

THE 24
HOUR
PLAYS
OLD VIC NEW VOICES
2012

THE OLD VIC
SUNDAY 28 OCTOBER 2012

WELCOME TO THE OLD VIC

And a night of magical new theatre.

I'm sorry I can't be with you all tonight but you are in for a real treat. The hairs on the back of my neck stand on end as I recall the palpable fizz of excitement you are feeling in the auditorium tonight. If this is your first time attending this event – hold on tight and enjoy the ride...

In the past 24 hours, 39 of the most promising emerging theatrical talent have created six brand new plays from scratch. When the group met yesterday at 8.30pm, there were no scripts, no costumes, and no props – all they had on the table was a glass of enthusiasm, a side portion of apprehension and huge serving of talent.

As a Celebrity Gala, *The 24 Hour Plays* (in 2012, *The 24 Hour Musicals Celebrity Gala*) has been an Old Vic flagship project since 2004, welcoming names such as Jim Broadbent, Kelly Brook, Josh Hartnett, Brook Shields, Vince Vaughn and Richard Wilson to our stage. Always a glittering and adrenaline-fuelled evening, it also raises vital funds to support Old Vic New Voices. In 2005, we decided to open up the challenge to 18–25 year old emerging writers, directors, producers and actors. *The 24 Hour Plays: Old Vic New Voices* was born.

Our company of 39 exceptional actors, writers, producers and directors were chosen from over 2,700 applicants through our partner website, IdeasTap. The 1,900 actors were invited to two rounds of auditions, whilst OVN and a selection of industry experts pored over 600 writing, directing and producing applications. 92 artists were then invited to a fast-paced audition as a panel observed, made notes and watched the participants working together. After hours of deliberation the 39 hungriest, bravest and most creative team members were selected.

We supported these talented few by inviting them to The Old Vic and in just one day gave them the tools to flourish as a company on the project. The actors received vocal and physical tips for commanding the vast Old Vic auditorium and an audience of 1,000, directors were tutored in how to best utilise the stunning *Hedda Gabler* set and the producers were mentored through the process of creating something so ambitious in such a short time.

The brave company are now back stage waiting for the curtain to go up so they can share with you the culmination of 24 hours of hard work. I'm sure you'll welcome them with the reception they deserve.

Presented by



Supported by



Kevin Spacey
Artistic Director
The Old Vic Theatre Company



HELLO

The way that Old Vic New Voices invests in emerging artists and showcases talent through *The 24 Hour Plays: Old Vic New Voices* was one of the things that inspired me to set up my own arts charity – IdeasTap – as part of The Peter De Haan Charitable Trust.

The 24 Hour Plays: Old Vic New Voices were one of the things that inspired me to set up a creative network in 2008. I love the risk it takes in creating new shows with unknown emerging artists in just 24 hours and the opportunity it provides for young people to showcase their talent on such a big stage. IdeasTap was set up back in 2008 to support and multiply opportunities like this, which offer great experience and connections with collaborators and industry professionals.

Since 2008, when we set out to connect emerging artists with the things they need at the start of their careers, we've seen phenomenal growth.

Our community is now made up of 70,000 members and nearly doubled in size in the last year alone. We've offered over 30,000 creative opportunities for our members. We're the best in funding for emerging talent, having awarded over £500,000 to our members and we've advertised thousands of relevant jobs too.

We know how hard it can be for young creatives at the start of their careers, because we talk to our members every day about what they need and how we could help. So, this year our plan is to continue to invest heavily in IdeasTap and offer more opportunities, funding and advice.

We'll do this by partnering with more leading arts organisations like Old Vic New Voices and by engaging with more young creatives at the start of their careers like you!

So, all that leaves me to say is have a fantastic night and tomorrow morning check out www.ideastap.com to get involved.

Peter De Haan
Chairman
IdeasTap



WHAT A DIFFERENCE A DAY MAKES

THE IDEA

The 24 Hour Plays: Old Vic New Voices first took place in 2005 and was an incredible success. The company not only took to the stage, they completely owned it. Many were offered agents, commissions and new projects as a result of showcasing their talent on The Old Vic stage and have since gone on to develop and nurture the bonds made during the process by creating brand new artistic collaborations across the UK. Now in its seventh year, the alumni have an impressive catalogue of achievements and many past participants returned this year to support this year's talent through the process. The event is now a flagship affair for The Old Vic and an annual highlight of the season.

The process began over four months ago when a recruitment campaign sought out brave and talented theatre practitioners. This year we also increased the upper age limit of applicant to 30 years of age; a direct result of feedback through our evaluation processes which had strongly indicated that 25 to 30 year olds are underserved with opportunities. The auditions found the most suitable 39 for the project with the creativity and commitment at the top of the person specification.

Participants will become part of Old Vic New Voices Talent with *The 24 Hour Plays: Old Vic New Voices* their initiation. The creative burst during the 24 hours is followed by a continuing commitment to their development, with OVNv providing artistic support, workshops with industry professionals, funding and invitations on to our other projects.

THE APPLICATION PROCESS

For the fourth year running, applications for *The 24 Hour Plays: Old Vic New Voices* were accepted entirely online through IdeasTap the online magazine for young creative entrepreneurs and artists.

On the 23 August 2012 the computers at IdeasTap were closed to submissions and all of the completed forms were collated. The audition process kicked off!

Nearly 1,900 actors were invited to the first stage group auditions, an event designed to audition 100 actors every three hours, where the number was reduced to 350 and invited to the second stage auditions with only two minutes to impress a panel.

