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# DIARY OF A PLAY

**1996**

I'm 12 and have developed an obsession with Shakespeare's Richard III. So I abridge it down to half an hour (assisted by some handy animated TV versions), and persuade some amenable school friends that we're going to do it in my back garden for our parents (casting myself, interestingly, as Lady Anne). The following year we do Hamlet. My delight in these stories is heavily influenced by the boom of Shakespearean cinema versions of the time, and I realise later that this is something I'm really into: adaptation. The malleability of theme, character and text. How you can mess with them. How you can make them your own.

**2008**

At drama school comes the introduction to the First Folio - I'm immediately infatuated with it. Such a specific, almost mystical look and feel, somehow more Shakespeare-y than the modern versions, and apparently there's a good reason for every layout choice - every punctuation mark means something: in the absence of a director in a rehearsal room, the actor is being directed by a semi-colon! Somehow at this point, a playwright is born. I particularly love knowing which key words have capitalised first letters, and afterwards find the modern editions somewhat inadequate.

**2022**

A Stratford-upon-Avon bookshop: I'm aware it's the centenary soon and have toyed with the idea of writing something for it, only I don't have the angle. Emma Smith's 'The Making of Shakespeare's First Folio' beams out at me, and later informs me that each of the compositors who worked on it had their own particular typesetting habits, which we can use to identify them, habits which in some cases actually alter the narrative. One of them makes more mistakes than the others - Compositor E - and it is likely he was an apprentice - a 'journeyman' who was learning on the job. It is even possible to track his improvement just by studying the book! This is the moment when I know how I will mess with Shakespeare. It's not just that this team of labourers gave us some of our most cherished works of literature, ones which otherwise would've been lost forever. It's that the texts of these works tell us a different story altogether - that of a young man who had travelled to London from elsewhere to learn a craft. What else was in his story? How might he have altered the narrative, and why? His presence looms over this text, so it's time he had his authorship recognised, isn't it?

***The questions are swarming, and after a long gestation...  
this play begins to see the light.***

A handwritten signature in white ink that reads "Charlie". The signature is written in a cursive, flowing style with a large, sweeping loop at the beginning.

# CAST

## TRÉ MEDLEY



**Training:** Tré graduated from Mountview in 2020. He grew up in North London and trained with Intermission Youth Theatre between 2010-2016.  
**Theatre:** Last summer, Tré performed in Changeling Theatre's tour of **Othello** and **The Importance of Being Earnest**. Previously, Tré played the role of 'Hamlet' in Greenwich Theatre's 2020 online production of **The Secret Love of Ophelia**, directed by James Hadrell. In 2019, Tré played 'Hamlet' in the Globe Theatre's production of **Shakespeare Walks and Abbey**, directed by Claire Van Kam  
**Film:** Tré's screen debut came in Mark Gillis' feature **Sink** (BBD Productions). In 2020, Tré worked on the BBC's Writers Room short film **PARTY**, directed by Kwame Lustrade.

## KAFFE KEATING



**Training:** Guildhall School of Music and Drama.  
**Theatre:** Mercutio/Capulet in **Romeo and Juliet** (Actors From the London Stage), Hal/Hotspur in **Henry IV** (Willow Globe/Old Red Lion Theatre), Orsino/Fabian/Feste (& Composer) in **Twelfth Night** (Actors From The London Stage), **Girlband** (Matchstick), Macduff/Malcolm in **Macbeth** (The Factory), Christopher Boone in **The Curious Incident of the Dog in the Night-Time** (West End and World Tour for The National Theatre), **The Secret Seven** (Storyhouse, Chester), **POSH** (Nottingham Playhouse/Salisbury Playhouse), **Johnny Got His Gun** (Metal Rabbit Productions), **4 Hours and 37 Minutes** (Stiching The English Theatre, The Hague), **Our Days of Rage** (National Youth Theatre & Old Vic Tunnels) and **Prince of Denmark** (The National Theatre, Cottesloe).  
**Film:** **The Alter** (short film), **Nation Down** (short film).  
**Audio:** **Spellforce III** (video game), **Squadron 42** (video game).

