

LEEDS ARTS CENTRE PRESENTS

# HANGMEN

BY MARTIN MCDONAGH

DIRECTED BY SPIKE MARSHALL

## PROGRAMME

**CARRIAGEWORKS  
THEATRE**

 **LEEDS  
ARTS  
CENTRE**

 **LEEDS  
CAN**  
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NETWORK

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For every stage

This amateur production of "HANGMEN" is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd.  
[www.concordtheatricals.co.uk](http://www.concordtheatricals.co.uk)



## PORTRAIT OF A HANGMAN

### HARRY WADE ON HANGING'S END

A SAD FAREWELL TO A TROUBLING  
LEGACY

BY DEIDRE CLEGG

Harry Wade, the last in a line of hangmen, is facing an uncertain future as a law is enacted to suspend the practice. The alternative, the electric chair, is not without its own set of problems. Notably, it has the occupier "come out sizzling like a bloody steak". Harry expressed a wish to have participated in the executions following the Nuremberg trials, but he had other personal commitments. His feelings towards the Germans were far from warm. Pierrepont, his predecessor, was no favourite of his either - a man who always seemed to carry the scent of death about him, although Harry concedes this may just be stale Brylcreem.

When questioned about James Hennessy, who had become a focal point of public outrage, Wade firmly stated that he believed the correct individual was executed. He dismissed the possibility that a miscarriage of justice might have taken place, remaining steadfast in his conviction that the only effective deterrent was the looming presence of the gallows.



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# HANGMEN

## BY MARTIN MCDONAGH

Set against the abolition of capital punishment in Britain, *HANGMEN* follows Harry Wade, the country's second-best executioner-turned-landlord, as he faces his past and an increasingly dangerous present. When the Murder (Abolition of Death Penalty) Act 1965 passes into law, Wade's quiet pub life is disrupted by unwelcome visitors – from former colleagues to mysterious strangers, forcing him to confront the legacy of his macabre former profession.

Cast in Order of Appearance	
<b>Marlowe Mitchell</b> as James Hennessey	<b>Simon Henson</b> as Harry Wade
<b>Brian Diamond</b> as Syd Arnfield	<b>Kylie Hunt</b> as Deidre Clegg
<b>Barry Green</b> as Arthur	<b>Ben Hopwood</b> as Bill
<b>Andrew Rowley</b> as Charlie	<b>Adam Churchman</b> as Inspector Fry
<b>Jade Jeffreys</b> as Alice Wade	<b>Leigh Dawson</b> as Peter Mooney
<b>Laura Marshall</b> as Shirley Wade	<b>Barry Blatt</b> as Albert Pierrepont
Also featuring	
<b>Rich Francis</b> as The Governor	<b>Nicole Smith</b> as The Doctor
<b>Jacob Hartley</b> as Guard	<b>Chris Watson</b> as Guard

**HANGMEN** RUNS FOR APPROXIMATELY TWO HOURS, AND INCLUDES ONE INTERVAL OF FIFTEEN MINUTES

**HANGMEN** DEPICTS CHARACTERS FROM 1965 WHOSE ATTITUDES REFLECT THE TIME. THE PLAY CONTAINS STRONG LANGUAGE AND THEMES WHICH SOME AUDIENCE MEMBERS MAY FIND DIFFICULT OR UPSETTING.



# A NOTE FROM THE DIRECTOR

When I received the chance to direct HANGMEN, I was thrilled. This play comes from one of today's most remarkable playwrights and writer/directors. In fact, one of my initial forays with Leeds Arts Centre involved a reading of THE LIEUTENANT OF INISHMORE, an earlier work by McDonagh that was brimming with violence and dark humour.

Naturally, I was eager to take on a McDonagh script, but while I adored INISHMORE, it felt too Irish for an English Arts Group to put on without it all feeling a little inappropriate.

Then I discovered HANGMEN, a play from 2016 and, so far, the second-to-last stage play penned by McDonagh. It encapsulated all the vigorous energy of INISHMORE, along with the chilling playfulness and dark comedy I anticipated, but was set in a Northern English town. What an incredible opportunity!

Proposals were drafted, plans were initiated, and the concept of HANGMEN lingered in my mind for over a year, even as I juggled other projects. To deepen my understanding of McDonagh, I began reading interviews to immerse myself in his mindset, to understand the mind of the genius theatre writer, and I found these quotes.