With the actors' auditions in full swing, industry professionals pored over the applications from writers, directors and producers; they faced the almost impossible task of choosing just 14 of each discipline. We interviewed the shortlisted producers who were tasked with creating an emerging talent focused project that would work under the Old Vic New Voices banner. From the online applications, interviews and auditions, 92 were selected to attend one the final company audition days.



THE FINAL COMPANY AUDITIONS

Over two days, the 92 selected experienced an intensive but hugely thrilling day-long audition. As each participant walked through the doors at the Clapham Community Project rehearsal room, their picture was taken and printed. Everyone then took part in group team building exercises before splitting off into groups. Actors and directors worked on short sections from previous OVNv project scripts whilst producers took over our social media pages for the day. The writers were given little over one hour to create a brand new ten-minute script for a 'script-in-hand' performance with the entire process closely observed by the Old Vic New Voices selection panel.

Both days ended with seven memorable performances. As auditionees exchanged numbers, e-mail addresses and tweeted each other, there was a feeling that life-long creative collaborations had been forged. As the rehearsal room became quiet once again, photographs were laid out on a table and the hushed conversation began; whittling the company down to the final 39 meant selecting only the most outstanding, distinctive, brilliant, daring and innovative practitioners, who could thrive in a large team and think on their feet.

THE BONDING DAY

With our talented company in place, the actors, writers, producers and directors attended a day of workshops focused on the specific skills required for the project.

The actors focused on vocal and physical tips for commanding the vast Old Vic auditorium and reaching an audience of over 1,000. The six writers were given advice on how to compose a ten-minute masterpiece under the pressure of an impending performance, whilst eyeing up which actors they'd like to write parts for. Directors were shown the practical use of the stage and the producers were guided through the colossal process ahead.

As the company vacated the Theatre, and made their way to a company meal they began contemplating that in under a week an expectant assembly of friends, proud parents, industry professionals and fervent theatre fans would be flooding through the doors of the theatre and the curtain would rise to six new plays, no matter what.



THE COUNTDOWN BEGINS

YESTERDAY

8.30PM

Six writers, six directors, six producers and 21 actors gather in a rehearsal studio deep inside the IdeasTap offices. As they introduce themselves and their novel props, they know their reputations may be at stake. In the coming hours, the fearless trailblazers will go on the ultimate theatrical voyage; the night is still (very) young.

11PM

The writers – cast photos in hand – are taken to the palatial IdeasTap offices with coffee, cake and hugs supplied by two steadfast producers. For some, words flow neatly onto the screen. For others, this will be a long night, a very long night.

12 MIDNIGHT

Shit... has anyone told the actors the clocks go forward?

TODAY

6AM

When each writer has ten minutes worthy of performance, it's time to sleep. Until then, the tapping of keys must persist.

7.30AM

The Old Vic Theatre stage door opens onto a sea of tired looking faces all desperately clutching scripts ready to be photocopied. Six directors robustly argue amongst themselves to get their favourite script before each is chaperoned to a rehearsal studio by a producer to meet a company of suitably nervous actors.

9.30AM

As rehearsals commence, requests flood in for props and costume. With no money, the producers beg, borrow, steal, and improvise. Time ticks away and each group are only allowed one hour on the stage.

4PM

Technical rehearsals begin and 'the fear' kicks in.

5.30PM

Dinner, for those that can stomach it...

6.30PM

Actors gather for a team talk and warm-up. Many would prefer to just learn their lines.

7.15PM

Nervous actors huddle in the wings, glancing at scripts with just minutes to go. The sound of a paying audience will assure some and petrify others. Six short plays have been created, and the hard work of 39 practitioners will be showcased on The Old Vic stage.

One thing is certain: the curtain will rise in a matter of minutes and something will definitely happen...



ACTORS



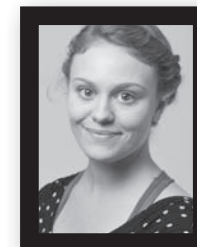
James Baxter

James found a passion for drama at school in the north east. Theatre credits include: *Scarborough* by

Fiona Evans (Assembly Rooms, Edinburgh); *Jump* by Lisa McGee directed by Max Roberts (Live Theatre); *The Office Party* by John Godber, directed by Neil Sissons and John Godber (Hull Truck Theatre). Television credits include: *Love Life*; *Joe Maddison's War*; *Doctors* (BBC); *Emmerdale*; *The Royal* (ITV); *Red Dwarf* (Dave) and *Music Land World* (Kidney Stone Productions).

Thea Beyleveld

Thea studied at the Slade School of Fine Art and trained with the Young Person's Theatre Company. She has recently finished working in rep with Fourth Monkey Theatre Company. Theatre credits include: *Nothing Ever Happens* (The Descent); *Divine Words* and *4.48 Psychosis* (Fourth Monkey); *I See Simon* (Zoo Roxy); *A Streetcar Named Desire* (Garage Theatre); *Platform 1* (Bloomsbury Theatre) and *180* (Leicester Square Theatre).



Rob Carter

Rob trained at LAMDA where he played Vincent in *Vincent in Brixton*; Romeo in *Romeo & Juliet* and Judas in *The Last Days of Judas Iscariot*. Winner of the Musical Comedy Awards this year, he is also currently in the new series of *Fresh Meat* and will soon be appearing in the new series of *Peep Show*, both for Channel 4.



