

Spirit of the Pits

Men have been mining the riches of the earth for around 10,000 years, but the earth does not usually give up her wealth easily. It has always been a difficult task and men have had to devote their entire life's strength and courage to achieving it. Whether the prize is precious stones or coal, miners the world over share a common bond and have traditionally felt a deep sense of community.

In the Industrial Revolution in Britain, coal became the vital force behind the country's wealth; without it there could be no steam or powered railways and we would never have become the 'workshop of the world'.

The pit villages were communities created around individual mines where the whole way of life was geared to just one end – to produce coal. Life was hard and very dangerous. Conditions in coal pits have been well documented and it was only by working closely together that the miners had any chance of improving their lot. There was no provision for work for women in the villages and there was really no other work than the pit. This meant that it was usual for a boy to follow his brothers, father, uncles and grandfather into the pit as a way of life, while the girls would have little choice but to marry a miner and repeat their mother's life. A boy had few choices: go down the pit, go hungry or move away - with little schooling, no experience of any other business and suddenly without the support of a close family and community, this was a huge step to take.

It is however a glorious irony that, in spite of these adverse conditions or rather because of them, the human spirit rose to triumphant heights. The very fact that the miners endured their hardships together made it bearable and forged close bonds between them. Their families were not in competition for resources, but all faced the same daily difficulties and helped each other. When disaster struck, which tragically it frequently did, the whole community was affected, but they used the strength of mutual support to cope and move on. There are many songs about mining disasters, lamenting lost loved ones, but also praising the heroes, men who went back into dangerous pits to rescue their comrades. The songs both commemorate and celebrate, and it is not surprising that singing and band playing - typically group activities – are the face miners presented to the outside world; musical harmony from brass bands to Welsh choirs.

Usually however, there was little time for considering religion or philosophy; the miners and their comrades and families made the best of their way of life, looking out for each other and rising to great heights of human compassion when it was most needed.

Elaine Peake © John Good Holbrook

Some key events in the history of British mining

- 1887 The first electrically-driven bar type coal cutter, the Bower Blackburn cutter, introduced at a Yorkshire colliery.
- 1910 Portable electric lamps come into general use underground. Britannia Colliery, South Wales, becomes the first all-electric colliery in Great Britain.
- 1924 Approximately 65,000 pit ponies employed underground in British collieries.
- 1925 Pithead baths and canteens come into general use in British collieries.
- 1930 The safety helmet is introduced.
- 1942 Open-cast mining increased to assist war effort.
- 1945 The National Union of Mineworkers formed. National output of coal estimated at 174,700,000 tons per annum.
- 1947 The coal industry nationalised. It comprises some 980 pits and a workforce of 718,400 men and 21,000 pit ponies.
- 1950 The national output of coal estimated at 204,000,000 tons per annum.
- 1958–1973 During this period an average of 34 pits a year were closed.
- 1972 Miners go on strike for the first time since 1926. Pickets target all power stations, forcing the government to declare a state of emergency and introduce a working week of three days.
- 1974 Miners again go on strike, leading to another three-day week, and effectively bringing down Edward Heath's Conservative government.
- 1984 The miners' strike, in protest at pit closures, begins in March and lasts for a year.
- 1992 Just 50 pits remain, employing some 43,800 men and a couple of dozen ponies employed underground.
- 2004 Just nine privately-run pits remain in operation, employing just a few thousand men. The UK mining industry has effectively been wound up.

Bold as Brass

The history of the working-class brass band tradition



Nobody knows exactly how many brass bands there are in Britain, but the number must extend into the thousands. Indeed, brass bands must rank among the most popular forms of amateur music performance in the world, although there's nothing amateurish about the skills and talents in evidence in many of them. In Britain, brass bands come from and represent

many different and varied backgrounds and many are associated with clubs, societies and organisations. However, in most people's minds, the image of the brass band is inextricably linked with two of these in particular: the Salvation Army and the industrial works-based band.