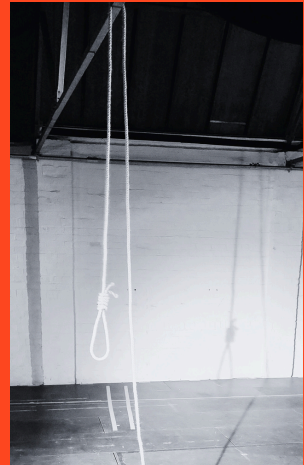
***"AND I DID WRITE FILM SCRIPTS, BUT THEY WERE SHIT. I EVEN WROTE A RADIO PLAY TOO, AND IT WAS SHIT. PLAYS WERE REALLY MY LAST OPTION. THE REASON I DIDN'T WRITE PLAYS INITIALLY WAS BECAUSE I THOUGHT THEATRE WAS THE WORST OF ALL THE ART FORMS."***

***"I GUESS I'VE ACCEPTED THAT THEATRE IS NEVER GOING TO BE EDGY IN THE WAY I WANT IT TO BE. IT'S TOO EXPENSIVE FOR A START. AND, THE AUDIENCE SEEMS TO BE COMPLICIT IN THE DULLNESS. IT'S LIKE GOING TO A FANCY MEAL IN A FANCY RESTAURANT WITH THE ATTITUDE THAT, I'M HERE AND I'VE PAID THE MONEY SO I'M GOING TO ENJOY IT EVEN THOUGH IT TASTES LIKE SHITE."*** -  
**MARTIN MCDONAGH**

Oh dear.

I recognised that McDonagh's main passion had always been cinema, but his apparent dismissal of theatre triggered a sense of panic. However, as those quotes resounded, I came to see this as an opportunity. Hangmen is such a sharp, brilliant script that it would be easy to become complacent, allowing the words to speak for themselves.

However, I was determined to strive for the edginess that McDonagh felt was impossible in theatre, whilst creating something both humorous and engaging – I wanted to push boundaries and create a sense of discomfort in the audience. The cast and crew have been enthusiastic partners in this aim, bringing a passion and drive to the project that I have found truly gratifying.





One of the keys to successful comedy is to approach it with seriousness and everyone involved in HANGMEN embraced the thriller aspect whilst allowing the witty lines to counterbalance the tension. This highlighted the concept of a man leading a perceptibly normal life, only to be constantly interrupted by individuals attempting to pull him into a more dramatic narrative. The scenes set in Harry Wade's pub are portrayed more naturally, while the moments when his unexpected guests arrive become increasingly intense as they seek to draw Harry in. Whilst keeping the adult nature and themes of HANGMEN, I also hoped to infuse it with a fairytale energy.

This marks my second directorship for LAC, and represents a significant development from my earlier project, ROPE. Directing this show for the main stage has required me to manage a plate-spinning operation. With the heightened technical requirements, such as filmed sequences, projections, and cast members flying, there were moments when the show threatened to lose focus and descend into chaos. However, the cast and crew remained disciplined, and I owe special thanks to Zoe Freedman and Chelsea Issott, my invaluable right and left hands. Zoe, as production manager, effectively co-managed all those spinning plates, while Chelsea, as assistant director, engaged in helping to guide the actors. Their support turned what could have been a daunting experience into a genuine delight. I want to use this programme as a means to celebrate all of the amazing collaborators who made this happen and give some insight into the thousand different details of dozens of hands who make a show of HANGMEN's scale happen

If I have one wish, dear audience, it is that you enjoy watching HANGMEN as much as we all have enjoyed creating it.

## Spike Marshall Director

### ASSISTANT DIRECTING

"I've done various roles backstage with LAC but Assistant Directing has meant being involved in the whole process from start to finish, which has felt really special. Spike has shown me the ropes (pun intended) and the cast have been incredible, I'm lucky to have worked with such a talented and hardworking group of people on this production. I'm so grateful to have been a part of Hangmen and I'm excited to see the end result of those early yap sessions with Spike come to life this week."

Chelsea Issott  
Assistant Director

### MAKING HANGMEN HAPPEN

"The role of the production manager is to coordinate all the backstage aspects of the show, so that the director can focus on rehearsals. In this case that has involved putting together teams to source props and costume, build the set and design and operate the sound. It's also involved working closely with Suspended Illusions and the technical staff at the theatre in regards to the show's shocking set piece!"