James Cooney

James studied Acting at LIPA, graduating with a 1st Class Degree and The LIPA Acting Prize. Theatre credits include:

You Once Said Yes (Look Left Look Right); *Bottleneck* (High Tide Festival Theatre); *The Bird & the Two Ton Weight* (Old Vic New Voices); *Island* (National Theatre) and *Romeo & Juliet* (Lodestar).

Michael Cusick

Michael trained at the Royal Welsh College of Music and Drama. Theatre credits include: *The Cherry Orchard* and *Spring Awakening* (both RWCMD); *Subs* (Good Night Out Presents); *Out of Love* (Undeb Theatre); *Early Days of a Better Nation* (Coney) and *The Good Neighbour* (BAC).



Eddie Eyre

Eddie has just graduated from LAMDA this July. This is his professional stage debut. Parts played at LAMDA

include Mike in *Dinner*; Bottom in *A Midsummer Night's Dream*; James Leighton-Masters in *Posh*; Lars in *Festen*; Jake in *The Threepenny Opera*; also a reading of *Maydays* for the RSC at the Swan. While doing a history degree at the University of Birmingham he played Mike in *East*; John Proctor in *The Crucible*; and the title role in *Oedipus*.

Lewis Hart

Lewis trained at Italia Conti. Theatre credits include: *Cornelius* (Finborough Theatre); *The Enlightenment Cafe* (The Old Vic Tunnels); *Turning to the Camera* (Siege Perilous); *Mary Queen of Scots Got Her Head Chopped Off* (Royal Lyceum Theatre Company / Dundee Repertory Theatre); *Dunsinane* (Royal Shakespeare Company / National Theatre of Scotland); *Life Support* (York Theatre Royal Studio); *Miller* (Etcetera Theatre) and *The Cage* (The Pleasance Dome, Edinburgh). Lewis has just started rehearsals for an international tour of *Twelfth Night* and *The Taming of the Shrew* with Propeller Theatre Company.



ACTORS CONTINUED...



Tori Hart

Tori trained at Central School of Speech and Drama. After graduating she co-founded and continues to run Mr Hart's

Theatrical Company, specialising in 17th and 18th century drama and in 2008 she co-founded Fizz and Ginger Films for which she continues to write and produce short and feature films. Theatre credits include: *Dis-Orientations/Re-Orientations* (Riverside Studios/Shanghai Dramatic Arts Centre); *Romeo & Juliet* (Harlow Playhouse) and *Loves Last Shift* (Regional Tour). Film and television credits include: *Doctors* (BBC); *The Academy* (2Act); *The Tales of Hoffmann* (Knives Out Productions) and *Miss in Her Teens* (Fizz and Ginger Films).



Molly Logan

Molly trained at RADA graduating in July 2012. Theatre credits whilst training include: *Juliet in Romeo & Juliet*;

The Mysteries; *Saturday Night*; *From Both Hips*; *You Never Can Tell*; *Other Worlds*; *The White Devil* and *Crave* (play reading for the RADA summer festival 2012). She was a finalist for the Stephen Sondheim Student of the Year 2011 at the Queens Theatre, London and a winner of the RADA Prizefights 2010 for Best Scene and The Audience award. She won the Lilyan Baylis Award 2011. She is a member of National Youth Theatre, credits include: *Victory Street* (Soho Theatre) and *God Save the Teen* (Trafalgar Square). Film credits include: *Spoof or Die* for the Coming Up series (Channel 4).



Haseeb Malik

Haseeb trained at Drama Studio London and National Youth Theatre of Great Britain. Theatre credits include: *Twelfth Night* and

Masters Are You Mad? (Chester Performs); *Babar the Elephant in the Room* (Bush Theatre); *The Madness of George III* (Apollo Theatre & UK Tour); *A Midsummer Night's Dream* (The Faction); *A Golden Age* (Tara Arts); *Stars Over Kabul* (Tramway Theatre) and *White Boy* (Soho Theatre). Film credits include: *Tooting Broadway* (Indian Summer Films); *Lili's Got Talent* (Lightdancer Picture Co); *Park Bench* (Met Films) and *Heaven for Only 50 Quid* (Central Film School).

Chloe Massey

Chloe trained at LAMDA and graduated in 2010. Her theatre credits include: *Glory Dazed* (Old Vic New Voices, Edinburgh); *Dream*

Plays (Traverse Theatre) and *Calm Down Dear* (Pleasance Islington). Film credits include: *Want of a Wife: A Foreplay* (directed by Justin Hardy) and *The Square* (directed by Duncan Pickstock). She is also a playwright – recently winning an IdeasTap competition to develop a piece with the Bush Theatre – and the artistic director of Darkbloom Theatre.



Jonathan Milshaw

Jonathan recently finished training at Central School of Speech and Drama. Theatre credits include: *Wrecked*

(Wilton's Music Hall) and *Hearts on Fire* (Edinburgh Fringe Festival). Film credits include: *The Final Curtain* (DNA Films). Credits whilst training include: *Motortown*; *Scenes from the Big Picture*; *Richard III*; *The Country Wife* and *The Merchant of Venice*.

Stephen

Myott-Meadows

Stephen studied at Salford University Having worked in the north-west he relocated to London this summer and is currently looking for representation. Theatre credits include: *Crystal Kisses* (Contact Manchester); *The Bench* (Library Theatre and North West Tour); *Miracle* (The Lowry and UK Tour); *Bush Bazaar* (Bush Theatre) and *You* (Courtyard Theatre). Television credits include: *Life on Mars* and *Massive* (BBC); *Emmerdale* (ITV) and *Hollyoaks* (Channel 4).



