

**PROGRESS**  
THE  TRE

**20 - 28 January 2023**

[www.progresstheatre.co.uk](http://www.progresstheatre.co.uk)



# The Welkin

By Lucy Kirkwood

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Directed by Steph Dewar

This amateur production is presented by arrangement with  
Nick Hern Books

Celebrating  
70+ years of

**PROGRESS**  
YOUTH

1950 - 2022

# We teach — **LAMDA** — Exams & Qualifications

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From £80 per term



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# 11 Shows per year

We put together a varied and challenging programme of shows every season, including our traditional Open Air Shakespeare production at Reading Abbey Ruins each Summer.



## An Intimate Venue

Our intimate 96 seat venue has a fully licensed bar. There is wheelchair access and a hearing loop, and we are committed to making further improvements in the coming years to make our building more accessible.



## Youth Theatre

We have a vibrant and happy Youth Theatre, split into 4 groups by age. Regular workshops involve theatre games, improvisations and skills development. Youth Theatre shows are often challenging and always performed to a high standard. Many past members maintain an interest in theatre and numerous aspects of performance art as adults, some of them professionally!



## Award Winners

In June 2020, we were very honoured to receive the Queen's Award for Voluntary Service.

This award is equivalent to an MBE (Member of the Most Excellent Order of the British Empire), and is the highest award given to volunteer groups across the UK, to recognise outstanding work done in their own communities.

# Welcome to Progress!

Founded in 1946,  
we're the oldest producing  
theatre in Reading.


A self-governing, self-funding theatre group, run entirely by volunteers. We are members of the Little Theatre Guild and the National Operatic and Dramatic Association, and are a registered charity in England (no. 1182798). Our patron is Sir Kenneth Branagh.




## The artwork on display in the foyer was created by Penelope Cake


As an artist I investigate 'The Beyond', multi dimensional ethereal realms, with Rudolf Steiner colour theories, the spirited in art painting practices & his school of thought on the spirit & soul. I source what is non-physical in nature, unsolid, in ethereal dimensions & translate my insights into solid art practices. But I can not study colour & light as an artist without seeing the shadows too! So I create 'Abstract Colour & Light' compositions from painting practices. I also use film, photography & digital media to create imagery about 'The Shadows of the Psyche' represented by a theatrical ghost costume. Both practices are about what is 'Beyond' in the ethereal realms of the multiverse.



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# Director's Notes

I instantly loved *The Welkin* as soon as I read it. It is an unapologetically feminist play, but with a nuance and a complexity that is often missing. The women in the play are not perfect, nor are the men all bad - all the characters have flaws, complicated motivations for their actions, and are a product of their society and circumstance. Whether any of the characters actions are justifiable, is up to you...



Although it is a period play and we have worked hard to reflect this by doing lots of research, discussing the backgrounds of the characters and developing their world, the issues the characters face are universal and I'm sure will resonate with a modern audience. Elizabeth in particular is a character that feels ahead of her time - urging the other women to take hold of the responsibility granted to them, and railing against the male authority figures who, despite lacking knowledge and experience, have control over female bodies and the fates of women. (Sounds familiar, huh?)

Directing *The Welkin* has been an experience like no other (perhaps I should have paid attention to the looks of alarm I received when telling people about my next theatrical venture!), and of course a huge cast, small stage and one long, continuous scene presents several massive challenges, the obvious ones being: how to frame the action on stage, and retaining any sort of control in the rehearsal room!

But for all the challenges a large cast brings, I have never been surrounded by such a group of brilliant, strong, intelligent and talented women, and some equally fantastic, creative and supportive men. I am in awe of them all, as creatives and as human beings, and I'm very grateful to them all for joining me on this rollercoaster of a ride! The play is gritty, funny, emotional - sometimes difficult and sometimes joyous - I hope you enjoy the journey as much as we have.

*"Think of the women who will be in this room when that comet comes around again, and how brittle they will think our spirits, how ashamed they will be, that we were given our own dominion and we made it look exactly like the one down there."*

If everyone was a little more Elizabeth, the world would be a better place.

