

Jointly presented in Singapore by



22 Apr - 9 May 2026
Esplanade Theatre

A Royal Shakespeare Company, Chichester Festival Theatre,
Singapore Repertory Theatre, Esplanade – Theatres on the Bay
and Roald Dahl Story Company production

The ROALD DAHL'S The BFG

Adapted by Tom Wells
With additional material by Jenny Worton



Co-produced by

SRT Partners



Patron



SRT Company Partner



Official Advisory Partner



Official Real Estate Partner



esplanade

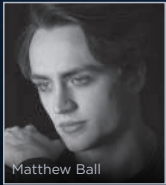
da:ns focus
Ballet by the Bay

THE ROYAL BALLET GALA (UK)

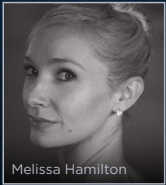


26 - 28 Jun 2026
Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm
Esplanade Theatre

FEATURING



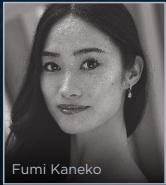
Matthew Ball



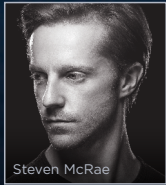
Melissa Hamilton



Ryoichi Hirano



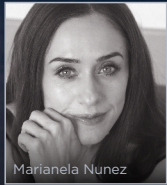
Fumi Kaneko



Steven McRae



Vadim Muntagirov



Marianela Nunez

AND MANY MORE

The Royal Ballet, one of the world's greatest ballet companies, returns to Singapore after 21 years. Don't miss this phenomenal showcase featuring over 30 dancers from the company performing a mixed repertoire of 19th century classics and company heritage works.

(Approximately 2hrs 15mins, including 20mins intermission)

\$80*, \$100*, \$140^, \$170^, \$200^

*Limited concessions available.

^Esplanade&Me specials available

Join for free at esplanade.com/membership

Terms and conditions apply.

BOOK NOW
esplanade.com/dans

SYNOPSIS

One extraordinary night, a young orphan named Sophie is snatched by a giant and taken far away to Giant Country. There she learns that human-eating giants are guzzling 'norphans' the world over. But she soon discovers that her new friend, the BFG, is different – he's a dream-catching, snozzcumber-munching gentle soul who refuses to eat humans.

While other giants wreak havoc on the world, the BFG ignites Sophie's imagination, and they devise a daring plan to save children everywhere. In the end, the smallest human bean and the gentlest giant prove that a dream can change the world.

Approximate duration is 1hr 50 mins, including a 20min intermission.

World premiere performance on 25 November 2025 at the Royal Shakespeare Theatre, Stratford-upon-Avon.

Followed by first performance at Chichester Festival Theatre on 9 March 2026.

First performance outside of the UK at Esplanade Theatre on 22 April 2026.



Message by
CHIEF EXECUTIVE OFFICER
The Esplanade Co Ltd

Stories have a way of finding us at the right moment. In particular, stories that accompany our growing-up years have a special magic. They may have shaped who we are, pointed us to new possibilities, and assured us of what's important. *Roald Dahl's The BFG* has cast that special magic for generations. It invites us to recognise kindness in unexpected places and see that even the smallest among us can make a difference.

We are delighted to welcome this extraordinary production to Esplanade – Theatres on the Bay, not only as a presenting venue, but also as a co-producing partner alongside the Royal Shakespeare Company, Chichester Festival Theatre, Singapore Repertory Theatre and the Roald Dahl Story Company. This collaboration is especially meaningful as it reflects Esplanade's continued commitment to working with leading partners to create new works that can be shared with audiences not only in Singapore but around the world.

Singapore is the first stop outside the UK for this new stage adaptation. Over the years, our collaboration with Singapore Repertory Theatre has brought many memorable productions to our theatre stage. With *The BFG*, we once again jointly present a work whose values of empathy, courage and kindness resonate across generations and cultures. We hope that this presentation becomes an entry point to theatre for many people, including young audiences. Live performance offers an experience especially powerful in a digital age. Together with people of different backgrounds, audiences encounter new ways of seeing the world in the same time and space. A new reality is created. And hopefully, a better one.

Experiences like these are made possible by people who believe in this power of the arts. I am immensely grateful to our artists, partners, staff, supporters and donors who all play a part in nurturing theatre and shaping Esplanade as a home for the arts. To the partners, sponsors and donors who enabled this presentation of *The BFG* in Singapore, a big friendly thank you for your belief and support.

We hope you enjoy *The BFG*, and that it leaves you with the courage to live with kindness.



YVONNE THAM

Chief Executive Officer
The Esplanade Co Ltd

Message by
ARTISTIC DIRECTOR
Singapore Repertory Theatre

In today's arts landscape, it is easy to focus on one question: what will sell?

It is understandable. In some cases, it is necessary. But it cannot be the only question.