## DAVID MONTEITH



**Training:** City Literature Institute, 3 years City Lit Rep; Actors Centre  
**Theatre:** Cheshire Cat/Knave of Hearts in **Alice in Wonderland** (Kew Gardens, 16ft Productions), DuBois/Frederck Loudin/Ola in **Recognition** (Fairfield Halls, Talawa), **Sky Comedy Rep Workshop**, (Birmingham Rep), King Derek in **Sleeping Beauty** (Doncaster CAST), Reverend Peters in **The Curious Incident of the Dog in the Night-time** (National Theatre), King Leontes in **The Winter's Tale** (Parrabbola), Oberon/Hippolytus in **A Midsummer Night's Dream** (Tera Nova).  
**Television:** Sidney Dorsey in **Killer Cops** (Sky Vision), **Death Row Diaries** (Sky Vision).  
**Film:** Mo in **Gassed Up** (Amazon Prime Video).  
**Audio and MoCap:** **Small Axe**, BBC (Steve McQueen), **Baldurs gate 3** (Larian Studios/Pitstop productions), **Sherlock Holmes The Awakened** (Frogwares), **Dead Island 2** (Dambuster Studios).

# WRITER

**Charlie Dupré** is a writer-performer from London, and a graduate of the Jerwood/Arvon playwriting mentorship scheme.

His spoken word show **The Stories of Shakey P** premiered at the Edinburgh Festival, before showings at the Arcola, the Roundhouse, Trafalgar Studios and the Royal Shakespeare Company. His first ensemble play **Macblair** played the Brighton and Edinburgh Fringes, and was one of *The Scotsman's Top 6 hot picks for political shows*. In 2019, its sequel **Boris Rex** was nominated for an **Off-Westend Award** during its run at the Tristan Bates Theatre. He wrote the play *iTalk* for Platypus Theater, which was nominated for the 2022 **Ikarus Prize** for young people's theatre in Berlin, as well as **A MAP's Tale** for Monstress Mess. An earlier draft of **Compositor E** was longlisted for the **Bruntwood Playwriting Prize 2022** and was performed at Vault Festival this year. The run at Omnibus Theatre marks his first in-house production as playwright.

# DIRECTOR

**Marie McCarthy** has been the inaugural Artistic Director of **Omnibus Theatre**, Clapham since 2013. She was Artistic Director of **Lightning Ensemble** 2006 – 2013. Training: MA in Theatre Directing (Birkbeck) and has been awarded **The Sir Peter Cheeseman** award.

For Omnibus Theatre, credits include: **SAD**, **The Little Prince**, **Spring Offensive**, **Hangmen Rehanged**, **Dead Boy Café**. Other directing credits include: **When The Fallen Sang** (St Giles in the Fields); **The Crucible** (Queens Theatre, Hornchurch); **Macbeth** (Kents Caverns, Torquay); **What You Will** (Associate Director Cultural Olympiad / Globe Theatre) **1908: Body and Soul** (Cultural Olympiad, Henley Festival, Jacksons Lane); **Pride and Prejudice** (National Tour); **Alice in the Walled Garden** (Sixteen Feet Productions); **The Secret Garden** (National Tour); **Not In My Name** (Associate Director, Theatre Veritae); **The Bonds** (Oval House Theatre); **Wind in the Willows** (National Tour); **Shakespeare's Sonnets** (Globe Theatre); **Regarding X** (Old Red Lion); **SE1** (Lightning Ensemble); **The Chess Players** (Wandsworth Arts Festival); **The Mayday** (Lightning Ensemble); **Dissonant World** (Hampstead Town Hall); **Like Love** (European and American Tour); **Love and Understanding** (Library Theatre, Manchester); **Losing It** (Soho Theatre Studio)

## CHRIS YARNELL | ASSOCIATE DIRECTOR

Chris Yarnell is a working-class director, movement director, magician and interdisciplinary theatre maker of West Indian and British heritage. He specialises in visually/physically driven work and new writing.

**Theatre:** His work has been performed at venues including Jacksons Lane, SOHO Theatre, Greenwich Theatre, Simply Theatre (Switzerland), Lyric Hammersmith, New Diorama and at Pleasance, Underbelly, Bedlam and Assembly as part of Ed Fringe

**Awards:** His previous work has won the UNTAPPED award and the Les Enfants Terribles Partnership award in addition to receiving nominations for The Stage award, Adelaide Fringe Award, Vault 5 and a Total Theatre award.