Zoe Freedman  
Production Manager



# LEEDS ARTS CENTRE

First established in 1945, Leeds Arts Centre (LAC) originally comprised Fine Arts, Musical, Literary, Film and Children's Theatre groups based at the Civic Theatre, (now Leeds City Museum). They moved to their new home at the Carriageworks in 2005.

A thriving community group, LAC encourages engagement and interest in the arts, both onstage, backstage, socially and creatively, with new writers. Presenting four productions a year at the Carriageworks, LAC seeks to maintain a high standard of production with a wide range of ways to get involved. Holding regular socials and play readings in Leeds, new members are always welcome.

LAC is a registered charity and nonprofit making organization. Our members range in age from 18 to 80+. If you are interested in joining please speak to a member of the team or visit [www.leedsartscentre.org.uk](http://www.leedsartscentre.org.uk) for more information.

## LEEDS COMMUNITY ARTS NETWORK

LAC is a proud member of Leeds Community Arts Network (Leeds CAN). Leeds CAN comprises theatre, musical theatre, youth theatre and other arts societies working closely with Leeds City Council and the Carriageworks, (where most performances take place), to produce a varied programme. For more information visit: [leedscan.org.uk](http://leedscan.org.uk)

### LAC – COSTUME HIRE

If you liked the costumes you saw in **HANGMEN**, Leeds Arts Centre's costume is available for hire.

For more information visit: [leedsartscentre.org.uk/costume-hire](http://leedsartscentre.org.uk/costume-hire)

SCAN FOR MORE  
INFO ABOUT LAC



# A SHORT HISTORY OF HANGING

**Ancient Beginnings:** Hanging has been a method of execution in England since the Anglo-Saxon period, often used as a public spectacle to deter crime.

**Medieval Times:** By the 12th century, hanging became the standard punishment for felons. It was a grim but routine part of medieval justice, often carried out in prominent locations for maximum impact.

**Early Modern Era:** The 16th and 17th centuries saw hangings become more formalised, often taking place at designated gallows like Tyburn in London. This era also witnessed the infamous "hanging days," when multiple executions occurred at once.

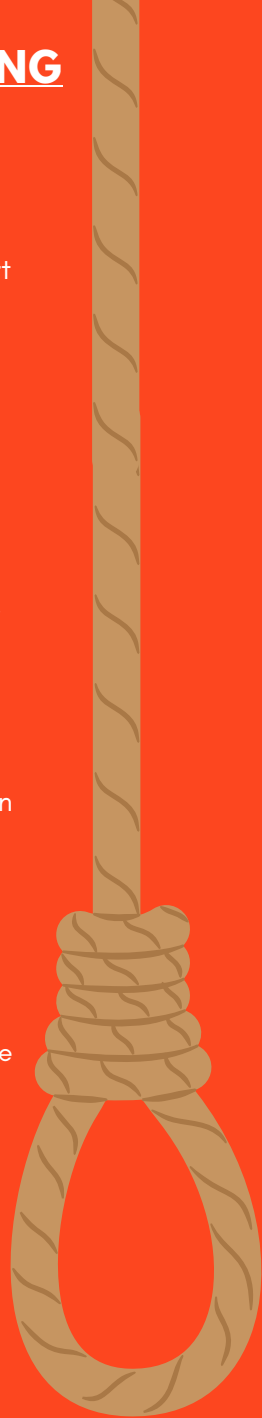
**18th Century:** Known as the "Bloody Code" period, this saw over 200 offences deemed punishable by hanging. Public hangings were a popular spectacle, attracting large crowds, often with vendors selling hanging souvenirs and food and drink.

**19th Century Reforms:** The 19th century brought about significant changes, with the number of hangable offences reduced and public executions gradually phased out after 1868. Executions moved behind prison walls, marking a shift in societal attitudes.

**20th Century and Beyond:** The last execution in England took place in 1964. Hanging was suspended in 1965 and officially abolished in Great Britain in 1969.