The more important question is this: what matters? What stories deserve to be experienced in this room, in this city, at this moment?

At Singapore Repertory Theatre, we try to begin there.

Roald Dahl's The BFG is one of those stories. It is playful and full of wonder. But it is also about kindness, courage and the belief that even the smallest voice can change the world. Sophie believes in the BFG when no one else does. That act of belief transforms everything.

Theatre works in a similar way. Audiences do not always know in advance what they will love. Our role is not just to present what is familiar. It is to invite you into something new, and to share why it matters.

That is why bringing this production to Singapore feels so important.

This staging, co-produced by the Royal Shakespeare Company, Chichester Festival Theatre, Roald Dahl Story Company, Esplanade – Theatres on the Bay and Singapore Repertory Theatre is more than a production. It is a meaningful exchange. It enables collaboration, skill sharing and a chance for Singapore to be part of a global theatre conversation.

We are proud that Singapore is the first international stop outside the UK.

This would not be possible without the support of our sponsors and donors. Your belief allows us to take risks and bring ambitious work to our stages.

We are also grateful to our partners at Esplanade, with whom we have shared a close collaboration for over 20 years and a common belief in the power of theatre.

We are delighted to welcome you not just to *The BFG*, but to SRT's season of 10 remarkable productions. Each offers something different. Together, they reflect what theatre can be.

We are living in a time of uncertainty. In such moments, theatre matters even more.

It brings people together. It allows us to imagine. It reminds us of our shared humanity.

More than anything, *The BFG* reminds us why we gather in theatres. To dream together. To be surprised. To see the world with fresh eyes.

Sometimes we discover something we did not know we needed.

And when that happens, theatre becomes a little bit magical.



GAURAV KRIPALANI

Artistic Director
Singapore Repertory Theatre

Singapore Repertory Theatre
is proudly supported by

Bloomberg

Bloomberg works to ensure better, longer lives for people around the world through philanthropic contributions to the arts, education, the environment, government innovation, and public health.

We're proud to be supporting SRT as part of our commitment to enriching Singapore's arts and culture landscape.

Message by
DIRECTOR

Roald Dahl's The BFG is a story of mythic proportions: a bespectacled orphan girl is kidnapped suddenly by a giant in the dead of night; eventually, they become friends, they form an unlikely alliance with a queen, and conquer evil!

Like most children's stories written by this author, it is from the mouths of babes that ideas emerge. *Matilda* takes charge of her own story, Danny gets the pheasants drunk, and Charlie seeks and finds the golden ticket. In *our* story, while *The BFG* has the unique skill of dream-mixing, it is Sophie who generates the action. She realises that dreams (and nightmares in particular) can be a powerful tool to bring our unconscious forces to the front of our minds, and it is Sophie who suggests blowing the specially-mixed *Trogglehumper* into the ear of the Queen.

For the creative team behind this production, central to our vision was the exploration of the relationship between power and scale. Intuition leads us to believe that larger things (like giants) are powerful, and conversely, that smaller things (like orphan girls) are powerless. However, these notions are completely overturned in *The BFG*. The smallest person turns out to be the most powerful: it is Sophie who brings about change by engaging her imagination, initiative and courage. The largest (and most horrible) giant, the Bloodbottler, turns out to be powerless when a comparatively tiny brooch is pressed into his toe. Even the Queen must be awakened from a life where she is protected from the news outside her palace.

It has been a particular pleasure to collaborate on the show with the entire team and cast. It's taken us, all in all, seven years to make it. During that time, we have experimented with puppets and snozzcubers of many different sizes, experienced multiple illusions, worked with many puppeteers and young actors, and they've all made an invaluable contribution. One of the most helpful stages in the process happened when we invited a classroom of eight-year-olds to see a run-through in the rehearsal room. Their feedback was invaluable.

We're so proud to bring the production to Singapore's Esplanade – Theatres on the Bay, and we're grateful to our friends and colleagues both here and in the UK for all their enthusiasm, passion and support. We hope you enjoy the show.



DANIEL EVANS

Director, *Roald Dahl's The BFG*
& Co-Artistic Director, Royal Shakespeare Company

HAKLUYT

Proud supporters of Singapore Repertory Theatre

Hakluyt is a global strategic advisory firm that advises corporate and private equity clients on the most important opportunities and risks facing their businesses.

hakluytandco.com

Making Magic



The RSC props team work on the miniature orphanage

The Royal Shakespeare Company props team reveal the secrets of some of *The BFG*'s set pieces, and what they love about the wonderful world of stage props.

You may already know that for every theatre production there are set and costume designers who have a vision of what the stage will look like, and what the characters will wear. But what about everything else you see on stage, from the doors to the cutlery, from the clocks to the thrones? That's where the Props department comes in.

