



The

# BEGGAR'S Opera



VANISHING POINT

## In Rehearsal



## VANISHING POINT

Since 1999, Vanishing Point have created new theatre for modern audiences and have toured nationally and internationally. We combine performance with inventive design, projection, music and animation to create landscapes in which remarkable stories can exist.

Recent work includes the acclaimed international co-production *Interiors* (a co-production with Napoli Teatro Festival Italia, Mercadante Stabile di Napoli and Traverse Theatre, Spring 2009), *Little Otik* (a co-production with The National Theatre of Scotland, 2008) *Subway* (a co-production with the Tron Theatre, commissioned by The Lyric Hammersmith, 2007), *Lost Ones* (2004/05) and *Mancub* (2005). Our work has toured across the UK and in Kosovo, Macedonia, Sri Lanka, France, Corsica and Italy.

Since 2004 Vanishing Point has pioneered the innovative Shared Resources Project, a creative hub supporting emerging artists, theatre and dance companies based in Glasgow.

For more information on Vanishing Point or to join our mailing list please visit our website: [www.vanishing-point.org](http://www.vanishing-point.org)  
Or become our friend on Facebook: [www.facebook.com/vpoint](http://www.facebook.com/vpoint)

"Scotland's most international theatre company."  
*The Herald*

### Vanishing Point Management Team

Artistic Director	Matthew Lenton
General Manager	Severine Wyper
Operations Officer	Eleanor Scott
Artistic Associates	Sandy Grierson Kai Fischer Alasdair Macrae

### Board of Directors

Emily Ballard-Nairn (Secretary)	Audrey McIntosh (Chair)
Greg Giesekam	Caroline Thompson
Mike Griffiths	Christine Walsh

### Vanishing Point

CCA, 350 Sauchiehall Street  
Glasgow G2 3JD  
0141 353 1315



VANISHING POINT

# THE ROYAL LYCEUM

*"...The kind of thrilling,  
uplifting theatre that really  
lodges in the heart and mind."  
The Herald*



The Lyceum Theatre produces an annual season of six great plays, plus a magical family show at Christmas-time – for further information on the current season go to [www.lyceum.org.uk/shows](http://www.lyceum.org.uk/shows). As well as producing great theatre, the Lyceum also has an excellent and wide-ranging participation programme to give more access to the people who make the shows, insights into the productions, and a chance to take part in drama activities – more information can be found at [www.lyceum.org.uk/participate](http://www.lyceum.org.uk/participate).

The company's Lyceum Youth Theatre is rightly lauded for producing excellent work and some of the best young actors in the country. The weekly youth theatre classes are extremely popular and spaces are rare. To alleviate this, there are also regular workshops open to the public with no need for LYT membership. Find out more at [www.lyceum.org.uk/lyt](http://www.lyceum.org.uk/lyt).

The Lyceum has a wide range of facilities to aid accessibility. These include Audio-Described performances and Touch Tours for people with visual impairments, Audio Enhancement headsets and BSL interpreted performances for British Sign Language users. There is street-level access to the building and lifts to all levels and bars.

Wheelchair users can either transfer to one of the seats with opening armrests, or make use of the Stalls Boxes which provide a superb view and plenty of room. More information is at [www.lyceum.org.uk/](http://www.lyceum.org.uk/) access. You'll find the Lyceum on Grindlay Street in Edinburgh's West End, just five minutes walk from Princes Street. It is approximately 15 minutes walk from both Haymarket and Waverley Stations and there are also a number of bus routes which stop very nearby. For more information on finding the theatre go to [www.lyceum.org.uk/findus](http://www.lyceum.org.uk/findus)

**The Lyceum Theatre**  
Grindlay Street  
Edinburgh  
EH3 9AX

**Box Office: 0131 248 4848**  
Web: [www.lyceum.org.uk](http://www.lyceum.org.uk)  
Twitter: [www.twitter.com/lyceum](http://www.twitter.com/lyceum)