## SOPHIA PARDON | DESIGNER

Sophia Pardon is a set and costume designer. Sophia is a graduate of Warwick University and a graduate of the Wimbledon College of Arts MA in Theatre Design, receiving a distinction.

**Theatre:** Iris Theatre's Summer Season designer for St Paul's Church. Sophia also designed Iris Theatre's 70-seater winter theatre space in Covent Garden, The Pod. Sophia's other credits include **Head Over Heels** (The Hope Mill Theatre), **How to Succeed in Business Without Really Trying** (Southwark Playhouse), **Daddy Issues** (Seven Dials Playhouse), **The Moors** (The Hope Theatre), **Clinton Baptiste UK Tour** (Hackney Empire), **A Christmas Carol** (The Barn Theatre), **How to Make a Revolution** (streamed via Finborough Theatre), **Gorgon: A Horror Story** (VAULTS Festival), **Faustus** (Queen Elizabeth Hall), **Neck or Nothing** (Pleasance Theatre), **The Little Prince** (Omnibus Theatre), **Arthur and Merlin** (St Paul's Church, Covent Garden) and **Dirty Hearts** (Old Red Lion). Credits for drama schools include: **Once on this Island** (Arts Ed), European premiere of **Spongebob Squarepants the Musical** (Arts Ed), **The Laramie Project** (Italia Conti Academy of Performing Arts) and **Carrie** (Mountview Academy of Theatre Arts). Sophia recently designed the costumes for the workshop production of a new version of the Broadway hit **Catch Me if You Can** at Arts Ed. Sophia assisted designer Philip Witcomb on **Bonnie and Clyde** at the Arts Theatre, Leicester Square. Her design work outside of theatre also includes designing areas of **The Glow Illumination Trail** in Cobtree Manor Park.

**Awards:** Awards include shortlisting for Told by an Idiot's Naomi Wilkinson Award and an Offie nomination for **The Moors** (The Hope Theatre). Sophia was also a selected year-long resident at the NDT Broadgate Design Studio. Sophia is represented by Sam Day at InterTalent Group.

## RACHEL SAMPLEY | LIGHTING DESIGNER & VIDEOGRAPHER

Rachel Sampley is a London-based video and lighting designer.

**Training:** Rachel holds an MA in devised theatre from Royal Central School of Speech and Drama and a BFA in lighting design from University of the Arts (Philadelphia, PA).

**Theatre:** **Follow the Signs** (Soho Theatre), **Barriers** (The National Theatre), **Opal Fruits** (Bristol Old Vic, Pleasance Edinburgh), **Perfect Show for Rachel** (The Barbican), **The Great Gatsby** (Theatre Clwyd), **The Suspicions of Mr Whicher** (The Watermill Theatre) and **Bossy** (Zoo Co UK Tour).

## ADAM MCCREADY | SOUND DESIGNER

Adam is a sound designer, composer, producer, sound recordist, performer of Edglands-Electronica and mentor. He is a trustee of Can't Sit Still Theatre and an associate artist with 1623 Theatre and Little Pixie Productions.

**Theatre:** *You Bury Me* (Paines Plough); *One Off* (Live Newcastle); **Compositor E** (Vault Festival); *71 Coltman Street*; *TWO*; *The Beauty Queen of Leenane*; *Abigail's Party* (Hull Truck); *Crongton Knights, Noughts and Crosses, Brighton Rock* (Pilot Theatre); *We Should Definitely Have More Dancing, The Jungle Book* (Oldham Coliseum); *The Cherry Orchard*; *Arcadia*; *A Skull in Connemara*; *Chicken Soup with Barley* (Nottingham Playhouse); *The Fishermen*; *trade*; *Maryland*; *The Great Almighty Gill* (New Perspectives).

