice* (The Mount Without) and Stage Manger of *The Red Shoes* (Theatre in Education Tour). Previous credits for BOVTS include Deputy Stage Manager on *Macbeth* (Bristol Old Vic Weston Studio), Sound Designer on *Absolute Scenes* (The Marble Factory), Assistant Stage Manager on *Hedda* (Bristol Old Vic livestream) and Assistant Stage Manger on *Buzzing* (BOVTS Online).

## **Chris Davies** **Production Electrician**

Chris is a graduating student from the BA (Hons) Production Arts course at BOVTS. He has recently undertaken several work placements at The Blake Theatre in Monmouth, earning the title of Assistant/Chief Technician whilst there. Prior to training at BOVTS, Chris completed a foundation degree in Performing Arts at Hereford College of Arts. Credits whilst at BOVTS include Sound Designer on both *Macbeth* (Redgrave Theatre) and *Pride and Prejudice* (The Mount Without), Assistant Stage Manager on *Absolute Scenes* (The Marble Factory) and Vision Mixer on *The Pied Piper* (BOVTS Online).

## **Néamh Campbell** **Props Supervisor**

During her time at BOVTS, final year at BOVTS, Néamh has specialised in prop-making, puppetry and carpentry. Whilst in her final year, she has been Prop-Making Supervisor on *Macbeth* (Bristol Old Vic Weston Studio), Construction Manager and Scenic Artist on *The Last Days of Judas Iscariot* (The Station) and Prop-Making Assistant on *Romeo and Juliet* (Redgrave Theatre). Néamh has also worked on Disney's *Beauty and the Beast* (Bristol Hippodrome) and *Oz* (Tobacco Factory Theatres). She looks forward to continuing to turn concepts into reality by working in props and puppetry after graduation.

## **Charlie Rowen** **Costume Supervisor**

Charlie is a final-year Costume student specialising in supervision. She has supervised costume for award-winning shows at the Harrogate Theatre and the Annex, assisted fittings at Bristol Old Vic and dressed on *Priscilla, Queen of the Desert* (Theatre Royal, Bath). She recently completed a placement as Costume Assistant with Grange Park Opera. Whilst at BOVTS, credits include Costume Supervisor on *Macbeth* (Bristol Old Vic), Costume Maker on *Pride and Prejudice* (The Mount Without), *The Last Days of Judas Iscariot* (The Station), *Sammy and the Sea Morgans* (TIE Tour) and *Troilus and Cressida* (The Redgrave), and Costume Standby on BOVTS' short film, *Sidelined*.

# DESIGNING CATASTROPHE BAY



## Matthew Cassar Set and Costume Designer

### Where did you start with the design process for *Catastrophe Bay*?

When I received the first draft for *Catastrophe Bay*, I threw myself immediately into the heart of the story and set off for Cornwall, where I spent a couple of days getting a proper feel of the setting. I spent my time in St Ives with Phyllis, who is one of the few remaining permanent residents. She showed me around her fisherman's cottage and explaining how her house has passed down through generations and how its possessions were remains from passing ships. This prompted me to create the world of Newfrook based on remains from shipwrecks. The set is composed of things which the villagers of Newfrook would have salvaged from shipwrecks and repurposed.

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

*Catastrophe Bay* is performed in rep, meaning it's performed multiple times in a row. Therefore, this meant that the set had to be easily turned around between a matinee and an evening performance. It works like magic, and there is a great team of production students who make this transformation happen!

### What's it been like designing for the main stage at Bristol Old Vic?

Six-year-old Matthew would have not believed that this would ever happen to him! I used to spend hours turning shoe boxes into small model sets and using scrap pieces of fabrics to design costumes for my Playmobil figurines, while blasting out musical soundtracks on my CD player. To be designing for such a prestigious theatre feels like a dream come true! I feel so grateful to be given this opportunity and to have received the support of my design tutors.

### Without giving too much away, what can the audience expect from your design?

With this design I wanted to give a real authentic feel of what the fictitious town of Newfrook would look like. Having such an incredible plot and a charming score has made my design process all the more exciting. With this design audiences can expect to witness scene transitions and object transformations right before their eyes. These shifts are orchestrated by the brilliant group of actor-musicians, making the design feel so magical. This creation would not have been possible without the incredible team of production, construction, props and costume students who took these designs and brought them to life.