Anna-Maria Nabirye

Anna-Maria studied at The Brit School, Mountview Academy and Identity Drama School. Theatre credits include:

Pandora's Box (Arcola); *Memory Play*; *Tiata Tamba Tamba* and *House Boy* (Tiata Fahodzi); *Fit for Purpose* (Pleasance); *Mad Blud: A London Story* (Theatre Royal Stratford East); *A Drop to Drink* (Tangle/NT Studio/Soho); *Ugly* (Red Ladder); *Photo Me* (Riverside Studios); *The Jew of Malta* (Hall for Cornwall); *Handa's Hen*; *Three Good Wives* (Little Angel); *A Midsummer Night's Dream*; *Macbeth* (Cambridge Shakespeare Festival) and *Igloo Hullabaloo*, *Icicle Bicycle* (Half Moon). Television and film credits include: *Waterloo Road* (BBC) and *Deep State* (Film and Video Umbrella).



ACTORS CONTINUED...



Sian Polhill-Thomas

Sian studied at the Liverpool Institute of Performing Arts and also attended the Manchester School of Acting. Her professional theatre credits include: *Beautiful Thing* (UK Tour); *ASAP* and *Manband* (Edinburgh); *Purple Patch* (The New Works Company); *On the Window Ledge* (Liverpool Everyman rehearsed reading). Television credits include: *Holby City*; *Hotel Babylon*; *New Tricks*; *Mike Basset*; *Casanova* and *Cutting It* (BBC); *Coronation Street* and *Secret Diary of a Call Girl* (ITV2). Film credits include: *Reuniting The Rubin's* (Factor Films). Sian also works as a professional voiceover artist, working regularly for ITV, ITV2 and the BBC.

Ben Sewell

Ben studied at the Liverpool Institute of Performing Arts, graduating in 2007. Recent credits include *The Lion, the Witch & the Wardrobe* (West Yorkshire Playhouse); *Lord of the Flies* (UK Tour/Bermuda); *Blood Brothers* (West End); *Welcome Back* (German Tour); *Prophesy* (Old Vic New Voices / The Public Theater, NYC) and *Pirates!* (Polka). Television credits include: *The Scum Also Rises* (BBC); *Alice* (Short), *Fun & Games* (118 commercial series).



Fiona Skinner

Theatre credits include: *Shhhh!* (Theatre503); *Nabokov's Brave New World* (The Soho Theatre); *Old Mother Hubbard*

(Richmix); *They May Not Mean To, But They Do* (Bussey Building); *Made in Britain* (The Lost Theatre); *'AVE IT!* (The Old Vic Tunnels); *People Like Us* (Old Vic New Voices/ Vineyard Theatre); *Tell Me a Secret* (The Southwark Playhouse); *Les Belles Soeurs* (The Landor Theatre); *The Rimers of Eldritch* (The Chelsea Theatre) and *Market Boy* (Edinburgh). Television credits include: *Doctors* (BBC).

Vicki Lee Taylor

Vicki hails from Grimsby and is a trained dancer and fitness instructor. Theatre credits include: Enid Blyton's *The Famous Five* (UK Tour); *Mamma Mia!* (West End & International Tour); *Seven Brides for Seven Brothers* (UK Tour); *Guys & Dolls* (UK Tour); *The Witches of Eastwick* (UK Tour); *Stepping Out* (Oldham Coliseum); *A Christmas Carol* (Birmingham Rep/West Yorkshire Playhouse) and *Annie!* (West Yorkshire Playhouse). Television credits include: *The Queens Nose* (BBC); *Heartbeat* (YTV); *Big Meg, Little Meg* (Granada Kids); *If...* (BBC); *Emmerdale – For Richer, For Poorer* (YTV). Vicki also co-presented with Sooty for three years on CITV.



Patrick Warner

Patrick studied at Cambridge where he was a founding member of FallOut Theatre, before training at LAMDA.

Theatre credits include: *Posh* (Duke of York's Theatre); *Transmission* (Southwark Playhouse); *Waiting for Godot* (BeMe Theatre, Munich); *Two Rooms* (LAMDA); *Cymbeline* (Cambridge Arts Theatre); *The Pillowman* (FallOut Theatre). Film credits include: *Closed* (Working Title Productions).

Haz Webb

Haz studied acting at the Liverpool Institute for Performing Arts where she was nominated for the Spotlight prize in her final year. Theatre credits include: *Romeo & Juliet* and *Macbeth* (The Liverpool Shakespeare Festival); *Man of the Moment* (Northampton Royal and Derngate); *Much Ado About Nothing* and *The Merchant of Venice* (Derby Theatre) and *Bangers & Slash* (Edinburgh). Television credits include: *Doctors* and *Florence Nightingale* (BBC).



Rachel Wilcock

Rachel graduated from Webber Douglas in 2005. Theatre credits include: *Hogwash* (Chelsea Theatre); *Feast* (Sheffield Crucible Studio); *Eve in Origins & Lemons* (UK Tour); *Reality Cheques* (UK tour) and *Narrow Road* (UK tour) for Riding Lights Theatre Company. She also travelled and performed with Riding Lights in Palestine and Israel on their *Living Stones* tour. Rachel recently won Best Supporting Actress for her role in *Unscripted*, an award winning short film in the LA based 168 Film Project. Voiceover work includes: *You've Got the Time* (Bible Society).