## Lyceum Management Team

Artistic Director & Chief Executive	Mark Thomson
Producer	Linda Crooks
Head of Production	David Butterworth
Head of Finance & Operations	Rory Kennedy
Marketing Manager	Shirley Monteith
Development Manager	Kate Longmate
Head of Education	Lucy Vaughan
Board of Directors Chairman	Donald Emslie
Board of Directors Vice Chair	Richard Findlay



# BELGRADE THEATRE



The Belgrade Theatre was built in 1958 as part of the reconstruction of Coventry after World War II. With 858 seats in its two-tier main auditorium, it remains one of the largest regional producing theatres in Britain. Belgrade Theatre became renowned for its programme of exciting new drama and early Company members included Trevor Nunn, Ian McKellen, Joan Plowright and Leonard Rossiter, with Arnold Wesker and David Turner among the new dramatists. The Theatre remains the major arts and cultural facility in Coventry and the only building-based professional producing theatre company in the city. Having started the Theatre-in-Education (TIE) movement in the 1960s the Belgrade also continues to pioneer new initiatives in this field as well as other community and outreach programmes.

The current Artistic Director and Chief Executive, Hamish Glen, was appointed to the theatre in March 2003 with a commitment to restore the Belgrade Theatre's reputation as a high quality producing house. Autumn 2007 saw the re-opening of the Belgrade after completion of a major capital project, including the creation of a new, flexible 250-300 seat second space, B2, and refurbishment of the existing, listed building.

Since re-opening, the reinvigorated Belgrade has produced numerous successful productions including Joanna Murray-Smith's adaptation of Ingmar Bergman's *Scenes From a Marriage*, directed by Trevor Nunn, and Alan Pollock's play about the Coventry Blitz, *One Night in November*, directed by Hamish Glen. For further information please visit [www.belgrade.co.uk](http://www.belgrade.co.uk)

## Belgrade Management Team

Artistic Director	Hamish Glen
Executive Director	Joanna Reid
Chairman of the Board of Directors	David Shortland
Director of Production	John Miller
Technical Director	Mark Davies
Director of External Affairs	Antony Flint
Marketing Manager	Nicola Young
Associate Director, Community & Education	Justine Theman
General Manager, Community & Education	Janthi Mills
Head of Development	David Jane
Financial Controller	Nigel Vasey

Belgrade  
Theatre  
Coventry

# THE BEGGAR'S OPERA

## Cast

Sandy Grierson  
James Bryce  
Pauline Goldsmith  
Damir Todorovic  
Elspeth Brodie  
Victoria Bavister  
Rosalind Sydney  
Alasdair Macrae

MacHeath  
Peachum  
Mrs Peachum  
Lockit  
Lucy Lockit  
Polly Peachum  
Mrs Trapes  
Nimming Ned

## Creative Team

Matthew Lenton  
Kai Fischer  
Eve Lambert  
Mark Melville  
Alasdair Macrae  
Louise Quinn  
Finn Ross  
Nicola McCartney  
Rosie Kellagher  
Claire Williamson

Director  
Set and Lighting Designer  
Costume Designer  
Sound Designer  
Musical Director  
Songs  
Projection and Video Design  
Dramaturg  
Assistant Director\*  
Deputy Stage Manager

All music arranged by Alasdair Macrae and A Band Called Quinn

\*Supported by the Federation of Scottish Theatre and the Scottish Arts Council

## Ensemble

A Band Called Quinn  
Louise Quinn  
Alistair Cooke  
Steven Westwater  
Robert Henderson



# TRAMWAY

Tramway is one of Europe's most significant 'found spaces' and a celebrated multi-purpose performance and venue. With an emphasis on the contemporary and experimental, it provides a showcase for international work and a focus for young Scottish artists.

The building offers an unrivalled range of performance, exhibition and workshop space in a unique environment. The Café Bar is hugely popular with people of all ages from the local community and beyond, offering a wide range of food and refreshments.