## Hugo Dodsworth Lighting Designer

### Where did you start with the design process for *Catastrophe Bay*?

I had the privilege of being involved in the process as Lighting Designer from early in the production's conception. Working closely with the Designer Matthew Cassar led to a better understanding of design decisions and allowed me to collaborate on this design from the start. Resultingly, the architecture of the set greatly influenced my lighting design, and I knew from early on that the lighting was going to be significant in guiding the storytelling from location to location.

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

For me, one of the most important messages of the text is about how a small community can represent a much wider geography. The unassuming town of Newfrock has links to the whole world and yet feels quaint and local. Getting this message across in the lighting

design – making configurations of the same pieces of set feel sometimes intimate and cosy, other times open and exposed – was one of my main challenges.

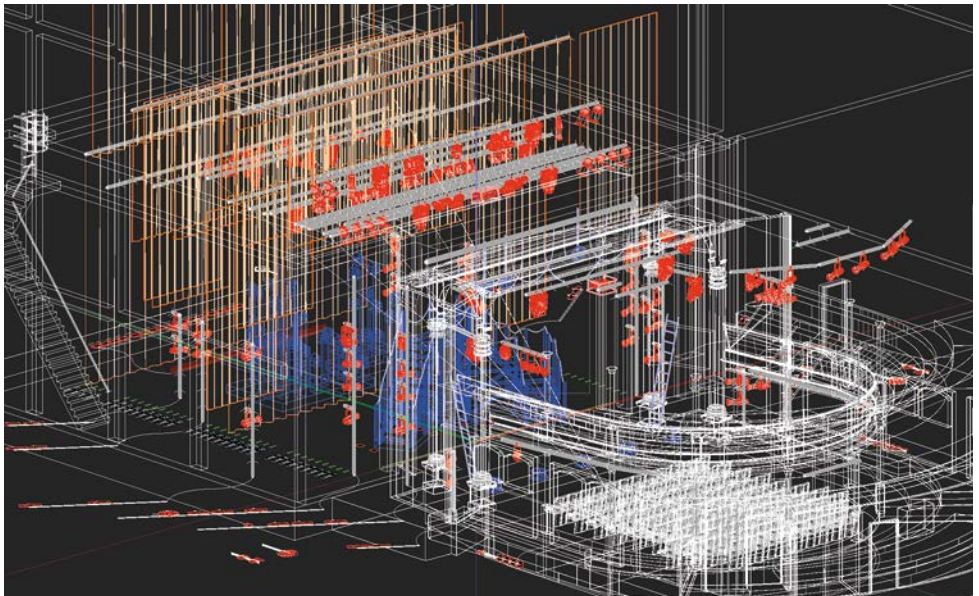
### What's it been like designing for the main stage at Bristol Old Vic?

You can't ignore the charm of the Bristol Old Vic auditorium. The great thing about this theatre is that it feels intimate, and the architecture is always part of the design. At the same time though, the stage has a lot more depth than you might think, allowing a lighting designer to play with this negative space as a backdrop to the story unfolding at the front of the stage.

### Without giving too much away, what can the audience expect from your design?

The audience can expect a taste of the Cornish coast told through lighting. Hazy sea mists, bracing cliff edges, the warm glow of an evening in the pub, and the occasional menacing storm.

**You can catch more of Matthew and Hugo's work at GENERATE, a free exhibition showcasing the work of BOVTS creatives at Bristol's Paintworks between 5 – 7 July.**



A digital 3D model of the theatre (white lines), set (blue lines), drapes (orange lines) and lighting instruments (red lines).



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 SHOW OF STRENGTH THEATRE COMPANY

Bristol Old Vic  
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# GENERATE

TUE 5 JUL – THU 7 JUL

A free exhibition showcasing the work of graduating creatives from Bristol Old Vic Theatre School's design, costume and production departments.

Paintworks, Bristol, BS4 3EH | 10 am – 5.30 pm Tue & Wed, 10 am – 3 pm Thu