**Steph Dewar** – Director





# Scratching the surface of 18th-century Midwifery

In an idle moment, I started to explore some of the history of midwifery and promptly fell down a series of rabbit holes that led to a labyrinth of information for future exploration.

*The Welkin* is set in 1759 and in examining texts about midwifery written then and in the previous hundred years, I discovered that most of the books and pamphlets were written by males, many of whom were influenced by the growing faith in science and scientific instruments (although few had attended an actual birth.)

Previously, midwifery had been viewed as a mysterious art that could only be understood by women, due to their inherent knowledge of their own bodies. With the Age of Enlightenment, midwifery could now be defined as a science that could be explained and understood through rational thought and observation, which in turn, could only be fully appreciated by men since the view was that women were “too much led by their emotions and were also unable to understand science.” This belief in the superior knowledge of men who had access to education, the invention of birth instruments, and the “experts” who sought fame in their writing, appears to have played

a large part in the rise in number of “man-midwives” and birth surgeons. There were some heated debates!

Amid the sea of knowledge about birth and women’s bodies, I found two female writers. Jane Sharp was a midwife and author of *The Midwives Book, or, the Whole Art of Midwifry Discovered*, first published in 1671.

THE  
MIDWIVES BOOK.  
Or the whole ART of  
MIDWIFRY  
DISCOVERED.  
Directing Childbearing Women  
how to behave themselves

In their { Conception,  
Breeding,  
Bearing,  
and  
Nursing } of CHILDREN.

In Six Books, VIZ.

I. An Anatomical Description of the Parts of Men and Women.  
II. What is requisite for Procreation: Signs of a Woman's being with Child, and whether it be Male or Female, and how the Child is formed in the womb.  
III. The causes and hinderances of conception and Barrenness, and of the paines and difficulties of Childbearing with their causes, signes and cures.  
IV. Rules to know when a woman is near her labour, and when she is near conception, and how to order the Child when born.  
V. How to order a woman in Childbirth, and of several diseases and cures for women in that condition.  
VI. Of Diseases incident to women after conception: Rules for the choice of a nurse, her office, with proper cures for all diseases incident to young Children.

By Mrs. Jane Sharp Practitioner in the Art of  
MIDWIFRY above thirty years.

London, Printed for Simon Miller, at the Star at the  
West End of St. Pauls, 1671.

Sharp stresses how practice and experience in combination with medical texts produces the best clinician, not theoretical knowledge alone. In opposing the trend towards male-midwives, she expressed a belief that women were naturally inclined toward midwifery. She acknowledged that men had better access to education and tended to have greater theoretical knowledge, but she deplored their lack of practical understanding, noting that although the knowledge gained by men at universities might carry more prestige, it usually lacked the experience found in female midwives.

Fast-forward to 1737 and we have a treatise *A Complete practice of Midwifery* by another midwife, Sarah Stone, whose hopes were to “instruct my Sisters of the Profession; that it may be in their power to deliver all manner of Births, with more ease and safety, than has hitherto been practis’d by many of them.” Stone was concerned that, “unless the Women-Midwives give themselves more to the Study of this Art, and learn the difficult part of their business, that the Modesty of our Sex will be in great danger of being lost, for want of good Women-Midwives by being so much exposed to the Men professing this Art.”

Sarah compiled the fifty most challenging complications she had encountered during her practice. Many of the examples in her treatise were cases in which she had been

A  
**Complete Practice**  
 OF  
**MIDWIFERY.**

Consisting of

Upwards of FORTY CASES OR  
 OBSERVATIONS in that valuable  
 ART, selected from many Others, in  
 the Course of a very EXTENSIVE  
 PRACTICE.

And Interperfed

With many necessary CAUTIONS and  
 useful INSTRUCTIONS, proper to be  
 observed in the most Dangerous and Critical  
 Exigencies, as well when the Delivery is  
 difficult in its own Nature, as when it becomes  
 so by the Rashness or Ignorance of Unexpe-  
 rienc’d Pretenders.

Recommended to

All FEMALE PRACTITIONERS in an  
 Art so important to the LIVES and WELL-BEING  
 of the SEX.