Behind Tramway is The Hidden Gardens, a unique and diverse community project that has attracted more than 70,000 visitors and established itself as one of Glasgow's must see landmarks, winning major design and regeneration awards. Tramway is owned by Glasgow City Council and programmed and managed by Culture & Sport Glasgow

## Tramway

25 Albert Drive  
Glasgow G41 2PE  
0845 330 3501  
[www.tramway.org](http://www.tramway.org)

Some highlights at Tramway over the coming weeks include:

## Theatre

Untitled projects and Pamela Carter  
An Argument About Sex  
Thur 1 – Sat 17 October 2009  
£5 - £14

Birmingham Contemporary Music Group  
Rumpelstiltskin  
Fri 20 and Sat 21 November 2009  
£4 - £12

## Autumn/Winter Exhibitions

Lara Favaretto  
Fri 23 Oct – Sun 13 December 2009  
(Free entry)

Hilary Lloyd  
Fri 23 Oct – Sun 20 December 2009  
(Free entry)

TRAMWAY

# NOT STAGING A PLAY, BUT CREATING ONE

*Vanishing Point is excited to be working on this co-production with the Royal Lyceum Theatre and Belgrade Theatre, in association with Tramway. We are working with the Lyceum and Belgrade for the first time and renewing an old acquaintance with Tramway, a venue that has played a crucial part in supporting Vanishing Point's development over the past ten years.*

At the centre of this co-production is the rich, exuberant rollercoaster ride of *The Beggar's Opera*. The two main things that attracted me to *The Beggar's Opera* are its celebration of the feral side of human nature and the fact that John Gay has been dead for more than seventy years. I wish him no disrespect and I'm sure – if his plays are anything to go by – he was a very entertaining person to be around. But the fact that John Gay died in 1732 means *Vanishing Point* was not constrained by copyright rules when re-imagining his story.

Our starting point for working on *The Beggar's Opera* was to try and re-imagine it rather than interpret it; to focus on the story rather than the text and to use the structure of that story as a root from which a new tree could grow; to create a new world for the story to exist in. We were interested in reducing the body of the play

to its skeleton, completely removing the spoken text from the structure of the story and allowing new flesh to grow on the bare bones. We were also interested in setting the story in the near future.

The great graphic novelist Alan Moore (*Watchmen*, *V for Vendetta*, *The League of Extraordinary Gentlemen*) has said that, as with many future worlds in science fiction, you're not talking about the future, you're talking about the present. You are using the future as a way of giving yourself a bit of space to move, a bit of a fantasy element, something once removed from the thing that you're actually talking about, so people can enjoy it on a fantasy level while hopefully some other things are sinking in. When I first read *The Beggar's Opera*, there was something that connected it in my imagination with the graphic novel form that

*Matthew Lenton talks about the creative process behind The Beggar's Opera.*

Moore excels at. Something about a dark world of shadows and larger-than-life characters, inhabited by someone who resembles a comic book superhero (or villain).

*“ Ideas begin with a story, a memory, a visual image, an atmosphere, a world.”*

So, what might we see of today in our future world? In our development week in May, we began to think about what we see on the news (in no particular order): Members of Parliament who bend their own rules to breaking point to claim as much of the taxpayer's money as possible; those same Members of Parliament promising to hunt down and punish benefit cheats (many of whom probably need as much help and money as they can get); an increasing global divide between the rich and the poor; the power and allure of celebrity; the plight of so many poor people after Hurricane Katrina; an ongoing battle between a former socialist member of the Scottish Parliament with an alleged predilection for sexual adventures and a Murdoch newspaper. All of these things began to feed our imagination. Though until we went into the rehearsal room we didn't know how these ideas would become part of the future world we were imagining. That's the way we work. *Vanishing Point* rarely creates work in which text is the starting point. Ideas begin with

a story, a memory, a visual image, an atmosphere, a world. Our last show, *Interiors*, began with the idea of watching people through a window. The creative process really begins on the first day of rehearsals when everyone – the director, actors, set and lighting designer, musical director, sound designer, musicians, video artist, costume designer and dramaturg enter the room. The process for creating a show is like writing in three dimensions.

