

Bristol Old Vic  
Theatre School



# GREAT EXPECTATIONS

## COMMUNITY TOUR

Thu 2 June – Sat 18 June 2022

By Jo Clifford, adapted from the novel by Charles Dickens  
Directed by Jenny Stephens & Rachael Walsh



# DIRECTOR'S NOTE

One of the joys of working with a young company on this great 'coming of age' story has been in encountering Dickens' world through fresh eyes. This is a youthful and vibrant story, as young Pip rises from the status of orphan on the Kent Marshes to a gentleman of consequence.

This world teems with glorious Dickensian characters that are both very large and very real. The story has some of the most iconic and vivid characters in Dickens' novels; Magwitch the terrifying convict, Miss Havisham, the unhinged woman in her wedding dress, the heartlessly cruel Estella, the flamboyantly theatrical Mr Wopsle and the secretive, austere lawyer Jaggers. But these are not cartoonish caricatures; they are large and strongly drawn but each has a deep-rooted reality that makes every one of them a delight for actors to unearth, understand and inhabit. The characters' realities lie in the fact that each has a personal story that has specifically formed them and made them very distinctly who they are.

In these characters, Dickens has given us rich territory to explore as we bring this story to life. The sweep of the story has also provided us with creative challenges as we move seamlessly from the Kent Marshes to London, from

decaying houses and blacksmith forges to ballrooms and boats at sea. It has been a privilege to work with this imaginative and inspirational young company to bring this story to life. And most of all, it is a story of humanity, that espouses loyalty and kindness above all personal wealth and social cache. It is a story for our time.

Enjoy the show,

**Jenny Stephens**



GREAT EXPECTATIONS © Jo Clifford, 2012. First presented at Richmond Theatre, 13 September 2012. Copyright agent: Alan Brodie Representation Ltd [alanbrodie.com](http://alanbrodie.com).

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

# THE CAST

Pip	<b>Akim Bangura</b>
Gentleman Pip	<b>Francis Redfern</b>
Young Pip	<b>Melina Sinadinou</b>
Estella	<b>Holly Hawgood</b>
Young Estella and Herbert	<b>Georgia Cudby</b>
Miss Havisham	<b>Sumah Ebele</b>
Joe	<b>Samuel Bell</b>
Mrs Gargery and Molly	<b>Zoe Doughty</b>
Biddy and Wemmick	<b>Ellie Jack</b>
Mr Wopsle & Debt Collector 2	<b>Kate Cartwright</b>
Magwitch	<b>Tommy McAteer</b>
Jaggers and Judge	<b>Chris Williams</b>
Drummler, Compeyson, Servant, Debt Collector 1	<b>Tom Gordon</b>
Herbert Pocket & Soldier	<b>Dudley O'Shaughnessy</b>

The cast are played by second year students on the Theatre School's BA (Hons) course in Professional Acting. This intensive, three-year course provides students with advanced-level skills in acting for all media including theatre, television, film and audio. To find out more about training at BOVTS, please visit [oldvic.ac.uk/course-finder](http://oldvic.ac.uk/course-finder).





Last month, the Great Expectations Company visited Artist Blacksmith Sam Bailey for a masterclass, bringing an authentic touch to the Gargerys' forge.

For more information about Sam's work, please visit [theartistblacksmith.co.uk](http://theartistblacksmith.co.uk).



# CREATIVES, PRODUCTION AND TECHNICAL TEAM

Directors	<b>Jenny Stephens<sup>†</sup> &amp; Rachael Walsh*</b>
Production Designer	<b>Fiona McKeon</b>
Lighting Designer	<b>Chris Davies</b>
Sound Designer	<b>Chris Monks</b>
Movement Director	<b>Joël Daniel<sup>†</sup></b>
Voice and Dialect Coaches	<b>Sue Cowen<sup>†</sup> &amp; Charles McCollom-Cartwright</b>
Production Manager	<b>Steve O'Brien<sup>†</sup></b>
Assistant Production Manager	<b>Joe Culpin</b>
Production Supervisor	<b>Ruth Sidery<sup>†</sup></b>
Stage Manager	<b>Matthew Newcombe</b>
Deputy Stage Manager	<b>Lydia Morgan</b>
Assistant Stage Manager	<b>Elsa Gear</b>
Production Electrician	<b>Chris Monks</b>
Sound Operator	<b>Lydia Morgan</b>
Construction Manager	<b>Andy Scrivens<sup>†</sup></b>
Carpentry Supervisor	<b>Rhys Gillard*</b>
Construction Assistants	<b>Jocelyn Chen, Iona Hicks, Muir McFadden, Sally Strong, Millie Edinburgh, Chris Monks, Adrienne Broadgate &amp; Willow Digweed</b>
Prop-making Supervisor	<b>Jessica Way</b>
Prop-making Assistant	<b>Ziva Bucer</b>
Costume Supervisor	<b>Ruby Nex</b>
Costume Makers	<b>Jasmine Barron &amp; Angelica Robinson</b>
Costume Assistants	<b>Bethany Boldero, Shanice Dacres, Eleanor Duncan, Grace Green, Jo Kenney, Charly Riddett, Kimberley White &amp; Arthur Wyatt</b>
Hair and Makeup Advisor	<b>Chrissie Bricknell*</b>
Scenic Artists	<b>Jo Browne* &amp; Cliff Thorne*</b>