By *SARAH STONE*,  
 Of PICCADILLY.

LONDON:

Printed for T. COOPER, at the *Globe* in *Pater-*  
*Noster Row.* MDCCLXXXVII.

called to after another midwife had already been attending the expectant mother and a complication arose. Her treatise was intended to give advice to midwives on what to do when certain situations occurred.

I wondered whether Sarah Stone had read Thomas Dawkes book published in 1736: *The Midwife rightly instructed: or the way which all Women Desirous to learn, should take to acquire the True Knowledge and be successful in the Practice of the ART OF MIDWIFERY.*



# THE MIDWIFE RIGHTLY INSTRUCTED:

OR,

The WAY, which all WOMEN  
desirous to learn, should take, to  
acquire the True Knowledge and be  
Successful in the Practice of, the  
ART of MIDWIFERY.

## WITH A PREFATORY ADDRESS

TO the MARRIED Part of the *British*  
LADIES, concerning the Choice of proper  
Women to be employed as MIDWIVES;  
and Directions for distinguishing the  
Good from the Bad.

*Written principally for the Use of WOMEN.*

By T. DAWKES, Surgeon.

*Nil praeferit dare Praecepta, nisi prius amoverit  
Obstantia Praeceptis: non magis quam praeferit,  
Arma in conspectu posuisse, propitiusque advenisse,  
nisi Usum MANUS expectantur, ut ad Praecepta  
per ducamus, possit Animus ire. SENEC. Epist. 67.*

LONDON:

Printed for J. OSWALD, at the Rose and Crown  
in the Foulwy, near Sticks-Market.  
M.DCC.XXXVI.

Sarah's husband was a surgeon-apothecary and this book might well have been the subject of discussion. It amused and angered me in equal proportions since it uses the format of a conversation between an all knowing surgeon imparting his wealth of knowledge of women's anatomy and childbirth to an eager female midwife who breathlessly bows to his vast wisdom, and is warned that there are complications in birth she should never attempt but should seek assistance of a more qualified male surgeon. The midwife asks the surgeon how she should care for a woman who is

haemorrhaging during childbirth, but the surgeon refuses to instruct her in how to address this complication. Even after the midwife states that a male surgeon may be unavailable to treat this woman, the surgeon warns her to not "aspire beyond the capacities of a woman" and that he "never designed... to make you a Doctress, but to tell you how to practise as a Midwife."

For the curious: the Wellcome Collection ([wellcomecollection.org](http://wellcomecollection.org)) and Google books have digital copies of old books and treatises. I have only just discovered Mrs Elizabeth Nihell (another midwife married to a surgeon.) She wrote a treaty in 1760 (a year after the setting of *The Welkin*) in which she "sets forth the various abuses in the practice with instruments" and hopes to "help rational inquirers to form their own judgement upon the question: which is it best to employ a man midwife or a midwife" ...and here I go down another rabbit hole.

Liz Carroll – Producer and Sarah Smith



# Cast

Elizabeth Luke.....	Stephanie Gunner-Lucas
Sally Poppy.....	Poppy Price
Charlotte Cary.....	Ali Howarth
Hannah Rusted.....	Rebecca Douglas
Mary Middleton / Lady Wax.....	Laura Barns
Helen Ludlow.....	Emma Sterry
Emma Jenkins.....	Liz Paulo
Ann Lavender.....	Kate Shaw
Sarah Smith.....	Liz Carroll
Peg Carter.....	Megan Turnell Willett
Sarah Hollis.....	Ali Carroll
Kitty Givens.....	Steph Clark
Judith Brewer.....	Chris Moran
Fred Poppy / Dr Willis.....	Chris Gunner-Lucas
Mr Coombes / Justice.....	Tom Ripper
	Niamh McConalogue Bracewell
Katy / Alice Wax.....	Callie Wenham



## WE THANK YOU TO:

- not smoke
- keep the aisles of the auditorium clear at all times
- not take photos or recordings of the performance
- turn off your mobile devices during the performance