Just as a writer who sits at his or her desk throws a lot of the material away, so each day much of the material that emerges from improvisations is abandoned or filed under the heading 'maybe'. In the rehearsal room we are not staging a play but creating one and this was certainly true of *The Beggar's Opera*.

*Matthew Lenton*

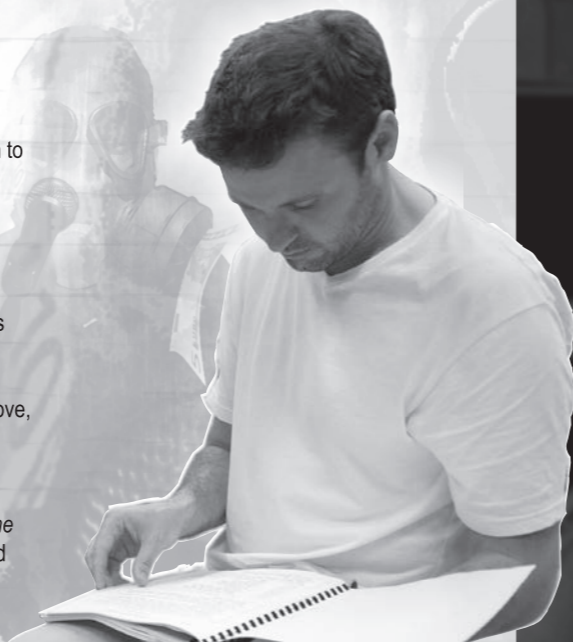


## *Louise Quinn from A Band Called Quinn talks about the music for The Beggar's Opera*

When the band was first approached to work on *The Beggar's Opera* I was excited by the prospect of working within a theatrical context to create the music and songs in particular. Matthew Lenton and Alasdair Macrae came round to my flat and I played through a whole bunch of songs I had written; I always have a tune in my head and words/images floating around. Aly directed me towards darkening my voice and experimenting with different points of view when writing. As soon as I received a copy of the original script and Matt's vision of our world of *The Beggar's Opera* my imagination was fired up and I found myself digging into

some pretty dark areas of my psyche to come up with some new songs. We uploaded songs and music onto the net for Matt, Aly and Mark Melville (Sound Designer) to comment on and let us know if we were heading in the right direction. Matt's suggestions helped steer the music and I guess I've always had a tendency towards the dark and dramatic anyway. The next stage was to play the songs and to improvise the incidental music along with the actors and in the context of the story. It's all been a great adventure and has (hopefully!) resulted in something exciting and original.

*Louise Quinn*



# JOHN GAY

Although John Gay is probably best known today for *The Beggar's Opera*, his catalogue of work as a social satirist takes in a range of topics and subjects, from his pastoral studies of rural life in *The Shepherd's Week*, to a detailed description of contemporary London in *Trivia* or *The Art of Walking the Streets of London*, to a poem entitled *Wine*, celebrating the Act of Union between England and Scotland. Gay was born in Barnstaple, Devon, on 30 June 1685, and raised by his uncle, a Nonconformist church minister, after his parents died. After school, Gay was apprenticed to a silk merchant in London, but later found his way into the literary society of the time, becoming friends with Alexander Pope, who supported his writing and helped him to publish some of his early works. Acquiring patronage and supporters from wealthy society figures meant that Gay was able to earn a living from his writing, as well as working as a journalist.

His gift for satire made Gay popular with general readers, but less popular with those in authority. With *The Beggar's Opera* in particular he attacked the government, at the time under Prime Minister Robert Walpole. It was on Walpole's advice that Gay's sequel to *The Beggar's Opera*, entitled *Polly*, was banned from being published or produced. The publicity this suppression brought to the work later helped to boost its sales, and when it was published by subscription in 1729, Gay profited massively. The Duchess of Queensberry who supported Gay in getting the work to publication, was later dismissed from the royal court for having aided a figure who had publicly attacked the government. In courting the support of such high profile figures as Earls, Dukes, Princes and Lords, as well as the favour of other writers and artists, Gay enjoyed a certain level of notoriety.