Origins

The history of brass bands begins in the 19th century. Before this time there was no particular tradition of brass playing in Britain. Only three brass band instruments then existed – the trombone, the trumpet and the horn – and the few people playing them professionally were confined to London and the main provincial centres. Prior to the 19th century, the main use of brass

instruments, especially the trombone, was in cathedrals (but not churches), by waits, players who performed at civic and ceremonial functions, and later among military bands.

Pinpointing the first ever brass band is difficult and although experts have been debating the issue since as far back as the 1880s, no consensus has been reached. For many years a band supposedly formed at Brown Brothers Iron Mill in the village of Pontybederyn near Blaina, Monmouthshire, in 1832 held the accolade. This example was first cited by one Enderby Jackson in his book *Origin and Promotion of Brass Band Contests* (1896) and has often been repeated in other publications. However, research has failed to discover either Brown Brothers or even the village of Pontybederyn, suggesting that the example is at the very least mistakenly attributed.

Bands of Workers

Brass bands and their link with working people began to develop en masse in Britain between 1830 and 1850, shortly after the Industrial Revolution really took hold. An early verifiable brass band was the United Independent Harmonic Brass Band of Preston, which existed as early as 1838, although what little information we have about this band suggests that the 10 members might have been professionals or at least semi-pro.

A more representative example was the Cyfarthfa Band of Merthyr Tydfil, Wales, which was founded from scratch in 1838 by Robert Thompson Crawshay who ran the town's iron-smelting works. Band members were recruited from among locals, and were given jobs at the works, and help with housing. A few established professionals were also appointed to key positions to help development.

Dozens, possibly hundreds, of similar bands were set up around the country during the 1800s, especially in the nation's industrial heartlands; and most were linked to a mill, mine, factory or other industrial works, or at the very least, featured a significant number of amateur, working-class, working men among their number. Among those with the longest traditions are the Besses o' the Barn Brass Band and the Black Dyke Mills Brass Band.

There is no doubt that playing in brass bands did have some remarkable and positive effects upon many working folk's lives. Music can be an extraordinary leveller, and anyone, regardless of class, education or intelligence, can potentially discover a hidden talent within them if given the chance. Many working men did so, and the brass band movement opened up worlds and opportunities that might otherwise never have entered the experiences of many workers. The working man's lot in the 19th century was a dreary, if not downright unhappy one, and the brass band movement must have seemed like a ray of rich and colourful light shining across an otherwise drab existence.

Add to that the sheer pleasures of camaraderie, banding together as a team and working together to produce great art, and it's no wonder that participation in brass bands quickly exploded during Victorian times. Assuming that the first brass bands were set up in the 1830s, it's remarkable to note that by 1860 there were over 750 brass bands in England alone. Although these bands were not fully comprised of brass instruments until the second half of the 19th century, the tradition quickly developed into the present-day instrumentation of cornets, flugelhorn, tenor horns, baritones, trombones, euphoniums, B flat and E flat basses and percussion.


Contests

Contests have been the lifeblood of the brass band world for many years and rivalry has always been strong, with cash prizes providing additional incentive to relatively poor workers and works-based outfits. By the 1840s, a thriving local contest circuit had grown up, whilst the highest prestige was earned by winning one of the two major contests, both of which run to this day.

The National Championship, open to bands from England, Scotland and Wales, began in 1856 and ran sporadically during the 19th century before being firmly established by Sir Arthur Sullivan in 1900. The Open Championship, which invites bands from all countries, has been in existence since 1853, when the first winners were the Mossley Temperance Saxhorn Band. Both major championships, held each autumn, have always been fiercely competitive, requiring huge commitment and extensive practice. That working men have long been prepared to give up their free time to contest such accolades says much about the esteem that brass bands have been held in for many years.

Brass bands in Britain today number in the thousands, with many having origins prior to 1900. Originally funded by collieries, mills, and other works, many still retain some form of corporate sponsorship. Remarkably, to this day, such bands use only non-professional musicians (albeit no longer all workers from a single firm) and it is a testament to the quality of performance in the brass band tradition that many players are able to secure professional positions as a result of their brass band experience.