WRITERS



Jon Barton

Jon read Drama at Exeter University and is a graduate of the Royal Court young writers programme. Theatre credits include:

Rules of the Game (Hightide); *The Comfort Zone* (Theatre503); *Forget Dinner* (Old Red Lion); *Derelict* (Southwark Playhouse); *The Corner Fence* (Charing Cross Theatre) and *Powerplay* (White Bear).

David Byrne

David is Artistic and Executive Director of New Diorama Theatre. His plays have won the Writers' Guild & List Magazine Awards for Drama as well as a BBC Writers' Room contest for comedy writing, and have been produced by Pleasance Theatres, Arts Council England's Escalator showcase as well as being awarded the Charlie Hartill Fund for emerging artists. His latest play, *The Dark Room*, saw David nominated for an OffWestEnd Award for Best Director and was Time Out 'Critics' Choice'. David currently has three comedy projects under commission with BBC Television and is writing a new musical, *The Universal Machine*, which will open in London in 2013.



Zoe Cooper

Zoe received her first full-length production earlier this year at the Live Theatre in Newcastle, *Nativities* ran on the main

stage and was directed by Artistic Director Max Roberts. Other theatre credits include: *Utopia* (Live Theatre/Soho Theatre); *Baleen* (Present:Tense, Nabokov); *Lark Ascending* and *Silent Night* (PLAYlist/Theatre503); *Learning How to Swim* (developed with Root Theatre/ATC); *Flatlands* (developed at the National Theatre Studio) and *Meteorite* (developed at the Royal Shakespeare Company Studio).

Cat Jones

Cat has an MA in Writing for Stage and Broadcast Media from Central School of Speech and Drama. She is Artistic Director of Second Shot Productions, a theatre and film company based within the walls of HMP Doncaster that employs serving prisoners and ex-offenders. Theatre credits include: *Shorty* (National Youth Theatre) and *Glory Dazed* (Old Vic New Voices, Edinburgh). The latter won The Holden Street Theatres Award and will tour to the Adelaide Fringe before a run at Soho Theatre in 2013. Cat is under commission from BBC Radio 4, having won the Alfred Bradley Bursary Prize for radio drama.



Sophie Petzal

Sophie was joint winner of BBC Writersroom's *All Mixed Up* sitcom competition with her script, *The God Commitee*,

which was then optioned by BBC Comedy. Part of the BBC's Production Trainee Scheme, Sophie currently works in CBBC Drama Development. Credits include: *Eastenders* 'E20' (BBC); her co-created children's radio serial *Professor Penny Phlegm* (FunKidsDAB/iTunes) and *The Adventures of Abney & Teal* (Ragdoll Productions/CBeebies). Sophie won the 2012 International Emmy's Peter Ustinov Scriptwriting Award with her TV drama pilot, *Sanctioned*, and is developing a drama with Vera Productions *Getting On*. Sophie is represented by Fay Davies at The Agency.

Chris Urch

Chris is a resident writer for Theatre503 as one of the 503Five and a recent graduate of the Royal Courts Young Writer's Programme. Credits include: *Kapow*; *Married to the Game*; *Vote of No Confidence* (Theatre503); *Skanky* (Arcola); *Talent* (Soho Theatre); *You Get Me?* (Bush Theatre) and *A Girl Like You* (Latitude). Chris trained as an actor graduating from the Drama Centre London in 2009.



DIRECTORS

Hannah Banister

Hannah trained at Central School of Speech and Drama. Directing credits include: *A Muse of Fire* (Off Cut Festival, Riverside Studios); *Best Men* (Little Pieces of Gold, Southwark Playhouse) and *She's Not There* (Charing Cross Theatre rehearsed reading). Assistant directing credits include: *Jumpy* (Duke of Yorks Theatre/Royal Court); *The Stock Da'Wa* and *Tiger Country* (Hampstead Theatre).



Richard Fitch

Richard trained at the Young Vic and LIPA. He is Resident Assistant Director of HighTide Festival Theatre. Directing credits include: *Last*

Man on the Heygate (Lyric Studio); *A Kid Like Jake* (Old Vic New Voices); *The Welsh Atlantis* (Latitude Festival) and *The Hour of Feeling* (HighTide Festival Theatre/Public Theater, NYC). Assistant Directing credits include: *Bottleneck* (Pleasance, Edinburgh); *Clockwork* (HighTide Festival Theatre); *Island* (National Theatre/UK Tour); *Jack & the Beanstalk* (Watford Palace Theatre); *The Marriage of Figaro* (Watermill Theatre); *Lakeboat & Prairie du Chien* (Arcola Theatre); *The Machine Gunners* (Polka Theatre) and *The Great British Country Fete* (Bush Theatre/UK Tour).



Amanda Gaughan

Amanda graduated with a MA in Directing from the Royal Conservatoire of Scotland in 2009 and has since directed: *Roman Bridge* (National Theatre Scotland); *After the End* (Citizens Theatre); *Last Man Out* (Scottish Opera); *Fit for a King* (New-Works New-Worlds); *Medea* and *Blackout* (RCS). Assistant Directing credits include: *The Guid Sisters* (NTS/Lyceum Theatre, Edinburgh); *The Missing* (NTS); *Hansel & Gretel*; *Monster in the Hall*; *Marilyn*; *Beauty & the Beast* and *A Clockwork Orange* (Citizens Theatre). Amanda received the BOS New Directors Award from the National Theatre Scotland 2011; and the Esmee Fairbairn Trainee Director Bursary 2010/11 at the Citizens Theatre.