His popularity at the time as well, and the continued production of plays such as *The Beggar's Opera*, confirm his place as a truly significant literary figure from the early eighteenth century. Despite experiencing periods of financial ruin and political suppression, Gay managed to sustain his position and reputation as a popular writer, and as such was buried in London's Westminster Abbey on his death in December 1732. Pope wrote the epitaph on Gay's tombstone, but the final words were those of Gay himself. Showing his talent for wit and humour on even the most serious of subjects, it reads: "Life is a jest, and all things show it, I thought so once, and now I know it."

*"Life is a jest, and all things show it,  
I thought so once, and now I know it."*



# A BAND CALLED QUINN

Singer songwriter Louise Quinn and drummer/producer Bal Cooke met while dressed as aliens working for a street theatre company in Glasgow. Both had a love of intergalactic electronic sounds and flopping around to indie music; thus *A Band Called Quinn* was born. Add Robert Henderson, a trumpet player wired to the moon, and a glam rock obsessed bass player from the Highlands, Steve Westwater.

It wasn't long before the spaced out combo started getting attention for their "...incredible songs" (Big Issue) with "a beautiful dose of electropop" (The List). Folks like Madonna "Louise Quinn has a wonderful voice" (Madonna) started taking notice and Parisian superstar DJ Kid Loco flew Louise to Paris to sing on his album and braved the permanent rain of Glasgow to produce an album called *Luss* for the band.

A track from *Luss* went to number eight in the Serbian Diskomer charts and the band were invited to tour Serbia and asked to keep a diary for Radio 4's Home Truths programme. Their new album, *Sun Moon Stars*, features the production skills of Kid Loco and guitar skills of Echo and the Bunnymen's Gordy Goudie.

*"Might Quinn be Glasgow's greatest band?"*  
Scotland on Sunday

*"One of the best albums to come out of Scotland in donkeys."*  
The Daily Record

*"Brilliant new album... packed with beautifully crafted alternative pop"*  
The News of the World

*"Excellent electro stompers..."*  
The Guardian Guide

**For more information, please visit:**

[www.myspace.com/abandcalledquinn](http://www.myspace.com/abandcalledquinn)

[www.quinnonline.net](http://www.quinnonline.net)

[www.youtube.com/abandcalledquinn](http://www.youtube.com/abandcalledquinn)

# CAST

## Sandy Grierson MacHeath



Sandy trained under David WW Johnstone (Lazzi) and Zofia Kalinska (Ariel Teatr). Previous shows with Vanishing Point include *Little Otik* (a co-production with National Theatre of Scotland); *Subway*; *Invisible Man* and *Stars Beneath the Sea*. Numerous stage credits include *The Lion*, *The Witch and the Wardrobe*; *The Wizard of Oz* (both Royal Lyceum); *Monsters* (Arcola); *Cherry Blossom* (Traverse Theatre) and *Fergus Lamont* (Communicado/Perth Theatre – winner of 2006 CATS Award for Best Male Performance). Television credits include *Legit* (Comedy Unit) and numerous radio credits include *Mclevy*; *A Bolt from the Blue*; *Blaze* and *Vanishing Point* (BBC Radio 4). Sandy has also appeared in the film *Night People* (Mead Kerr Ltd).