Nick Hobbes © John Good Holbrook



Brassed Off

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BRASSED OFF

Adapted by **PAUL ALLEN** from the screenplay by **MARK HENMAN**

THE BAND	SHEPHERD BUILDING GROUP BRASS BAND AND THE HARROGATE BRASS BAND
SHANE	LUKE ADAMSON
JIM	JOHN BANKS
SANDRA	ANDRINA CARROLL
HARRY	JOHN DAVITT
PHIL	ANDREW DUNN
ANDY	GARETH FARR
DANNY	FINE TIME FONTAYNE
GLORIA	ANN MARCUSON
RITA	MERIEL SCHOLFIELD
VERA	KATE WOOD

DIRECTORS	DAMIAN CRUDEN AND RICHARD TWYMAN
DESIGNER	RICHARD FOXTON
LIGHTING DESIGNER	RICHARD G JONES
MUSICAL DIRECTOR AND ARRANGER	CHRISTOPHER MADIN
DSM ON THE BOOK	EMMA CLARE

SHEPHERD BUILDING GROUP



The Shepherd Building Group Brass Band is York's premier brass band. Founded at the Rowntree chocolate factory in 1903, it is a long-standing feature of the City's music

scene, formerly under the distinguished banners of Rowntree then Nestlé. It recently celebrated its new name and sponsor, playing to a full-house at York Theatre Royal. While committed to the pursuit of excellence, the 70-strong Brass Band welcomes all players, teaching and fostering talent in the Beginners and Concert Bands. The Senior Band is in the championship section of the national brass band league and regularly competes in high profile competitions. Throughout the year, the Band performs in prestigious venues such as York Minster, Harewood House and York Race Course and is looking forward to playing at The Royal Armouries next month.

THE HARROGATE BAND



The Harrogate Band was formed in 1970 from a nucleus of former pupils at Granby High School, under the musical direction of Neil

Richmond. It was the first brass band in Harrogate since the original Harrogate Silver Prize Band folded in 1956. The band quickly progressed and soon gained a reputation for the quality of their performances in concerts and competitions.

Over the years the band has risen up the sections and now resides in the Championship Section in the North of England. It has represented the region in the National Brass Band Championship finals on several occasions, most recently in 2000 when they competed at the Royal Albert Hall in London, in 2001 at the Guild Hall in Preston and 2002 in Torquay. The Harrogate Band is currently the highest ranked band in North Yorkshire.

LUKE ADAMSON SHANE



His theatre credits include: *All My Sons*, *Jack and the Beanstalk*, *Dick Whittington*, *Beauty and the Beast* and *Old Mother Milly*, York Theatre Royal; and *The Sorcerer*, York Light Opera Society.

Luke is currently studying GCSE Drama, Geography, Textiles, English, Maths, Science, I.T, Religious Education and Russian at Brayton Technology College in Selby. In his spare time he attends the Harman Academy Stage School.

Earlier this year Luke completed a work placement at the theatre.

JOHN BANKS JIM



John graduated in Drama and Theatre Arts from Birmingham University.

His theatre credits include: *When We Are Married*, *Dead Funny*, *The Three Musketeers*, and *Othello*, York Theatre Royal; *All My Sons*, *Blue Remembered Hills*, *Hard Times*, *Behind Yon Hill* and *Hard Times*, Everyman Theatre,

Cheltenham; *Othello*, The Roundhouse, London; *Henry V*, National Theatre Education Department; *The Hairy Ape*, Bristol Old Vic; *The Stirrings in Sheffield*, Crucible Theatre, Sheffield; Touring productions include: *Much Ado About Nothing*, *Jeddart Justice* and *Fosdyke Saga*.

John's television credits include: *Emmerdale*; *Family Affairs*; *Ghost Stories*; *Allo Allo*; *Crown Court*; *Demon Lover*; *Travelling Man*; *Too Old to Fight*, *Too Young to Die* and *Lost Empires*.

His film credits include; *Scarlett* and *The Burger King*.

Radio credits include; *Serjeant Musgrave's Dance* and *The Lights* for BBC Radio.

ANDRINA CARROLL SANDRA



Andrina trained at Drama Studio and Warwick University.