# Production Team

**Director.....** Steph Dewar

**Producer.....** Liz Carroll

**Stage Manager.....** Fiona McNeil

**ASM.....** Flora Paulo

**Lighting Design  
& Operation.....** John Churchill

**Sound Design  
& Operation.....** Stuart McCubbin

**Sound Operation...** Jake Turnell Willett

Bev Dewar, Rebecca  
Douglas, Wendy Hobson,  
Fiona McNeil, Chris Moran,

**Costume Team.....** Liz Paulo, Rowena Sterry

**Set Design.....** Aidan Moran

Mark Adams, Steph Dewar,  
Stuart McCubbin, Aidan Moran

**Set Build.....** and The Cast

Louise Banks, Bev Dewar,

**Props.....** Tony Powell

Steph Dewar, Chris Moran,

**Marketing.....** Penny Wenham

Chris Gunner-Lucas,

**Photography.....** Aidan Moran

**Filming.....** Aidan Moran

## **Additional Thanks**

Flora Paulo, Chris Gunner-Lucas and  
Ali Carroll for their rehearsal support



# Biographies

## Louise Banks

### Props

Louise has been at Progress Theatre since 2013 appearing on stage a number of times, in both in-house & Reading Open Air productions. She has created and sourced props for a large number of productions including *The Three Musketeers* in January 2015 for which she was also Producer. Louise has since specialized and, under the name Neoldian Props, is often found in her current position of specialist, or signature, props. Previous creations include the three "book cover" props for *His Dark Materials* in 2017 & custom regency era maps for *King Lear* in 2019. *The Welkin* has held a number of exciting challenges, do not google 18th-century speculum before bedtime.

## Laura Barns

### Mary Middleton

Laura hasn't done a full-length play at Progress for nearly 10 years and is very happy to be back on the boards now. She has been busy in the meantime, designing, directing, teching and stage managing for numerous plays in the intervening years, including: *Trainspotting*, *Dracula*, *Suddenly Last Summer* and *Lord of the Flies*.



## Ali Carroll

*Sarah Hollis*

Ali has been with Progress for 22 years as an actor, director, youth leader, writer, Inclusion Officer and currently as Chair. She most recently directed *Women Centre Stage* (Oct 2020) and acted in *Dark Sublime* (Kate/President) (Jan 2022) and *A Shot At Life* (Susan) in the 15th Annual WriteFest (Feb 22). Ali is very excited to see such a powerfully female play on the Progress stage, in a piece that has so much to say about female voices then and now.

## Liz Carroll (she/her)

*Producer and Sarah Smith*

Liz is delighted to be back on stage and has enjoyed working with such a fun and talented group. Although she is the same age as Sarah Smith, she has never been able to stand on her hands. Acting credits include 3 Pratchetts, 3 Brechts, *Kindertransport*, *Enjoy, Nowhere*, *Suddenly Last Summer*, *Calendar Girls*, *Blythe Spirit*, *Top Girls*, *Murder Margaret and Me* and *Radiant Vermin*. Liz enjoys writing and has had her short plays performed in twelve of the Progress Annual WriteFests plus a Progress Premieres. Her directing credits include *People in Cages* and co-directing *Moonlight and Magnolias*.

## Stephanie Clark

*Kitty Givens*

This is Steph's first production with Progress and she's excited to be performing again after taking a long hiatus. Her last role was Holly in David Dipper's *Flush* at the Edinburgh Fringe Festival in 2008.

## Jon Churchill

*Lighting Design & Operation*

Jon has been lighting shows at Progress for many years, most recently *Jeeves & Wooster*, *Dark Sublime*, *Radiant Vermin* and *Wyrd Sisters* including the flaming torches and flying witch! Previous memorable shows also include *Birdsong*, *The 39 Steps*, *The Little Shop of Horrors* and *Not About Heroes* in addition to the candlelit atmosphere of *Masquerade*, and the neon sign in *Top Girls*. Jon has also seen past duty on the Progress Management Committee as a Trustee, Theatre Secretary and Theatre Manager.