**BOVTS extends a special thanks to Bristol Design and Sam Bailey Artist Blacksmith for their support of this production.**

\* 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).

## Jenny Stephens

### Director



Jenny Stephens is a theatre director, radio producer and writer and has been the Artistic Director at BOVTS since 2012. She was the Artistic Director of the Worcester Swan Theatre for eight years and has directed for a number of companies including Bolton Octagon, GB Theatre and Great Eastern Stage. As a radio drama producer, she has directed numerous new plays for BBC Radio 4 and was a frequent guest director of *The Archers*. Credits as writer include *Jefferson 37*, *Project Raphael* and *Project Archangel* (Radio 4), *The Speckled Monster* and *Wounded* (Birmingham Rep). Recent productions directed for BOVTS include *How To Disappear Completely and Never Be Found* (The Station), *Clybourne Park* (Bristol Old Vic Studio), *The Life and Adventures of Nicholas Nickleby* (Bristol Old Vic), *Hedda* (livestreamed from Bristol Old Vic) and *Pride & Prejudice* (The Mount Without).

## Rachael Walsh

### Director



Rachael is a writer, director and dramaturg, originally from the North East and graduated from the MA in Drama Directing at BOVTS in 2021. During her time at BOVTS, she assisted Sally Cookson on *The Three Seagulls* (Bristol Old Vic) and directed Alex Oates' one-man show *Silk Road* for livestream at the Wardrobe Theatre. Since graduating, she has been director and dramaturg on *Cut Out* with Emma Baskeyfield Theatre at Theatre Royal Plymouth and Associate Director to Maria Crocker on *The Sorcerer's Apprentice* at Northern Stage. As a theatre maker, she is most interested in creating and directing work that supports and champions women to take up space on-stage and in life. Rachael was one of two recipients of the JMK Victoria Wood bursary last year.

## Fiona McKeon

### Production Designer



Fiona is a Bristol-based production designer who works across Australia and the UK. She has spent the last 10 years working in theatre including dance, drama and opera. In addition to *Great Expectations*, whilst at BOVTS, she

has designed *Sammy and the Sea Morgans* (Theatre in Education production), *Hamlet* and *The City* (both Directors' Festival at the Wardrobe Theatre). UK design credits include: *Don't Sit Under the Apple Tree* (Edinburgh Fringe Festival), *Mojo*, *Jumpers for Goalposts* and *Beautiful Thing* (all at Stanislavsky Studio, Questors Theatre) and *When the Rain Stops Falling* (Judi Dench Playhouse, Questors Theatre).

## Chris Davies Lighting Designer



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).

## 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.

## Charles McCollom-Cartwright Voice and Dialect Coach



Charlie is a graduating student from the MFA Professional Voice Studies course at BOVTS. He originally trained as an actor at Falmouth University's Academy of Music and Theatre Arts where he created a portfolio

of voice projects which included animated shorts, interactive media and video games. He has also worked with the Ruskin Mill Trust as a support worker and education facilitator developing a range of creative drama projects. Whilst at BOVTS, he has also worked as Voice Coach on *The Red Shoes* (Theatre in Education Tour).