## James Bryce Peachum



James trained at Welsh College of Music and Drama. Numerous theatre credits include *Sleeping Beauty*; *Julius Ceasar*; *Pygmalion* and *Caucasian Chalk Circle* (Royal Lyceum Theatre); *Of Mice and Men*; *Great Expectations*; *Run for your Wife* (Perth Theatre); *Danton's Death* (Communicado); *Loot*; *The Slab Boys* (Byre Theatre); *Twelfth Night* (Shanghai Shakespeare Festival). TV credits include *Monarch of the Glen*; *39 Steps*; *Legit* (BBC); *Taggart*; *Rebus*; *Casualty* (STV). Films include *Mandancin'*. Numerous radio broadcasts for the BBC include *The Magician's Daughter* and *Hopscotch* (for which he also writes). As a composer, James has written for many theatre companies, the BBC and C-Bebbies.

## Pauline Goldsmith Mrs Peachum



Previous shows with Vanishing Point include *Little Otik* (co-production with National Theatre of Scotland), *The Sightless* and

*Last Stand*. Recent theatre credits include *Elizabeth Gordon Quinn* (National Theatre of Scotland); *Self*; *Her Big Chance – Talking Heads* and *Bliss* (Tron Theatre). Film credits include *Peacefire*, *Hikkimori*, *The Magdalene Sisters*. Pauline also performs her own shows, her Irish wake hit *Bright Colours Only* and most recently *The Johnny Bingo Ringo Show* (Govan). She also does stand up comedy, regularly appearing at clubs in Glasgow and recently performing her own show at the Cathedral Arts Comedy Festival in Belfast.

## Damir Todorovic Lockit



Damir trained at the National Academy of Drama Arts in Novi Sad, Serbia. Theatre credits include the multi award winning *Interiors* (Vanishing Point); *Shoot, Get Treasure And Repeat* (Accademia Degli Artefatti); *Timon of Athens* (Laboratorio 9); *Rooms* (Motus). Damir has worked extensively in cinema and TV. Recent film credits include *The Butterfly Zone* (Play Phoenix Productions); *The Nativity Story* (New Line Cinema) and *Fade to Black* (Dekota Films). As well as winning the award for Best Ensemble

at the CATS awards for *Interiors*, Damir also won the Best Student Acting Award with the Serbian National Theatre.

## Elspeth Brodie Lucy Lockit



Elspeth trained at the Drama Centre London and her theatre credits include *Pearlfisher* (Traverse Theatre); *Don Juan*; *Ghosts* and *The Red Shoes* (Citizens Theatre) and *The Hamlet Project* (Arcola Theatre). Elspeth's TV credits include *Emmerdale* and *The Bill*.

## Victoria Bavister Polly Peachum



Victoria trained at the Oxford School of Drama. Her theatre credits include *The Other Side of the Wall* (Caravanserai Productions and RSAD Refugee Camps); *Oleanna* (Caravanserai Productions and Edinburgh Festival); *I'm an MC* (Latitude Festival); *Signs of Rust* (Kings Head Theatre); *Cotton Wool* (Theatre 503); *Blasted* (Theatre North); *We are*

*Liberal* (Out of Joint Workshop). Victoria has worked with the BBC on *Waking the Dead* and *Casualty*. She is about to appear in the short film *An Act of Valour*, directed by Alan Corduna.

## Rosalind Sydney Mrs Trapes



Rosalind trained at RSAMD. Previous work with Vanishing Point includes the award-winning *Subway*. Other theatre credits include *Shopping for Shoes* (Visible Fictions); *Naked Neighbour*, *Twitching Blind* (Nick Underwood); *We are Everywhere at Home* (Cumbernauld Theatre); *Peep* (Starcatchers); *Zaraberr/Limbo* (Oran Mor); *The Littlest Christmas Tree* (Macrobert); *Broken Glass* and *It's Your Turn to Clean The Stair* (Lickety-Spit); *Cyrano* (Catherine Wheels) and *Knives in Hens* and *King Lear* (TAG). Radio credits include *Gondwannaland* and *Meryl the Mounted* (BBC Radio 4). Rosalind directed *Up* at the Edinburgh Festival Fringe 2009.