## **Key Players:**

- **Albert Pierrepoint** - Following in a family tradition, became the most famous Hangman of the 20th Century
- **Sydney Silverman MP** - The vocal opponent of capital punishment who led the way on the Murder (Abolition of Death Penalty) Bill 1965
- **Harry Allen** - A bowtie wearing Hangman who, alongside Robert Leslie Stewart, performed the last hangings in Great Britain. The loose inspiration for HANGMEN's own Harry Wade
- **James Hanratty** - The alleged A6 murderer, whose shaky conviction and subsequent execution made many question the validity of capital punishment
- **Ruth Ellis** - The last woman to be hanged in Great Britain
- **Derek Bentley** - A man with diminished mental faculties, who was hanged for the murder of a police officer
- **Timothy Evans** - A man wrongly convicted and hanged for the murder of his wife, a crime committed by his neighbour John Christie





# CAST BIOS

**ADAM CHURCHMAN IS INSPECTOR FRY**, A SPENT COPPER TRANSFERRED TO OLDHAM FROM DOWN SOUTH

Adam has been a Leeds Arts Centre member for almost two years. During his time in LAC, he appeared in *The Moonstone* and *Fortified Spirits*, and has worked on props, set dressing, and sound for *God of Carnage* and *A Midsummer Night's Dream*. Prior to LAC, Adam had dipped his hands into directing youth theatre and creating 24-hour long improvisational theatre. As *Hangmen's* Fry, Adam is looking forward to how his role as Chief Inspector butts up against the ever increasing chaos of the show.



**ANDREW ROWLEY IS CHARLIE**, PART OF THE SO-CALLED RIFF RAFF OF HARRY'S PUB, HAPPIEST WITH A PINT IN HIS HAND

This is Andrew's first time back on stage since leaving school over ten years ago. He joined LAC in the second half of 2024, supporting with prompting and backstage for the green room productions of *Death in Character* and *Stakeout* and is now excited to be getting back into acting in his role as Charlie in *Hangmen* alongside an extremely talented cast.



**BARRY BLATT IS ALBERT PIERREPOINT**, THE 'FAMOUS' HANGMAN, CASTING A LONG SHADOW

Barry is an ex-clown and ex-stand up who joined LAC to try his hand at 'serious' acting. It keeps him off the streets anyway, and has cut down on instances of hit and run soliloquising at unsuspecting bus stop queues.



**BARRY GREEN IS ARTHUR**, A LIKEABLE, ELDERLY, HARD OF HEARING GENTLEMAN WHO IS FORTHRIGHT IN HIS OPINIONS

Barry has appeared in many LAC productions spanning several decades. His latest appearance was in *A Midsummer Night's Dream* in 2024. Also in 2024 he appeared in *Fortified Spirits*, written by Spike Marshall. Barry is really looking forward to this production with so many talented actors and under the direction of Spike and Chelsea



# CAST BIOS

**BEN HOPWOOD IS BILL**, A REGULAR AT HARRY'S PUB AND ONE OF HIS CRONIES. AN ALCOHOLIC AND A GAMBLER.



Ben has been a LAC member for more years than he's comfortable counting. Appearing in a number of plays for the group, (Including; *The Visit*, *Waiting for Godot*, *Blood & Ice* and *Rope*) and directing two, (*Flint Street Nativity* and *A Midsummer Night's Dream*). He is also frequently spotted backstage in a variety of roles and is actively involved in other groups such as: Leeds Furnace, Bradford Shakespeare Nation and Leeds Writers. Bill is a complete departure from any character Ben has tackled before, daunting both in terms of acting demands and the sheer number of pints to be quaffed.

**BRIAN DIAMOND IS SYD**, AN AMBITIOUS GO-GETTER WHO AIMS TO STAND AT THE TOP OF THE EXECUTION LADDER. HIS ONE FLAW; HE'S DEEPLY INEPT AND SOCIALLY AWKWARD.

Brian is excited to take to the stage in his 4th production with LAC, following on from playing Michael in *God of Carnage*, Franklin Blake in *The Moonstone* and Rupert Cadell in *Rope*. He looks forward to impressing everyone by not putting on an English accent for once. Brian is also of the opinion that Turmeric is the best spice, but Cayenne is a close second.



**JADE JEFFREYS IS ALICE**, THE HANGMAN'S WIFE, AND THE ONLY ONE ACTUALLY RUNNING THE PUB

Jade is a new member of LAC joining in November last year helping with prompting and front of house support. An avid theatre, film and performing arts fan, Jade has decided to take the jump from watching to performing in her first ever acting role and theatre production. Jade is a Leeds local and a creator of spoken word and visual arts events and hopes this will be the first of many productions here at LAC.