## **Steph Dewar (she/her)**

*Director*

Steph has been a member of Progress for a decade, and has tried most things – Lighting (*Calendar Girls*, *Angels In America*), stage management (*Macbeth*, *Love's Labour's Lost*), Producing (*Angels In America*, *Betrayal*). She has occasionally been seen on the stage, most recently in *Hamlet* (Marcellus), *The Three Musketeers* (Milady), and *His Dark Materials* (Serafina), but her favourite role is directing – previous credits include *Hangmen*, *Birdsong*, *Little Gem* and *Not About Heroes*. Directing *The Welkin* has been an incredibly rewarding and challenging process, and Steph hopes you enjoy the show.

## **Rebecca Douglas**

*Hannah Rusted*

Becca has been a member of Progress Theatre for 7 years, sometimes acting, sometimes directing, but always enjoying the experience. This time she's adding costuming into the mix, and is very grateful to be involved in a production of this quality. Previous acting roles include Catherine in *Suddenly Last Summer*, Quincey in *Dracula*, Christine in *Maskerade*, Margaret in *Much Ado About Nothing*, Regan in *King Lear*, and Theo in *The Haunting of Hill House*.

## **Chris Gunner-Lucas (he/him)**

*Fred Poppy / Dr. Willis*

Chris is in his second play for Progress and is thrilled to be involved after his debut in the most recent WriteFest. Given the difficulties of rehearsing such a large cast, Chris stepped in for almost every role – getting most of the actions and occasionally doing the right accent! He returns to the stage after treading the boards in a number of amateur plays and musicals in an earlier phase of his life, including *The Boyfriend* and *Son of Man*.



## **Stephanie Gunner-Lucas (she/her)**

*Elizabeth Luke*

Stephanie trained at University of Wales Aberystwyth and Central School of Speech and Drama. She joined Progress in 2016, performing in several productions including *Little Gem* (2018), *Birdsong* (2018), *Jerusalem* (2019), *King Lear* (2019) and *Dark Sublime* (2022). In 2021, she made her directing debut with *Secret Life of Humans*. She also wrote her first short play *The Fisherman and His Wife* in 2020, which was staged as part of the 15th Annual WriteFest in Feb 2022. Steph is thrilled to be involved in another brilliant play at Progress!



## Ali Howarth

*Charlotte Cary*

Ali is thrilled to be in her first show with Progress Theatre. She is coming to terms with the harsh reality of graduating from 'ingénue' to 'harridan' as previous roles included Sally Bowles in *Cabaret* and Yum Yum in *The Mikado*! Ali has also directed many productions as an ex-drama teacher and artistic director of a youth theatre company in London. Formerly a literary agent and theatre critic for The West Australian newspaper, Ali is well on the way to feeling that Progress is her spiritual home.

## Niamh McConalogue Bracewell

*Katy / Alice Wax*

A member of the Parcans youth theatre group at progress, this is Niamh's first production and the first step in her acting journey. Niamh dreams of pursuing a career in theatre and spends much of her free time writing scripts for her friends to perform with her.



## Stuart McCubbin

*Sound Design & Operation*

Stuart has been a member of Progress for 12 years. He doesn't tread the boards but is more usually found in the tech box. He has designed and/or operated sound for many shows over the years, both in the theatre and on-line (he can provide a list!) and has assisted with set builds and Front of House for many others. His most recent ventures were *Jeeves and Wooster in Perfect Nonsense* and *The Pride*.



## Fiona McNeil

*Stage Manager*

Fiona has been a member of Progress for many years now, turning a hand to most things around the theatre, other than actually appearing on stage and saying lines. She's stage managed many shows over the years, including two of the digital series in 2021, which was an interesting new challenge. Backstage this show will move from the ridiculous to the sublime as we'll have 16 cast members vying for space in the dressing rooms beforehand, then 14 of them on stage for the entire show! But then there's the soot ...