Andrina's theatre credits include: *Beautiful Thing*, *Jane Eyre*, *Educating Rita*, *The Blue Room* and *A Midsummer Night's Dream*, York Theatre Royal; *When We Are Married*, *Spring and Port Wine*, *The Nutcracker*, *Enjoy* and *Intimate Exchanges*, West Yorkshire Playhouse; *September in the Rain*, Oldham Coliseum; *Twelfth Night*, Hull Truck Theatre; *The Cherry Orchard*, *Bright and Bold Design*, *Last of the Red Hot Lovers* and *Romeo and Juliet*, The New Vic Theatre, Newcastle-under-Lyme; *The Death of Arthur*, Orchard Theatre; *The Fifteen Streets*, Belgrade Theatre, Coventry; *Ghost Train*, Carnival Theatre; *Country Voices* and *Macbeth*, Northumberland Theatre Company; *Treats*, Ambassador Theatre; and *News Revue*, Gate Theatre, Notting Hill.

Her television work includes: *Emmerdale*, *Fat Friends*, *Doctors*, *Casualty*, *North Square*, *Heartbeat*, *Peak Practice*; *In Suspicious Circumstances*; *That's Life* and *Hands*.

Andrina appeared in the film *Between Two Women*.

JOHN DAVITT HARRY



John trained at Webber Douglas Academy of Dramatic Art.

His theatre credits include: *Betrayal*, Peter Hall Company, tour; *Bowled a Googly*, *The Titfield Thunderbolt* and *Phileas Fogg*, New Perspectives; *Art*, Whitehall Theatre; *Shakespeare in Trouble*, *Stink* and *Head of Steel*, Quondam Theatre Company, touring; *The Giant's Baby*, Polka Theatre; *Around the World in 80 Days*, Oxfordshire Touring Theatre Company; *The Trackers of Oxyrhynchus*, West Yorkshire Playhouse; *An Insect Aside*, The Red Room; *Love*, Teatro Technis; *Peter Pan*, Manchester Library Theatre; and *Laurel and Hardy*, Bullfrog Productions US tour.

John's television credits include *999* and *The Bill*.

Radio credits include *Kaleidoscope (on Hamlet the Pig)*; *Paths of Glory* and *Serjeant Musgrave's Dance*.

John currently lives in York.

ANDREW DUNN PHIL



His theatre credits include: *Bouncers*, Whitehall Theatre, *Seasons in the Sun* and *Pratt of the Argus*, West Yorkshire Playhouse; *Insignificance*, New Vic Theatre, Staffs; *Lucky Sods*, Stephen Joseph Theatre; *All of You Mine*, Bush Theatre; *On the Piste*, national tour; *Twelfth Night*, Hull Truck/national tour; *September in the Rain*, Hull Truck Theatre; *The Fifteen Streets*, Belgrade Theatre, Coventry; *Accidental Death of an Anarchist*, Cheltenham Everyman Theatre; *Up 'n' Under*, London Fortune; *Edward II*, Compass Theatre; and *Clockwork Orange*, Man in the Moon Theatre, London.

His extensive television credits include: *55 Degrees North*, *Coronation Street*, *Gifted*, *Midsomer Murders VII*, *No Angels*, *The Stretford Wives*, *Holby City IV*, *Rory Bremner Show*, *Victoria Wood Xmas Special*, *Heartbeat*, *dinnerladies*, *Brookside*, *The Knock*, *Out of the Blue*, *Harry*, *The Upper Hand*, *TV Squash*, *London's Burning*, *Dempsey & Makepeace* and *The Ritz*.

Andrew's film credits include *Ali G indahouse* and *Between Two Women*.

GARETH FARR ANDY



Gareth trained at Webber Douglas Academy of Dramatic Art.

His theatre credits include: *Hobson's Choice*, Young Vic Theatre and national tour; *Parting Shots*, Stephen Joseph Theatre, Scarborough; *The Taming of the Shrew*, *Sharp Relief*, and *Fen*, Salisbury Playhouse; and *A Midsummer Night's Dream*, Royal Shakespeare Company.