## Alasdair Macrae Nimming Ned/MD



Alasdair trained at Langside College, Glasgow. As an actor he has worked with many companies including Tron Theatre; The Arches; Borderline; Traverse Theatre; Communicado; National Theatre of Scotland; Scottish Opera; Royal Shakespeare Company and Perth Rep, Mischief La-Bas and Mull Theatre. For Vanishing Point he performed in *Invisible Man* and *Lost Ones*, was sound designer for *Interiors* and musically directed and composed *Subway*.

He has composed and appeared in several pantomimes for Carnegie Hall, Dunfermline and The Arches, Glasgow and plays with possibly the best rock-ceilidh-party band in the world, the Oatcakes. His debut solo album, *Popstardombeckons* is available now.

[www.myspace.com/alymacrae](http://www.myspace.com/alymacrae)

# CREATIVE TEAM

## Matthew Lenton Director

Matthew founded Vanishing Point in 1999 and has directed or co-directed all of the company's productions. Recent work includes *Interiors*, a co-production with Napoli Teatro Festival Italia, Mercadante Teatro Stabile di Napoli and the Traverse Theatre; *Little Otik*, an adaptation of the film by Czech filmmaker Jan Svankmajer in co-production with National Theatre of Scotland; *Subway*, a collaboration with a group of musicians from Kosovo commissioned by Lyric Hammersmith; *Mancub*, a co-production with the Soho Theatre and Lost Ones, which toured to Macedonia, Kosovo and Sri Lanka. Other work includes an adaptation of *Les Aveugles*, by Maurice Maeterlinck, performed in total darkness as part of a groundbreaking *Playing in the Dark* season at BAC. Matthew also works regularly at the Royal Scottish Academy of Music and Drama, developing work with acting students and has directed *The Visit* by Freidrich Durrenmatt, *Roberto Zucco* by Bernard Marie Koltes and *Heritage* by Nicola McCartney. Matthew is currently working on a new opera with composer Jocelyn Pook for the Linbury Studio at the Royal Opera House. He is about to direct his first film for Channel 4.

## Kai Fischer Set and Lighting Designer

Kai trained at Glasgow University and at HDM Stuttgart, where he graduated with a degree in Audio-Visual Media Design. His most recent designs for Vanishing Point include the set and lighting for *Interiors*, *Subway*, *Lost Ones* and *Stars Beneath the Sea*.

He has previously worked as lighting designer on *The Mystery of Irma Vep*, *Blood and Ice* and *Woyzeck* for the Royal Lyceum. Recent set design credits include *Heer Ranjha* (Ankur and Tramway Glasgow), *Re:Union* (7:84 Theatre Company Scotland), *Little Otik* (Vanishing Point and the National Theatre of Scotland), *Fewer Emergencies* (Ankur) and *Home Caithness* (National Theatre of Scotland). Recent lighting designs include *The Oresteia* (Richard B. Fisher Center for Performing Arts, Annandale on Hudson, NY); *The Indian Wants the Bronx* (Young Vic London); *Macbeth* (Theatre Babel/Hong Kong Cultural Centre); *Sleeping Beauty* (Carnegie Hall Dunfermline); *Educating Agnes* (Theatre Babel); Museum of Dreams and *The New Not New* (Citizens Theatre Glasgow); *4.48 Psychosis* (Sweetscar, Cumbernauld Theatre and Tramway Glasgow); *The Tailor of Inverness* (Dogstar); *The Demon Barber* (Perth Theatre); *The Pearlfisher* and *Strangers, Babies* (Traverse Theatre Edinburgh).

Forthcoming projects include lighting designs for *Othello* at the Citizens' Theatre Glasgow and *Pinocchio* at Perth Theatre.

## Eve Lambert Costume Designer

Eve first trained at the College Marie-Victorin, Montréal, studying Fashion Design, then continued her education at Edinburgh College of Art in Performance Costume. With Vanishing Point, Eve worked on the award-winning *Interiors* which toured internationally. Eve has designed costumes for many contemporary dance companies including Errol White Dance, David Hughes Dance, X-factor Dance and for Australian choreographer Lina Limosani. Eve is also experienced in designing costumes for puppetry and street theatre having worked with the Puppet Lab on productions including *Big Man Walking*, *The Wishgatherers*, *The Gift* and *The Big Shop Inverness*.