Mark Maughn

Mark is currently trainee director at Paines Plough where he has assisted on pieces by playwrights including David



Harrower, Simon Stephens and Penelope Skinner. Upon finishing his undergraduate in Modern and Medieval Languages at Cambridge he worked with Live Theatre, including their 2011 tour of *Pitmen Painters*. He regularly directs new writing workshops for RADA and the CASA Latin American Theatre Festival. He spent a year in Colombia acting with the acclaimed devising company Teatro La Candelaria. Other directing credits include: *Yellow Moon* by David Greig; *Look Back in Anger* by John Osborne and a USA tour of *The Tempest*. Mark is studying on the MFA in Theatre Directing at Birkbeck.



Julia McShane

Julia is director and co-founder of Ugly Sister Productions a new writing theatre company. Her work with them includes: *Restitution* (Kings Head); *Go Be with Your Sister*; *Freddy Hearts Freddy* (Southwark Playhouse) and *Threads* (Theatre 503). Other directing credits include: *The Mozart Question* (Bristol Old Vic/Assembly Rooms/New End/UK Tour); *Around the World in Eighty Days* (Nuffield, Southampton) and *The Forgotten Odyssey* (Wyvern, Swindon). She has assistant directed at Bristol Old Vic and the Nuffield, Southampton. She also works as a guest director and practitioner at Goldsmiths University and Bristol Old Vic Theatre School.

Daniel Raggett

Directing credits include: *The Seagull* (Bloomsbury Theatre); *Close* (Arcola Theatre); *A Riot of My Own...* (Etcetera Theatre) and *Mr Kolpert* (Csoco, Edinburgh Fringe). Assistant Directing credits include: *The Alchemist* (Liverpool Playhouse); *Children's Children* (Almeida Theatre) and *Romeo & Juliet* (Headlong/National Tour).





PRODUCERS

Liz Eddy

Theatre credits include: *A Kid Like Jake* (Old Vic New Voices); *At First Sight* (Latitude Festival/Etcetera/UK Tour); *The Roar of the Greasepaint – The Smell of the Crowd* and *The Potting Shed* (Finborough); *LOVEC@T* (Theatre503); *Winter Tales* (King's Head, Holborn); *Slice* (Penny Arcade Theatre Company at Theatre503); *The Lost Thing* (Underbelly, Edinburgh); *The Little Girl...who was too fond of matches* (Underbelly, Edinburgh/UK Tour); *Corpus Variorum* (C Venues, Edinburgh).



Chris Foxon

Chris read English at Oxford University and trained at the Central School of Speech and Drama. Theatre credits as producer include: *The Fear of Breathing* (Finborough Theatre); *Looking After the Pooters* (Canal Cafe Theatre/Compass Theatre) and *The Madness of George III* (Oxford Playhouse). Theatre credits as Assistant Producer include: *Endless Poem* as part of Rio Occupation London (HighTide Festival Theatre/BAC/People's Palace Projects); *Mudlarks* (HighTide Festival Theatre/Theatre503/Bush Theatre) and *On the Threshing Floor* (Hampstead Theatre). In December 2012 Chris will co-produce the Papatango New Writing Competition at the Finborough Theatre.



Clemmie Forfar

Clemmie studied English Literature and Drama at UEA. She then went on to work in music marketing. She has worked in

an administrative and production assistant capacity for prestigious London theatre companies, including Headlong, the Gate and the Bush Theatre and is co-founder of Made By Brick. Theatre credits as producer include: *Chicken* by Freddie Machin (Southwark Playhouse); *Sense* by Anja Hilling (Hen & Chickens) and *Honest* by DC Moore (The George). Theatre credits as Casting Director include: *Neighbors* by Branden Jacobs-Jenkins (Hightide Festival 2012) and *White Day* by Joseph Wilde (New Diorama Theatre).



Luke Harris

Luke studied at the University of Birmingham and graduated in 2011 with a BA (Hons) English and Drama. Luke currently

works at the Donmar Warehouse in production and development. Theatre credits include productions for the Edinburgh Fringe Festival and London Fringe. Luke is currently setting up Richochet Theatre Company to produce ensemble and repertory theatre.

Dawn Taylor

Dawn is a Scottish theatre producer with a particular focus on developing and nurturing new work. Having begun her career as a technician and lighting designer, Dawn began working in the literary department at the National Theatre of Scotland in 2010. Since early 2012 she has been project-managing all the company's artistic development activity, and her producing credits there include the *BOS Emerge Programme* and *Open Stages Scotland* in association with the Royal Shakespeare Company. Dawn has also produces independently; most recently for the successful Edinburgh Fringe Festival 2012 production of *Grit*, by former IdeasTap Edinburgh Fund winners Tortoise in a Nutshell.



Sarah Wilson

Sarah has a degree in Theatre Studies from Lancaster University and a Masters degree in Creative Producing from the Central

School of Speech and Drama. As producer for Rhum and Clay Theatre Company, her credits include: *A Strange Wild Song* (Edinburgh Festival Fringe) and *Shutterland* (Brighton Fringe Festival). Sarah works in marketing and development at Camden People's Theatre, and has managed events at Latitude Festival and the National Theatre's Inside Out Festival alongside Home Live Art. She also has experience in film with credits including: *The Disappearance of Alice Creed* (2009) and *Hide & Seek* (2011).

CHEERS

The Old Vic staff and The 24 Hour Company.