Gareth's television credits include: *A Life Beyond the Box*; *Jonathan Creek*; *The Bill*; *Turkish Delight*; *Heartbeat*; and *Sin*.

FINE TIME FONTAYNE DANNY



Theatre credits include: *Can't Pay? Won't Pay!*, New Vic Theatre; *Lucky Chance* and *One Big Blow*, York Theatre Royal; *King John*, *Romeo and Juliet*, *Antony and Cleopatra* and *The Merry Wives of Windsor*, Northern Broadsides; *A Midsummer Night's Dream*, Swan Theatre, Worcester; *Family Values*, Bristol Old Vic; *Derby Day*, Octagon Theatre, Bolton; *The Merchant of Venice* and *The True Story of the Sinking of the Titanic*, Crucible Theatre, Sheffield; *Noises Off* and *Jack and the Beanstalk*, Everyman Theatre, Cheltenham; *The Resistible Rise of Arturo Ui* and *Twelfth Night*, Derby Playhouse; *Something Wicked This Way Comes*, Liverpool Everyman; and *Cleaning Windows*, Oldham Coliseum

His television credits include: *The Courtroom*; *Mr Wroe's Virgins*; *Out of the Blue*; *Hollyoaks*; *The Royal*; *Crossroads*; *Born and Bred*; *The Bill*; *Casualty*; *Fat Friends*; *Hillsborough*; *At Home With the Braithwaites*; *Knights School*; *Adam's Family Tree*; *Hetty Wainthropp Investigates*; and *Wycliffe*.

Fine Time's film credits include *24 Hour Party People*, *Girls Night* and *Butterfly Kiss*.

ANN MARCUSON GLORIA



Ann trained at Webber Douglas Academy of Dramatic Art.

Her theatre credits include: *Big Girls Don't Cry*, Canal Café, Maida Vale, her one - woman show, written and produced whilst pregnant and performed at eight months; *Sweet Dreams*, Sphinx Theatre Company; *I Dreamt I Dwelt in Marble Halls*, (Times "Play" Award), Tricycle Theatre and Watermill Theatre, Newbury; *Twelfth Night*, Theatre by the Lake, Keswick; *Night Swimming*, Nuffield Theatre, Southampton; *Little Shop of Horrors*, Haymarket Theatre, Basingstoke; *Dick Whittington*, Theatre Clwyd; *Overruled*, King's Head Theatre, Islington; *Anne Frank*, Harrogate Theatre; *Great Gatsby*, New End Theatre; *Romeo and Juliet* and *Richard III*, tour with Oddsocks productions.

Television and radio credits include: *Family Affairs*; *The Bookworm*; *Intrusion*; and *Sabbat* for London Radio. Ann was commended in the Carleton Hobbs Radio Drama Awards.

MERIEL SCHOLFIELD RITA



Merial trained at RADA.

Merial's theatre credits include: *Behind the Scenes at the Museum* and *Kafka's Dick*, York Theatre Royal; *A/S/L*, Pilot Theatre Company and York Theatre Royal; *Accrington Pals*, West Yorkshire Playhouse; *The Memory of Water*, Library Theatre Manchester; *Perfect Pitch*, Octagon Theatre, Bolton; *The Killing Floor*, Bridewell Theatre; *Mirad*, *A Boy from Bosnia* and *Hitler's Childhood*, Oxford Stage Company; *Second From Last in the Sack Race*, *All at Sea* and *Romeo and Juliet*, Gateway Theatre, Chester; *Office Party*, *On the Piste* and *Twelfth Night*, Hull Truck; *A School for Scandal*, *A Chorus of Disapproval*, and *To Kill a Mockingbird*, Birmingham Repertory; *Look Back in Anger*, Lancaster Repertory; *The Importance of Being Earnest*, *A Midsummer Night's Dream* and *Love on the Dole*, Oldham Coliseum; and *Serjeant Musgrave's Dance*, Old Vic, London.

Her television credits include: *Spine Chillers*, *The Courtroom*, *Emmerdale*, *Coronation Street*, *Doctors*, *Cold Feet*, *Peak Practice*, *Hollyoaks*, *Flesh and Blood*, *Holby City*, *Heartbeat*, *The Royal*, *Seeing Red*, and *Cracker*.

