

Nottingham
Playhouse



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**ARTS COUNCIL
ENGLAND**

WELCOME

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** (Prishtina, 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 or call our Box Office on 0115 941 9419.



Giles Croft
Artistic Director



Stephanie Sirr
Chief Executive

YOUR AUTUMN SEASON AT NOTTINGHAM PLAYHOUSE

THE KITE RUNNER 29 AUG - 6 SEPT

Adapted by Matthew Spangler,
based on the novel by Khaled Hosseini

TIME AND THE CONWAYS 12 - 27 SEPT

By J. B. Priestley

PROPAGANDA SWING

3 - 18 OCT
By Peter Arnott

ARCADIA 31 OCT - 15 NOV

By Tom Stoppard

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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.

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

A NOTE FROM THE PRODUCER

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

COMMUNITY CAST

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).

FUNDING

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.

BOLERO

By Michael Pinchbeck

Taken from an interview with Derek Graham at Nottingham Playhouse for their Backstage Pass Members' newsletter.

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.

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.

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.

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.

MAKING BOLERO

Taken from www.makingbolero.wordpress.com

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 SEARCH OF BOLERO

Taken from www.makingbolero.wordpress.com

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.



COMPOSING

Taken from www.makingbolero.wordpress.com

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.



BOLERO, FROM THE BRITISH COUNCIL'S PERSPECTIVE

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

www.britishcouncil.org/arts

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BACKSTAGE PASS

INCLUDES TWO FREE TICKETS!

**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



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**ARTS COUNCIL
ENGLAND**





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:

Giles Croft, Stephanie Sirr, Simon Seligman, Derek Graham, Alexandra Broughton, Jasper Gilbert, Fiona Buffini and all at Nottingham Playhouse. Amila Lagumdžija, Larisa Halilović, Emir Omeragić, Nita Qena, Michael Bird, Andrew Jones, Gregory Nash and all at the British Council. Peter Knott and Laura White at Arts Council England, East Midlands. Nihad Kreševljaković, Latifa Imamović and Sabina Šabić at Sarajevo War Theatre. Edin Numankadić at the 1984 Winter Olympics Museum. Muamera Šehić at ZOI 84 (Sarajevo). Florent Mehmeti at ODA Theatre (Pristina). Prof. Mick Mangan at Loughborough University. Prof. Mark O'Thomas at the University of Lincoln. Matt Bradbury and Tristan Cousins at the National Ice Centre (Nottingham). Matt Chesney and Rhiannon Jones at Backlit (Nottingham). Claire Hicks at Dance4 (Nottingham). Michelle Bowen at Primary (Nottingham). Sooree Pillay at New Art Exchange. Lucille Denkinson. David Micklem. Kieran Ahern. Andy Barrett. Scotholme Primary School. Olwen Davies. Youth Theatres in Sarajevo and Prishtina.

**Nottingham
Playhouse**
theatre company



BIOGRAPHIES



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.

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.

BOLERO

JASENKO 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 Miletić; **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 Prolić 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 nightmarish 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 & hÁb (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 TERZIMEHIĆ | 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 Miletić Oručević.

BOLERO

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**.

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 Kaitie 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.

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.

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.

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Playhouse

CAST is our wonderful restaurant and bar, perfect for relaxing and enjoying great food and drink, all year round.

Our restaurant bar serves freshly made food cooked to order at great prices and the bar is a perfect place to unwind with friends, serving a range of continental beers, cocktails, cask ales, wines and champagne. You can also dine on our leafy sun terrace - possibly the best-kept secret in Nottingham!

For sandwiches, salad boxes, pastries, cakes and snacks on the go or to eat in, there is also the Deli available.

WELLINGTON CIRCUS, NOTTINGHAM, NG1 5AN
0115 852 3898 | CAST@CASTNOTTINGHAM.CO.UK



IN REHEARSAL



THE JOURNEY



THANK YOU TO OUR SPONSORS

Nottingham Playhouse and **neat14** are very proud to work with a number of brilliant local businesses, whose support for our work is hugely important.

We would like to take this opportunity to thank the following companies and organisations who have generously sponsored the **neat14** festival:



Hello. We're
IKANO

In the UK Ikano delivers retail finance, marketing strategy programmes, customer insight and loyalty services to several household name retail partners including IKEA, Harveys, DFS, BHS, New Look. We also offer loans direct to consumers under the Ikano brand.

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E enquiries@ikano.net

www.ikano.net

Nottingham Playhouse

theatre company

DIRECTORS

GILES CROFT Artistic Director,
STEPHANIE SIRR Chief Executive

ADMINISTRATION

Andrew Bullett Information and Communications Technology Manager, Beverly Clark Administration Assistant, **VALERIE EVANS** Head of Administration, Lucy Tregear Administration and Programming Co-ordinator, Bea Udeh Creative Producer - Diversity

ASSOCIATE ARTISTS

The Cutting Room, Andrew Breakwell

BOX OFFICE

Charlie Cox Box Office Supervisor, Karon Hill Box Office Assistant, Rosemary Alexander Jones Box Office Assistant, Laura Hutchinson Box Office Assistant, Gary Miller Box Office Assistant, Alexandra Moxon Box Office Assistant, Safiya Williams Box Office Assistant, **Richard Surgay** Customer Relations Manager, Jeremy Walker Box Office Assistant

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 Sous 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 Sous Chef, Tim Wheelhouse CAST Manager

CASTING

Sooki McShane CDG Casting Director, Lucy Jenkins CDG Casting Director

CLEANING & MAINTENANCE

Cindy Hutchinson Cleaning Supervisor, Sheila Sisson Cleaner, Michael Turton Maintenance Technician, Kim Smith Cleaner, Patricia Walsh Cleaner, Paul White Cleaner

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 Baumohl** Deputy 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