**KYLIE HUNT IS CLEGG**, A JOURNALIST FROM MANCHESTER. AMBITIOUS, SMART, A LITTLE BASTARD.

Kylie has been an LAC member since March 2023, where she has since played the very sleepy Mrs Debenham in *Rope* and chaotic fairy Nightshade in *A Midsummer Night's Dream*. Kylie has been involved in theatre since secondary school, but Clegg the shrewd reporter is the most interesting role she has taken part in yet! Kylie is excited and honoured to be taking the stage with a superb cast and stage crew.





# CAST BIOS

**LAURA MARSHALL IS SHIRLEY**, HARRY'S TEENAGE DAUGHTER. SHY, BUT NOT MOPEY.



Laura has had a passion for drama since her teenage years, and would probably be a famous actress by now, had her parents not convinced her to do a 'useful' degree. She has been a member of LAC since October 2023, and has enjoyed a background in Props for the previous LAC production of *Rope*, as Maudie in Jim Cartwright's *Two*, and as one of Titania's fairies in *A Midsummer Night's Dream*. Shirley will be her biggest role to date and she is equal parts excited and terrified!

**LEIGH DAWSON IS MOONEY**, AN ENIGMATIC NEWCOMER TO THE PUB, FROM LONDON (OR ROUND THAT WAY)

Leigh has been part of several productions since joining LAC in 2022; most recently putting on a fetching dress and even more fetching West Country accent as Flute in *A Midsummer Night's Dream*, and prior to that playing the less whimsical & more murderous Charles Granillo in *Rope*. Before joining LAC, Leigh's acting experience had been predominantly in school productions (many years ago) and as a member of the Warwick University Comedy Society (slightly fewer years ago), where he co-wrote and performed in several sketch shows, including a run at the Edinburgh Fringe Festival.



**MARLOWE MITCHELL IS HENNESSY**, AN INNOCENT MAN, HANGED.

Marlowe is a part-time amateur actor, full-time overworked artist. They have been with LAC since 2024, first backstage with Spike Marshall's *Fortified Spirits* and then as an extremely unimpressed fairy in *A Midsummer Night's Dream*. His deepest desire is to die many gnarly deaths onstage in future..



**SIMON HENSON IS HARRY**, BRITAIN'S LAST HANGMAN, JUST AS GOOD AS ALBERT PIERREPOINT

Harry completes a triumphant triumvirate(!) of characters for LAC. First - Bottom, in *A Midsummer Night's Dream*, who has a massive ego and loves the sound of his own voice. (Nominated for two awards - won neither!) Then there was the twitchy, irritable DI Murray in *Death In Character* and now Harry, who has a massive ego and, er, well, you get the general idea! These three diverse productions are the first Simon has undertaken for the LAC and, indeed, the first for ten years, since he had an enforced 'leave of absence' from being a professional actor to bring his daughter up on his own



# REHEARSAL PHOTOS



SCAN FOR MORE  
PHOTOS

A huge thanks to Mark Hillyer at True North Studio for his amazing photos. If you are looking for headshots or event photography you won't find better than True North! For more information visit: [truenorthuk.com](http://truenorthuk.com)

# TRUENORTH

# COMMUNITY ARTS

Creating art can feel like a luxury only the elite can afford. However during our HANGMEN adventure, we've been lucky enough to have some fantastic organisations in Leeds step up to the plate, providing us with rehearsal space. A massive shout out to them for helping make HANGMEN happen.

## THE ATTIC

The Attic is a community-focused, multifunctional venue and creative space in Leeds city centre

With a 200 capacity events room and additional space for songwriting, teaching, rehearsal.

## EAST STREET ARTS

East Street Arts believes that artists will create positive change in the places they live and work.

We make space for arts and culture by providing exhibition and performance space, as well as studios, in Leeds and across England.

## THE FOX AND NEWT

A little wooden floored oasis on the edge of town, beer, food, quizzes, board games & music  
Always happy to support the creatives of Leeds, we're the Medici of pubs .

## SLUNG LOW

Slung Low is an award-winning theatre company specialising in epic productions with the community at their heart. They run two pay what you decide spaces in South Leeds and manage 16 acres of semi-ancient woodland.