## Aidan Moran

### *Set Design*

Aidan joined Progress over 25 years ago and has been actively involved ever since doing sound, set and poster design, photography and directing; he makes a conscious effort to stay away from acting, having tried it once. He has enjoyed working on many varied productions, including *No Naughty Bits*, *Hamlet*, *The Weir*, *Noises Off*, *Getting Over Steven*, *Bold Girls*, *Proof*, *Closer* and *Calendar Girls*, to name but a few. Most recently, he directed *Dark Sublime*. He also has a passion for making short films and is a founding member of Workbench Productions based in Reading.

## Chris Moran

### *Judith Brewer*

Chris is delighted to be on stage in this fantastic production. As a menopausal woman she very much relates to Judith and her hot flushes! She has been with Progress for over 30 years and has appeared in *Calendar Girls*, *Steel Magnolias*, *Top Girls*, *Blithe Spirit*, *Breathing Corpses* and *The Woman Who Cooked Her Husband* amongst many others. Chris currently chairs the Programme Planning Committee which chooses the plays we stage at Progress. Her next venture after *The Welkin* will be directing *Silver Lining* which will be on the Progress stage in May this year.

## Elizabeth Paulo (she/her)

### *Emma Jenkins*

A long standing member of Progress Theatre, Liz divides her time on stage and backstage. Previous productions include Annie in *Calendar Girls*, Dotty Otley/Mrs Clacket in *Noises Off*, M'Lynn Eatenton in *Steel Magnolias*, Gertrude in *Hamlet*, Hazel in *The Children*. When not on stage Liz can be found operating lights, stage managing, and helping with costumes. Liz is delighted to be playing Emma Jenkins in this production.



## Flora Paulo

### *ASM*

Flora has been a member of Progress Youth Theatre for 13 years now! In those years she has performed in several shows at Progress including *Daisy Pulls It Off*, *His Dark Materials*, *The Tempest*, *Maskerade*, *Romeo and Juliet* and *Wyrd Sisters*. Her previous experiences of ASM have been for *When They Go Low*, *Babe*, *the Sheep-Pig*, *Great Expectations*, *Jeeves and Wooster in Perfect Nonsense*. In December Flora performed in her school musical of *Made in Dagenham* and jumped straight into the tech box for the very first time, for December's *Life Is A Dream* and is very happy to be returning as ASM.



## Poppy Price

### *Sally Poppy*

Poppy joined Progress thirteen years ago, doing more shows than she can name or count in the Youth Theatre. After a brief hiatus for university, Poppy returned to the Progress stage in 2019, acting in *Top Girls* and the 14th Annual WriteFest. Since then, she has become a habitual stage manager (*Romeo and Juliet*, *Secret Life of Humans*, *Babe*, *the Sheep-Pig*, *Catch-22*, *Great Expectations*). She recently tried something new and co-produced this year's WriteFest (which she also ended up stage managing). Poppy is delighted to be acting again, especially alongside so many wonderful women who have been a part of her Progress journey.



## Tom Ripper

### *Mr Coombes / Justice*

Tom has recently joined Progress Theatre, this being his sixth play since February. Mostly he has performed tech roles. This role is likely the longest he has ever stayed silent, on or off stage.



## Tony Powell

### *Props*

Tony has been helping with props at progress for about 13 years. During that time quite a bit of his home has found its way onto the stage. It is always fun to try to find the unusual items that sometimes get requested but this time, among other items, a coal skuttle, doctor's bag and blood-stained hammer were more run of the mill.



## Kate Shaw

### *Ann Lavender*

Kate joined Progress Theatre in 2013, directing her first ever play in her first ever WriteFest. She has since directed *Darwin & Fitzroy* and *Murder, Margaret and Me*. Kate has been seen on the Progress stage in a career defining Old Major in *Animal Farm*, as well as Valerie in *The Weir*, Nancy in *No Naughty Bits*, Horatio in *Hamlet*, Beatrice in *Much Ado About Nothing* and Kent in *King Lear*.