Panel Tom Atkins, Shaka Bunsie, Alexander Ferris, Hannah Jenkins, Adam Lenson, David Mumeni, Roxanne Peak-Payne, Lisa Spirling, Lee Sutton, Charlotte Westenra, Steve Winter

Volunteers who so generously gave their time and support David Ajao, Lucy Evans, Nicola Kill, Max Krupski, Michael Lyle, Janet Morris, Benjamin O'Mahony, Alice White

Thank you to Clapham Community Project and Waterloo Bar & Grill for rehearsal space; Jo Coates and Olli Middleton for making such a great behind-the-scenes film; Uppercut for creating the countdown film for the seventh year running; XL Video; and all at IdeasTap.

Supported by **IdeasTap**

Old Vic New Voices are

Steve Winter *Director, Old Vic New Voices / Talent*
Alexander Ferris *OVNV Senior Manager / Community*
Hannah Jenkins *OVNV Education Manager*
Shaka Bunsie *OVNV IdeasTap Manager*
Roxanne Peak-Payne *OVNV Officer*

For The 24 Hour Plays: Old Vic New Voices

Shaka Bunsie *Project Manager*
Roxanne Peak-Payne *Assistant Project Manager*
Laura Ward-Nokes *Audition Assistant*
Vicky Graham *Ticketing Officer*
Fumi Gomez *OVNV Intern*

Print design and retouching Peter Collins

Photography Alex Brenner, Fritz Curzon

Print Impress Print

SEASON HIGHLIGHTS

Steve Winter, Director of Old Vic New Voices reflects on an extraordinary 2012 and celebrates the success of last year's participants of *The 24 Hour Plays: Old Vic New Voices*.

This year has been huge for Old Vic New Voices (OVNV) not just because of the extraordinary projects we have created but because they have been part of our first official season, a season that has offered something for everyone be it school children, local people or the next generation of theatre makers.

Our Education work connected us up with nearly 8,000 children offering them free tickets to our main house productions, workshops in schools, theatre-in-education productions and scholarships for some of our most hard-to-reach young people.

We also commission work with a highlight this year being EPIDEMIC, a Community musical involving over 100 people and seen by thousands more. It won a prestigious Arts and Health Award from the Royal Society of Public Health in recognition of "innovative theatre work highlighting the major public health challenges of mental illness and obesity".

We will end the season with brand new pantomime ensuring that as many young people as possible get to feel the Christmas spirit in school.

But of course one of the highlights of our year is the project you're seeing this evening which continues to attract the most daring writers, producers, directors and actors, all eager to make their mark in a notoriously competitive industry. This year was as popular as ever and I feel certain that we've found some of the very best practitioners around, but what of last year's participants?

Director highlights include Tom Attenborough, directing a UK tour of *Abigail's Party* for Theatre Royal Bath in the new year; Tinue Craig, appointed Assistant Director for RSC's *Hamlet* and *All's Well that Ends Well*; Hamish MacDougall, Assistant Director *House of Cards* for Kensington Palace re-opening; Kirsty Patrick Ward, finalist for the JMK Directors Award 2012 and Associate Director for nabokov; Tara Robinson, set up The Conker Group with writer Alex Pritchett after meeting on *The 24 Hour Plays: Old Vic New Voices* last year taking new show *Underhero* to The Camden Fringe 2012; Oliver Rose, Associate Director *Chariots of Fire*, Gielgud Theatre; and Edward Stambollouian, Assistant Director on *The Merry Wives of Windsor*, RSC.

Producer achievements included Caitlin Albery Beavan, producer for our US/UK Exchange project; Tom Harland, Assistant Producer at National Theatre Connections; Polly Ingham, Fringe First 2012 winner for *Dirty Great Love Story* and appointed Resident Producer at Oxford Playhouse; David Sloan, Deputy General Manager at Assembly Edinburgh; Sophie Watson, appointed as Programme and Projects Manager at Watford Palace Theatre; and Philippa Wilkinson, Projects Producer at Hightide Festival.

Writers continue to cause an impact with Rosa Connor's play NAMASKAR securing her meetings with Lime Pictures, BBC and Tiger Aspect; Eleanor Lawrence, writer for *Chavs* at Lyric Lounge; Alex Oates, continues to write for the BBC and has two new plays in development; Shereen Jasmin Phillips, debuted *Hidden* at the 33% Festival at Ovalhouse; Gregory Skulnick, wrote *Flynn* Old Red Lion Theatre; Lee Sutton, currently writing the Old Vic New Voices pantomime and finally Tobias Wright, wrote *Right Honourable Member* which premiered at the Edinburgh Festival Fringe.

With so many actors there are too many notable roles to highlight but a few include Scott Arthur, playing Rhys, a regular character on *The Archers*; Sam Donnelly, cast in the title role for Belt-up Theatre's *The Hunchback of Notre Dame*; Jennifer Greenwood, touring with our new theatre-in-schools play *Health Wealth*; Rebecca Humphries, appeared in *The Kitchen*, National Theatre; Liam Mansfield, cast in *A Provincial Life*, written and directed by Peter Gill at National Theatre Wales; Benjamin O'Mahony, on a world tour of *Twelfth Night* and *The Taming of the Shrew* with Propeller; Carina Reeves, currently voicing a character in CBBC cartoon *Chuggington*; Cherelle Skeete, making her West End debut in *Lion King* as a swing and cover for Shenzi; Ben Stott, currently rehearsing *The Kitchen Sink* at Hull Truck; and Bethan Witcomb, currently filming the second series of *Stella* for Sky1.

So keep your eye peeled tonight, you could very well be watching the future of British theatre.