**Audio:** *Voice of the Fire* by Alan Moore (Audible), *The Fishermen* (BBC Radio 3, Naked Productions), *Letters of Constraint* (National Justice Museum), *The Black Dog*; *From Sad Shires* (Little Pixie Productions), *PlacePrints* (New Perspectives)

### Installations

*Objects of Love*; *Hope & Fear* (Derby Museums), *Conflict & Chaos* (National Civil War Centre)

## MEGHAN BARTUAL SMYTH | STAGE MANAGER

Meghan Bartual Smyth (she/her) is Irish-Spanish theatre practitioner who graduated with a Masters from Mountview Academy in performance (Acting). Meghan holds a first class from Cork School of Music in Theatre and Drama Studies.

**Theatre:** *Endurance* (SM Home Theatre Manchester), *WrestleLadsWrestle* (SM The Barbican), *Flashdance* (ASM Urdang Academy), *A Christmas Carol* (SM The Brockley Jack Theatre), *Divas! Live from Hell* (CSM The Turbine Theatre) *The Woman Who Amuses Herself* (SM The Brockley Jack Theatre), *The Wedding Speech* (SM The Hope Theatre), *A Good Time Was Had By All* (SM The Hope Theatre).

**Theatre Producing credits:** *Mulatto Boy* (Young, Black and Gifted program, Theatre Peckham), *Núa* (theatre festival Irish centre Hammersmith).

## SAM POUT | DRAMATURG

Sam is a playwright and dramaturg and is currently Literary Officer at Omnibus Theatre. Sam studied BA Drama and Theatre Studies at Royal Holloway, UoL until 2020 where he then went on to earn a Distinction in MA Dramaturgy and Writing for Performance from Goldsmiths, UoL.

**Dramaturgy:** *Merboy* (Omnibus Theatre, 2023), *Drum* (Omnibus Theatre, 2022) and *Rapture* (Pleasance Theatre, 2022). Sam has also worked on the development of plays leading to professional production at Soho Theatre, The Pleasance Theatre, Vaults Festival and Theatre503.

**Writing:** *The Brave Anthology* which he also directed (Edinburgh Festival Fringe, 2019), and most recently *Fisheye* (Omnibus Theatre, 2023).

## JOANNA WOŹNICKA | ASSISTANT DIRECTOR/PRODUCER

Joanna Woźnicka is a theatre producer, director, dancer, and poet.

**Theatre:** Directing credits include **Places I Never Think About** (Lion & Unicorn Theatre), **Katerina** (in R&D) and **The Sugar Syndrome** (University of Warwick). Producing credits include **Back to the Moon** (Lion & Unicorn Theatre), **Sing, Sign & Sensory** (Effectus Theatre), **Verständnis** [Understanding] (Midlands based tour), **How to Disappear Completely and Never Be Found** (Warwick Arts Centre), and **Breathe** (Tristan Bates Theatre).

**Film:** Director of dance-poetry short film **Guidebook for the After** (2023), and creator of BBC New Creatives-commissioned animated short film **Silence and Her Room-mate** (2021).

**Other:** She is a whacking dance teacher and was part of the Roundhouse Poetry Collective 22/23. She is a poetry coordinator for NSPCC and organises regular poetry nights called Safety in Words

## KATHERINE HENRY | ASSISTANT PRODUCER

Katherine is a Producer based in London and the South East. She graduated from Royal Holloway University of London with a first class degree in Drama and Theatre Studies.

**Theatre:** **Hot Mess** (Edinburgh Fringe - 2022), **Wish You Were Here** (The Etcetera Theatre - 2022), **For All The Love You Lost** (Edinburgh Fringe - 2021), **The Unscene Festival** (2021-2022), **Little Bear** (Caryl Churchill Theatre - 2020).

## YIJIN LI & LILA VITOS | ASSISTANT DESIGNERS

# ensemble

Dorothy McDowell  
Jaylie Wayling  
Piper Higgins  
Sian-Leigh Moore  
Hannah-Leigh Moriarty  
Denica George  
Olivia McLeod  
Ryanne-Dymphna Dariya  
Erin Maria Walther  
Tia Killen  
Camecia Campbell  
Victoria Alcock Rodriguez  
Phoebe Pilcher  
Soha Rangrej  
Precious Adeyemi  
Charmaine Jing





**ALICIA BRIDGE  
BRIDGE PORTRAITS**

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