## Emma Sterry

*Helen Ludlow*

Emma's theatrical life began at the age of 5 as a red Munchkin in the *Wizard of Oz*, and after many a Saturday dance class continued her training at Midlands Academy of Dance and Drama in Nottingham. Emma joined Progress Theatre in 2004 and has been in various productions including Nurse in *Romeo & Juliet*, My Voices which premiered at Edinburgh Fringe Festival, Anna in *Closer*, Bianca in *Tamer Tamed*, Nurse Plumptre in *Mindgame*, Celia in *Calendar Girls*, Marie in *Bold Girls*, Lesley in *Talking Heads*, Emma in *Betrayal* and Wife in *Hangman*. Whilst at Progress Emma has also dabbled in some stage management and choreography.

## Megan Turnell Willett

*Peg Carter*

As a member of over 6 years, Megan's favourite thing about performing with Progress is that there's always something new to learn. Perfecting her waddle has been a labour of love (pun intended), and she never wants to hear the word "speculum" again. Megan has enjoyed being part of this mammoth undertaking with so many incredibly talented women (and some half decent men), and her advice for audiences is: don't be afraid to laugh, and don't be surprised if you cry. Past productions with Progress include *Angels in America*, *Top Girls*, *Jesus Christ Superstar*, *A Clockwork Orange*, and *Hamlet*.

## Callie Wenham

*Katy / Alice Wax*

Callie joined Progress Youth Theatre in September 2022 and is excited to be performing in her first show. She's had a lot of fun working on her accent and rehearsing with the rest of the cast, and hopes this is the first of many productions she's involved with.



# 2022/23

## Management Committee

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### Trustees

#### Chair

Ali Carroll

#### Secretary

Megan Turnell Willett

#### Treasurer

Tony Wernham

#### Non-Exec Trustees

Peter O'Sullivan

Marc Reid

Jay Dear

#### Vice-Chair

John Goodman

#### Premises Manager

Michaela Tremlett

#### Youth Theatre Manager

Laura Mills

#### PPC Chair

Christine Moran

#### Production Manager

Poppy Price

#### Marketing Manager

Lauren Boys

#### Resources Manager

Lawrence Bird

#### Fundraising Coordinator

Vacant

#### Inclusion Officer

Vacant

#### Members' Rep

Paul Haigh

#### Communications Officer

John Goodman

## Supporting Roles

---

#### Theatre Manager

Emily Goode

#### Box Office Manager

Chris Moran

#### Bar Manager

Richard Brown

#### Wardrobe Manager

Helen Wernham

#### Props Master

Tony Powell

#### Safeguarding Lead

Fiona McNeil

#### FoH Manager

Stuart McCubbin

#### FoH Supplies Manager

Avril Bird

#### Programme Designer

Kate Shaw

#### Key Co-ordinator

Dan Clarke

#### Diary Manager

Dorothy Grugeon

#### Art Co-ordinator

Chris Moran

#### Assistant Treasurer

Carole Brown

#### LTG Rep

Helen Wernham

#### PPC

Sahar Hemami

Mikhail Franklin

Peter Knightley

Thomas Ripper

Christine Moran

#### Digital Theatre

Aidan Moran

Tony Travis

#### Archivists

Helen Wernham

Daniel Clarke

# Our 76th Season

2022

## 2 – 10 SEPTEMBER

*Jeeves & Wooster in Perfect Nonsense* by P.G. Wodehouse, adapted by the Goodale Brothers

## 10 – 15 OCTOBER

*The Pride* by Alexi Kaye Campbell

## 2 – 5 NOVEMBER

The 16th Annual Writefest

## 16 – 19 NOVEMBER

Progress Premieres presents *Liar's Teeth* by Emily Goode

## 7 – 10 DECEMBER

*Life is a Dream* by Pedro Calderon, translated by Rhys Lawton

**PROGRESS**  
Y♥TH

2023

## 20 – 28 JANUARY

*The Welkin* by Lucy Kirkwood

## 3 – 11 MARCH

*Lonesome West* by Martin McDonagh

## 14 – 22 APRIL

*Dinner* by Moira Buffini

## 19 – 27 MAY

*Silver Lining* by Sandi Toksvig

## 19 – 24 JUNE

*The Silence of the Sea* by Paul Vercors, adapted by Peter Cheeseman

## 19 – 29 JULY

*Twelfth Night* by William Shakespeare  
Open Air at the Abbey Ruins

**PT.**▲