## 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).



## Ruth Sidery Production Supervisor



Ruth trained in Stage Management and Technical theatre at BOVTS and has spent a long career working across many departments ranging from theatre stage, tour and production management, corporate show calling, electrics,

lighting design and re-lights. The latter part of her freelance career was spent in film drama, music promos and factual TV in varied disciplines including locations, script supervising, lighting camera and editor. Ruth returned to the Theatre School in her current role as Stage Management Tutor in 2017 after a five-year tenure as the Bristol Old Vic's Company Stage Manager (highlights included working on Sally Cookson's *Peter Pan* and *Jane Eyre*, and Tom Morris' Internationally-acclaimed productions *A Midsummer Night's Dream* and *Grimming Man*). Since then she has re-shaped and delivered the curriculum for Stage Management disciplines on the Production Arts courses and delights in seeing how students develop both personally and professionally in a discipline that provides them with life skills that they can utilise in both live performance and other professions.

## Andy Scrivens Construction Manager



Andy started working in theatre aged sixteen with Tim Streader at Bristol Old Vic as a trainee electrician. He then worked for four years as a flyman, before training as a carpenter with Bristol Old Vic's

Master Carpenter. He subsequently spent the next decade building Bristol Old Vic sets, before working as a freelancer for

various set building companies across theatre, TV, film and exhibitions, both in the UK and Europe. After twelve years, Andy returning to Bristol Old Vic, initially as a freelancer before becoming their Master Carpenter. Andy moved to BOVTS as Head of Scenic Construction in 2018 and now enjoys passing on the knowledge and skills he gained from his mentors to the next generation of theatre technicians.

## Jasmine Barron Costume Maker



During her BA top-up year, Jasmine is studying dress symbolism in the late 18<sup>th</sup> century France, focusing on tailoring and recreative practices. Alongside historical studies, she is also interested working on-set in film and

television, having previously completed work experience on *Worzel Gummidge* (Leopard Pictures, BBC1) and *Peaky Blinders* (Tiger Aspect, BBC1). Credits whilst at BOVTS include Costume Supervisor for *Troilus and Cressida* (The Redgrave Theatre), Kyoto (The Wardrobe Theatre), Costume Maker for *Far from the Madding Crowd* (streamed live from The Redgrave Theatre), Costume Standby/Supervisor on short films *The Book Club* and *The Love Coach* and Costume Assistant/Dresser on *Her Naked Skin* (Circomedia), *The Laramie Project* (Bristol Old Vic Studio) and *Macbeth* (Theatre in Education Tour).

# BEHIND THE SCENES



Fiona McKeon is a graduating student of the Theatre School's MA in Performance Design. Here she provides an insight into the inspirations behind the design of *Great Expectations*. You can catch more of Fiona's work at GENERATE, a free exhibition showcasing the work of graduating BOVTS creatives at Bristol's Paintworks between 5 – 7 July.

## Where did you start with the design process for *Great Expectations*?

I began by spending a day in London, exploring the parts of Dickens's life that had influenced the writing of *Great Expectations*. I spent an afternoon on the marshes out at Rainham Marshes Nature Reserve run by the RSPB. I felt the loneliness of the place and listened to the wind and the birds echo across the wetlands. I then went to the Dickens Museum in Camden and explored his family life and his collaboration with other artists, particularly the illustrators who drew the cartoons to match each chapter of his books.

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

This production demands a flexible and transformational design due to the nature of the script and as a touring performance. The story has been adapted as a memory play where the characters are reliving important moments in their lives. This means that the story is not always linear and that we move from place to place very quickly. I wanted to create a set that the cast could interact and experiment with, changing it as a part of their storytelling.

## What's it been like designing for a touring production?

Designing for touring was a challenge as the design had to fit in a variety of venues with different sizes of stage, wing and dressing room space. This meant that the demands of a classical text had to be refined to what was absolutely necessary to tell the story and immerse the audience in Pip's world. It has also meant that many of the cast are playing multiple characters but cannot have a full costume change for each. I believe this has resulted in an exciting interpretation of the world of Pip and his companions.

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

I have used the marshes as the centre of the design for *Great Expectations*. The marshes are central to Pip's life and how he sees the world. They are also a meeting of land and sea where all is transitional and fluid – like Pip's memories. The ominous nature of Miss Havisham's Satis House can be seen through the ironwork of the ornate gates that lead to her great house and lead Pip to a world of hopes and desires that may or may not bring him true happiness.



*Adult Estella*  
Holly Hawgood



F McKean

*Great Expectations*  
2022

*Gentleman Pip*  
Francis Redfern



F McKean

*Great x Expectations*  
2022

**BRISTOL  
OLD VIC**

Bristol Old Vic  
Theatre School

# CATASTROPHE BAY

**SAT 18 JUN – SAT 2 JUL**

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

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

Bristol Old Vic  
Theatre School

# 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