Merial also appeared in Kenneth Branagh's film *Mary Shelley's Frankenstein*.

KATE WOOD VERA



Kate trained at Rose Bruford College of Speech and Drama.

Her theatre credits include: *The Northern Mystery Plays*, *She Stoops to Conquer*, *United on a Wednesday Night*, *Grandpa's Shed*, and finally playing ten characters (one being a man) in the one-woman show *Shadows on a Wall*, Sheffield Crucible Theatre; *The Mysteries*, Derby Playhouse; *Poor Ted*, Redgrave Theatre, Farnham; *Salt of the Earth*, Hull Truck Theatre; *The Great Pretender*, Action Transport; *Static*, *Thicker Than Water* and *My Place*, Humberside TIE; and *A Party Political Broadcast*, Gartree Prison.

Kate's television credits include: *In Denial of Murder*; *Coronation Street*; *A Good Thief*; *Linda Green*; *Emmerdale*; *Body and Soul*; and as series regular Jackie in *Harry*.

Kate lives in Sheffield with her two lovely children Ryan, aged nine, and Ruby-May aged four.

ELLIOT CARROLL-DUNN CRAIG

LOTTIE NODDINGS & FIONA BAISTOW MELODY

PAUL ALLEN ADAPTOR

Paul presents the BBC Radio 3 nightly cultural discussion programme *Night Waves* and previously presented the Radio 4 arts magazine *Kaleidoscope*. He lives in Sheffield where he is on the board of the Crucible and Lyceum Theatres and teaches dramaturgy at the University of Sheffield. He is the author of a biography of Alan Ayckbourn (*Grinning at the Edge*: Methuen) and a Pocket Guide to Alan Ayckbourn's plays (Faber and Faber). He has written a number of plays for theatre and radio, including a late-night short play called *Yorick* which starred Stan Richards (of *Emmerdale* fame), and the historical drama *Tchaikovsky*; both were premiered at York in the 1980s. He has written on the arts for a wide range of publications from *The Guardian* to *Country Life*.

DAMIAN CRUDEN DIRECTOR

Damian has been Artistic Director of York Theatre Royal for the past six years. In that time he has directed many productions including: *Caitlin*, *Habeas Corpus*; *Up 'n' Under*; *Frankenstein*; *Noises Off*; *Little Shop of Horrors*; *Othello*; *Closer*; *The Turn of the Screw*; *Bedevelled*; *A Funny Thing Happened on the Way to the Forum*; *Behind the Scenes at the Museum*; *Bouncers*; *Kafka's Dick*; *Man of the Moment*; *Having a Ball*; *Romeo and Juliet*; *Getting On*; *The Three Musketeers*; *Les Liaisons Dangereuses*; *All My Sons*; *Piaf*; *Dead Funny*; *Educating Rita*; *Frankie and Johnnie at the Claire De Lune*; *Neville's Island*; *Multiplex*; *Abandonment*; *Private Lives*.

Before York, Damian worked for various regional theatres as a freelance director and was Associate Director for Hull Truck. He trained at the Royal Scottish Academy of Music and Drama between 1982 and '86.

RICHARD TWYMAN CO-DIRECTOR

Richard trained at Birmingham University.

Richard's directing credits include: *Victoria Station*, and *Yes & No*, King's Head Theatre; *Romeo and Juliet*, Midas Touch Production, tour of Cyprus; *The Architect and Emperor of Assyria* and *The Phoenix and the Chicken* (Reading), Gate Theatre, Notting Hill; the world premiere of Mark Ravenhill's *A Desire to Kill on the Tip of the Tongue*, Edinburgh Festival. Later this year Richard will be directing readings of *A Static Lament* by Michael Bhim and *Inside Out* by Kat Joyce at the Royal Court.

His assistant directing credits include: *Othello*, featuring Sir Anthony Sher, RSC Swan Theatre, West End and tour of Japan; *Dead Funny*, *Piaf*, and *Loot*, York Theatre Royal; *Just a Bloke*, Royal Court; and *Mariana Pineda*, Gate Theatre.