## Mark Melville Sound Designer

Mark trained at Leeds College of Music where he gained a BA in Music Production. He has worked most notably with The Dukes on *Jason and the*

*Argonauts*; *The Things She Sees*; *Sleeping Beauty* and *Beauty and the Beast*. His credits also include *Best Friends* (M6/Ludus Dance); *Freedom Showcase* (Apples and Snakes); *In Search of Fabulous Beasts* (Action Transport Theatre); *Naked Neighbour*, *Twitching Blind* (Never Did Nothing); *Lifting the Lid* (Once Arts and Ceremonies) and *Misery* (Harrogate Theatre). Mark's film credits include *Losing It* (Lime Art); *Fizz and Friends* (Bulb Studios); *Are You Sure?* (Handstand) and Mountain Film Festival (Mountain Film/Brewery Arts Centre).

## Finn Ross Projection and Video Design

Finn trained in *Alternative Theatre* at Central School of Speech and Drama. Recent design work includes *Girls of Slender Means* (Stellar Quines/Assembly Rooms); *Serious Money* (Birmingham Rep); *Interiors* (Vanishing Point); *Shun-Kin* (Complicite & Steagaya Public Theatre, Tokyo and Barbican, London); Simon McBurney's *All My Sons* (Broadway); *Three Zero* (Touring); A2K (Touring); *Little Otik* (Vanishing Point and National Theatre of Scotland); Il Tiempo del Postino (Manchester International Festival); *Orlando* (Sadler's Wells); *Sugar Mummies* (Royal Court); *Face Of* (Dubin RDS); *An Audience with William Barlow (Deceased)* (London Architecture Biennale) and *Silverland* (Arcola).

## Nicola McCartney Dramaturg

Nicola is an award winning playwright and director. She previously worked with Vanishing Point as Dramaturge on *Lost Ones* and *Subway*. Her plays include: *Easy*, *Laundry*, *Entertaining Angels* (lookOUT); *Heritage* (Traverse), *Lifeboat* and *Lion of Kabul* (Catherine Wheels); *Convictions* (Tinderbox); *Re:Union* and *Cave Dwellers* (7:84); *Underworld* (Frantic Assembly); *Standing Wave* (Reeling & Writhing/ Tron) and *Beyond* (EGYTS/ National Theatre of Scotland). She has worked with a range of companies as Dramaturge including the Edinburgh International Festival. Nicola has also worked extensively in radio and television and is currently Associate Playwright of the Playwright's Studio Scotland. She was recipient of a prestigious Creative Scotland Award in 2003.

## Rosie Kellagher Assistant Director\*

Rosie has worked with theatre companies including Soho Theatre, The Arches, the Traverse Theatre and Stellar Quines. She was Associate Producer at Glasgow's A Play, A Pie and A Pint Theatre Company for which she also directed many productions. Her production of *Tir Nan Og* won Best New Musical at the 2007 Edinburgh Festival Fringe and she also won the 2007 Arches Award for Stage Directors. Rosie also works in radio drama and recently directed two new plays for BBC Radio Scotland.

\* Supported by the Federation of Scottish Theatre and the Scottish Arts Council



# Thanks

## *Thanks to the following people:*

Freshman Guitars  
Callum Howie at MA Lighting  
Platon Medical Ltd  
James Gardner (AV Technician)  
Paul Kerr at Core Image Ltd  
Sam Hunt  
Simon Kasprowicz

## *Thanks to the following actors who played a crucial part in creating and developing The Beggar's Opera:*

Tam Dean Burn, Jenny Hulse, Myra McFadyen  
and James Pearson.

Programme edited by Melissa Clarke  
Designed by Greenlight Creative



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