Right: Steve Winter in auditions.
Photo: Guilherme Zühlke O'Connor



OLD VIC NEW VOICES

Nurturing emerging talent, inspiring young people and opening up our Theatre to new and diverse audiences.

This year we have created an original musical, supported five new premieres at the Edinburgh Festival Fringe, showcased five American transfers, are currently touring an innovative theatre-in-education play and still have more planned. Here's how you can get involved:

TALENT

Are you an aspiring theatre professional aged between 18 and 30? You can audition for us, get commissioned by us, direct and develop theatre with us. We'll help you get your own work on stage, meet industry contacts, secure paid professional experience and receive invaluable advice.

COMMUNITY

Following the success of EPIDEMIC – a brand new musical about health and wellbeing – we are looking for people of all ages and from all backgrounds to join our ever-growing community theatre company. If you are interested in theatre and performing then we want to hear from you.

EDUCATION

Currently touring is our new schools play *Health Wealth* which focuses on obesity and the challenges faced by young people when it comes to making healthy choices. We're also taking bookings for *Pop Up Panto*, a fantastic Christmas theatre experience with an interactive show and workshop in school.

All our initiatives are offered completely for free, and our programmes are open all year round.

To find out more and join the 8,000+ people we work with every year, visit www.oldvicnewvoices.com

'Vibrant, energetic, lively and full of superbly talented people'

Audience member



Bitch Boxer, part of the OVN Edinburgh Season, 2012. Photo: Alex Brenner



Community musical EPIDEMIC, 2012. Photo: Guilherme Zühlke O'Connor

THE 24 HOUR COMPANY

The first production of *The 24 Hour Plays* in New York was intended to be a one-off.

Back in October 1995 the first 24 Hour Plays experience took place in Manhattan. Inspired by Scott McCloud's 24 Hour Comics (Comic books created in a single day), producer Tina Fallon had seen an opportunity to bring together the theatrical community in a similar time-limited experience. Seventeen years and hundreds of productions later, *The 24 Hour Plays* have been produced all over the world, in the US, Germany, Italy, China, Greece, Australia and Denmark. London's Old Vic celebrates its unique collaboration with the company twice a year in The 24 Hour Plays Celebrity Gala and *The 24 Hour Plays: Old Vic New Voices*.

The excitement generated by what is instant theatre in its purest form continues to electrify Old Vic audiences and participants alike. The Celebrity Gala, which Kevin Spacey has described as 'an adrenaline rush like no other', features hordes of top names willing to put themselves and their theatrical reputations on the line in a sensational fashion, continues to raise thousands of vital pounds for Old Vic New Voices to continue its valuable education and community work.

Past participants have included: Jenny Agutter, Gael Garcia Bernal, Sanjeev Bhaskar, Jim Broadbent, Kelly Brook, Saffron Burrows, Joseph Fiennes, Josh Hartnett, Tom Hollander, James Nesbitt, Rosamund Pike, Maggie

Sead, Rufus Sewell, Brooke Shields, Kevin Spacey, Catherine Tate, Vince Vaughn and Richard Wilson. These artists generously donate their services to The Old Vic.

This year the stakes are even higher... the annual 24 Hour Plays Celebrity Gala become **The 24 Hour Musicals Celebrity Gala** with the aim of producing four brand new musicals – conceived, written, composed and staged in just 24 hours.

The cast will be announced prior to the performance on Sunday 9 December at 7.30pm, with tickets currently available online and via the box office.

To find out more please visit www.24hourplays.com.



Above and above right: Auditions *The 24 Hour Plays: Old Vic New Voices*, 2011. Photos: Guilherme Zühlke O'Connor

PLAY YOUR PART

‘It is important that corporations or individuals, foundations or charitable trusts, shouldn’t look at giving as empty philanthropy. It’s actually good for business. Human beings need shared experience and there’s no better way to have a shared experience than to bring people together’
Kevin Spacey

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Or e-mail natasha.harris@oldvictheatre.com

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** Conditions apply

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The Old Vic offers a range of ways in which companies, their staff and clients can engage with the theatre, making it the perfect partner for creative corporate alliances. We provide a platform for memorable entertaining, networking and staff rewards, as well as innovative ways of meeting your business and CSR objectives.

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To find out more call Justin Pledger on 020 7902 7598
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A collage of four images. The top-left image shows a close-up of a mint sprig in a glass of water with bubbles. The top-right image shows a red-lit bar with a bottle of 'MANO' brandy. The bottom-left image shows a butterfly with yellow and black wings. The bottom-right image shows a restaurant interior with tables and chairs. The text 'WATERLOO BAR AND GRILL IS ALWAYS PLEASED TO BE SUPPORTING THE OLD VIC' is overlaid in white, bold, sans-serif font across the center of the collage.

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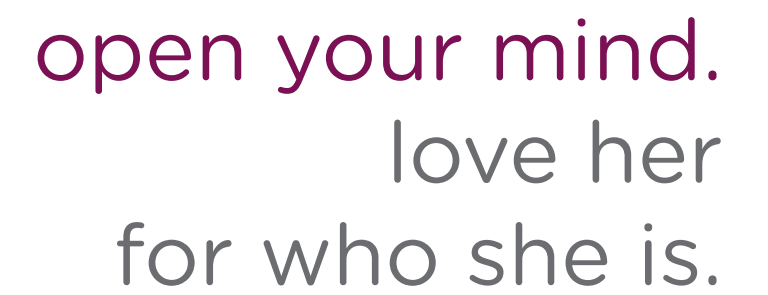
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