Richard was the trainee director at the Gate Theatre, Notting Hill between 2002 and 2003.

RICHARD FOXTON DESIGNER

Richard's design work includes: *Neville's Island* and *All My Sons*, York Theatre Royal; *Big Night...* and *Cor, Blimey!*, Palace Theatre, Watford; *Hector's House* and *The Importance of Being Earnest*, Lip service national tour; *Office Suite*, Bath Theatre Royal tour; *Brassed Off*, Sheffield Theatres national tour; *Macbeth*, *Equus*, *Noises Off* and *Dead Funny*, Salisbury Playhouse; *Oh, Baby*, *Wuthering Heights*, *Under the Whaleback*, and *Be My Baby*, Hull Truck Theatre; *Things We Do for Love* and *Death of a Salesman*, Library Theatre, Manchester; *Good Golly Miss Molly* and *Neville's Island*, Oldham Coliseum; and forty productions including *Four Knights in Knaresborough*, *Saved*, *A View From the Bridge*, *Saved*, *A Skull in Connemara*, *A Midsummer Night's Dream*, *Dancing at Lughnasa*, *Enjoy*, *Blood Wedding*; and *Macbeth*.

Richard has won the Manchester Evening News Best Design Award four times for: *Oedipus Tyrannosn* (1992); *Derby Day* (1994); *Wizard of Oz* (1999); and *Neville's Island* and *Perfect Pitch* (2000).

Richard is a member of Dewsbury Arts Group and a supporter of Dewsbury RLFC (and other lost causes).

RICHARD G JONES LIGHTING DESIGNER

Richard's lighting credits include designs at numerous theatres, in this country, abroad and in the West End.

Richard's work at York Theatre Royal includes: *Northanger Abbey*, *A Taste of Honey*, *Private Lives*, *Mother Goose*, *Piaf*, *The Blue Room*, *A Midsummer Night's Dream*, *Les Liaisons Dangereuses*, *Kafka's Dick*, *Behind the Scenes at the Museum*, *Closer*, *Othello*, *Little Shop of Horrors*, *Romeo and Juliet*, *Getting On*, *Bouncers*, *The York Mystery Cycle*, *Macbeth* and *Into the Woods*. Other work has included national tours of *Beautiful Thing*, *Wuthering Heights*, *Rasputin* and *Candide*.

Later this year Richard will be working on several other projects including: *The Snow Queen*, for the Midlands Arts Centre; *Pinafore Swing*, for the Watermill Theatre and *The Deaf and Hearing Summer School* for Cambridge Arts Theatre. Richard's recent production of *Sweeney Todd* for the Watermill has just transferred to the Trafalgar Studio's at the Whitehall Theatre, London.

CHRISTOPHER MADIN MUSICAL DIRECTOR AND ARRANGER

Christopher's composition work for York Theatre Royal includes: *The Pocket Dream*, *Caitlin*, *Private Lives*, *Abandonment*, *All My Sons*, *A Midsummer Night's Dream*, *Othello*, *The Blue Room*, *The Three Musketeers*, *Behind the Scenes at the Museum*, *The Chrysalids*, *Habeas Corpus*, *Up 'n' Under*, *The Glass Menagerie*, *Frankenstein*, *The Snow Queen*, *Having a Ball*, *Bouncers*, *Disco Pigs* and *Romeo and Juliet*. Credits for other theatres include: *The Lifeblood*, Edinburgh Festival; *Romeo and Juliet* and *The Snow Queen*, Crucible Theatre, Sheffield; *Passion Killers*, *Up 'n' Under 2*, *Bouncers* and *Laurel and Hardy*, Hull Truck Theatre; and *Beauty and the Beast*, Chester Gateway.

Chris also composes music for Compass Theatre Company, including the current tour of *The Rivals*. His work for television and radio includes *Two Lives*, *One Body* for ITV and *Behind the Scenes at the Museum*, and the classic serialisation of *The Midwich Cuckoos* (nominated for the Sony International Radio Drama Award) for Radio Four.