REHEARSAL SHOT FROM THE ATTIC



REHEARSAL SHOT FROM SLUNG LOW

## ADDITIONAL THANKS TO

THE ADELPHI  
DOGHOUSE BAR & BAGEL SHOP  
OLD CHAPEL RECORDING STUDIO  
THE PACKHORSE





# SET, PROPS AND COSTUME



Original concept design for Harry's pub, by Jay Lockwood

Although **HANGMEN** addresses specific historical events and real figures, McDonagh takes a rather free-spirited approach to history. While no play can be called a documentary, **HANGMEN** leans more towards fairytale than many others. It was therefore crucial that, whilst the script embraced a more playful tone, the setting should appear authentic. The initial set design, created by Jay Lockwood, served as the foundation for the set construction team and needed to encompass the versatility of a core set that could be concealed behind stage curtains or shrouded in complete darkness during more expressionistic moments. The set also needed to resonate with the character of Harry Wade. I wanted the bar to not be run down, but indicative of something great, but out of time. The use of slightly faded regal greens and muted browns made the set feel both homely and decaying – a comforting corpse in its own way.



When it came to props, there was considerable discussion regarding the perfect width for a Hangman's rope, involving thorough research, along with a few knot-tying lessons to craft the perfect noose! However, the main challenge was to ensure that pints of 'beer' remained safely in the hands of characters notorious for their heavy drinking. The saying is never to work with animals or children – however taking on a play where several dozen pints are consumed during the performance was equally daunting. Thankfully, our resourceful props team came up with innovative solutions to keep the (strictly non-alcoholic) beverages flowing, enabling the cast – and their bladders – to meet the challenge.

For the costumes, achieving a balance between historical accuracy and creating a unique visual profile for each performer was crucial. I sifted through a wealth of reference material (such as the image to the right) to provide the pub regulars with a more traditional look, while allowing the newcomers in Harry's pub (and life) to adopt a more vibrant and dazzling style. Additionally, I wanted to emphasise a distinct clash of colours between Harry, who preferred reds, and Mooney, the main interloper, known for his love of yellows.



# HANGMEN, THE STAGE PLAY, THE MOVIE



HANGMEN opens dramatically with the execution of James Hennessy in November 1963. This brief scene sets the tone for the entire play, before swiftly transitioning to the cosy atmosphere of Harry's pub in November 1965. It was only when I realised that the Carriageworks stage lacked a trapdoor that I felt anxious about the play's opening.

Nevertheless, I devised a clever solution and enlisted filmmaker (and LAC member) Sasha Brovchenko to film the opening scene, to be projected at the start of the performance. While this resolved one logistical issue, it introduced many other challenges. The pre filming process was fairly straightforward: Chelsea and I worked with the actors to block the scene as one typically would for a stage play, to give a sense of what the energy and dynamic should be

The filming took place at Slung Low, a vast warehouse in Holbeck, with an appropriately gritty atmosphere. However, to Sasha's dismay, it was cluttered with furniture and various items not easily hidden using conventional shooting techniques. With assistance from Steve Fryatt and using LAC's own lighting system, sections of Slung Low were successfully transformed into suitable filming locations. Sasha then took charge of shooting, editing, and sound recording to produce the wonderfully, gorgeously dreamy, slightly surreal, and very Sasha short film that kicks off HANGMEN.



*"Making the Hangmen video was a proper adventure! I was beyond honoured when Leeds Arts Centre director Spike Marshall gave me the nod. Challenges? They were everywhere! Even the Yorkshire weather tried to sabotage my pre-shooting plans - snow and wind stopped me in my tracks more than once. Big shout out to Slung Low for helping us conquer the cold! The Hangmen actors? Absolute pros. They took every hurdle in their stride, real troupers. I was so in the zone I spent the whole time practically glued to the floor. My knees the next day confirmed it! Proof of how much I loved it, lost in the creative whirlwind, ready to roll anywhere, anyhow. I really hope the video will add a proper part to Spike's vision and to a controversial and quirky story he is daring to tell."*

Sasha Brovchenko

**SEE MORE OF SASHA'S WORK**  
**[HTTPS://WWW.YOUTUBE.COM/USER/SASHABROVA](https://www.youtube.com/user/sashabrova)**

# CREW AND THANKS

Director	Spike Marshall
Production Manager	Zoe Freedman
Assistant Director	Chelsea Issott
Stage Manager	Camilla Asher
Assistant Stage Manager	Louise Redfern
Costume Design	Spike Marshall
Wardrobe	Jo Scott, Katie Meara, Margaret Savage , Maxine Anderson, Kathryn Francis
Stage Hand & Safety Coordinator	Sophie Clement
Prompt	Gary Allanby
Lighting Design	Pete Waddicor and Dan Clarkson
Lighting Operation	Dan Clarkson
Set Lead	Steve Fryatt
Set Visual Design Concept	Jay Lockwood
Set Build	Rich Francis, Martin Riggs, Ala Ahmed, Martyn Drake, Hanna Kovacs and LAC members
Props	Pam Wilson, Melissa Fenton, Nicole Smith, Hanna Kovacs, Lisa Boardman
Sound	Chris Watson
Front of House Managers	Francesca Butler, Margaret Savage, Shirley Broadbent
Front of House Team	Anna Middleton, David Hansen, Enya Lucas, Hannah Booth, Jay Lockwood, Maria Kwater, Mo Willis, Rachel Vernelle, Spike Marshall
Publicity	Spike Marshall
Scene 1 Filming	Sasha Brovchenko
Behind the Scenes Filming	Ron Wright
Rehearsal Photography	Mark Hillyer and Sam Worrell
Visual Projection Elements	Spike Marshall and Mark Hillyer
Poster and Programme Design	Spike Marshall, with a tip of the hat to Gustav Dore
Proof Readers	Adam Churchman, Gary Allanby, Laura Marshall, Maria Kwater, Pam Wilson, Zoe Freedman

## With Special Thanks to;

**Chapel FM** for their radio interview, **Daleside Brewery** for loan of bar pumps, **East Leeds Magazine** for the full page advert, **Phil Dodgson & Partners** for preparing LAC Accounts, **Ryan Mehmi** for helping on audition panel, and **Steve Fryatt** for setting up the lighting for Scene One filming

And **every LAC Member** who picked up a paintbrush, loaned a pint glass, moved a flat to get the show ready



# UPCOMING SHOWS

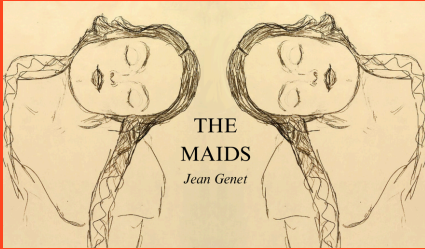
## LEEDS ARTS CENTRE

### THE MAIDS

THURSDAY 1ST UNTIL SATURDAY 3RD MAY

The Maids by Jean Genet is a dark, provocative play exploring power, identity, and rebellion. Two sisters, Claire and Solange, enact elaborate role-playing rituals, mimicking and plotting against their wealthy employer.

Blurring reality and performance, the play delves into themes of class struggle, envy, and the destructive nature of desire.



### DAISY PULLS IT OFF

WEDNESDAY 25TH UNTIL SATURDAY 28TH JUNE

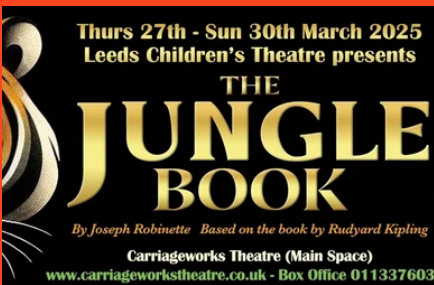
Daisy Meredith is the first scholarship girl at Grangewood School for Girls, facing challenges from snobby classmates who accuse her of cheating and make her life difficult. With the support of her best friend Trixie, Daisy aims to prove her worth by excelling in hockey, saving her peers, and uncovering the Grangewood treasure. Set in the 1920s this is a fun, lighthearted pastiche of boarding school novels such as Malory Towers, St. Trinian's, or even Harry Potter (without the magic!).



## LEEDS COMMUNITY ARTS NETWORK

### THE JUNGLE BOOK

THURSDAY 27TH UNTIL SUNDAY 30TH  
MARCH



With its rich storytelling, excitement, humour and a vibrant ensemble of jungle inhabitants, The Jungle Book is a timeless story, that explores themes of courage, friendship, and the importance of finding one's place in the world. Embark on a wild journey with Mowgli as he discovers the true meaning of family and belonging in this enchanting adaptation.