Meet the team

We spoke to Alison Tanqueray (RSC Head of Prop Buying), Alan Fell (RSC Head of Prop Construction) and *The BFG*'s two Props Supervisors: Jess Buckley and Katrina Stewart.

Their team is responsible for all the props required for every production. These can range from massive structures fit for a giant, down to a fork held by the Queen – everything on stage that isn't scenery or costume.

They buy props, make them from scratch, find props and update props. They will happily cut up old props, take the wheels off, remove the backs, or rip them apart to make something new. Every day is completely different – they say that you have to be adaptable and enjoy the process of finding and making props more than you love the end result. They can spend hours making something that doesn't end up being used.

Making ideas a reality

The props team work very closely with a show's designer and director, who will share their ideas; it is then the job of the props team to make those ideas into reality. They're often working on five or six productions at any one time and have to react, sometimes very quickly, to requests that come from the rehearsal room. For instance, *The BFG* company asked for forks of various sizes to rehearse with. Things that have already been made might need adapting – a table could need strengthening if the cast suddenly have to stand on it. There's no daily schedule, as priorities shift. They have to be able to stop working on one thing and pick up something else.

Just before a show opens, there's a 'tech week', where the whole company starts working on stage for the first time. There are always changes in tech week! The Props team must be ready for action every morning right up until press night.



68/69 AMOY ST

SINGAPORE REPERTORY THEATRE
is proudly supported by

CLIFTON
P A R T N E R S

Clifton Partners is committed to preserving Singapore's heritage by revitalizing conserved shophouses, fostering community engagement, and uniting people to celebrate creativity and shared experiences.

We are proud to support SRT in enhancing Singapore's arts and culture scene.

Choosing a career in a props department

Props work is a very enjoyable way to make a living: there are no boring days. The job is quite unusual – there is no way you can google ‘how to make a dream float around the room’! You have to work closely together, and use all your collective skill and experience to create theatre magic.

If you want a career in a props team, the brilliant thing is that there is no set path. There are courses you can take, but it's not the only way. Some people have a background in stage management, and others were apprentices or started on work experience. Some have degrees, but others have just left school. It would be hard to write out what this job is on paper. Yes, it's about practical skills, but also about your attitude, your versatility and how quickly you can adapt.

Designing The BFG

The set design for *The BFG* is by the amazing Vicki Mortimer. Her vision, and that of director Daniel Evans, is absolutely crystal clear. So the props team need to deliver – alongside Toby Olié's puppets, Kinnetia Isidore's costumes, and Chris Fisher's illusions – something that works together as a whole. Everything is stylised with an inky, watercolour effect that's being used on the set and across the costumes and props. Almost all of the props in *The BFG* have been custom made, because the show is so unique and bespoke – you can't order dream blowers off Amazon...

Little and large

In *The BFG*, there's a lot of jumping between scales in a scene. There are actors playing characters, but then also puppet versions and mini-puppet versions of the same characters. That means different sized versions of lots of props: the doors, blankets – even a tiny orphanage with tiny beds in it.

Kinnetia Isidore's costume design, from left: Kimberley, The BFG, The Queen, Sophie, Palace Guard, Puppeteer





"The BFG is one of the most beloved Roald Dahl characters and this first-class creative team has masterfully combined theatre, puppetry, digital spectacle and illusion to create a truly stunning and wildly inventive piece of storytelling.

This show epitomises our ambition of telling Roald Dahl's stories boldly, brilliantly and for today. The Royal Shakespeare Company, Chichester Festival Theatre, Singapore Repertory Theatre and Esplanade Theatres on the Bay have been the perfect creative partners to bring this special piece of theatre to audiences."

Bernie Bhango, Managing Director

About The Roald Dahl Story Company

RDSC is the home of Roald Dahl's much loved stories and characters. With over 300 million books sold globally and translated into 63 languages, our stories have entertained generations of kids and adults with their unique mix of mischief, dark humour and irreverence.

Together with our parent company Netflix, and united by our love of these great stories, we work with the world's best storytellers and creative minds to bring them to life in new ways that will delight fans including; animated and live action films and series, publishing, theatre, immersive experiences, games, consumer products, brand partnerships, and more.



More on stage

The Enormous Crocodile is weaving his way around the UK on a nationwide tour. Discover more at enormouscrocodilemusical.com/uk-tour

Find out more about The Roald Dahl Story Company's stage work and beyond at roalddahl.com



© 2026 RDSC | Photography by Danny Kaan | Illustration by Laura Coppolaro

Providing specialist nurses and support for seriously ill children across the UK.

Donate now to make a real difference

The BFG believed in turning dreams into something real. Your donation can do that right now for seriously ill children and their families. 100% of your donation will go directly to our work.

Please give today.



roalddahlcharity.org/donate

Registered charity in England and Wales (1137409) Scotland (SC054293).
Roald Dahl is a registered trademark of The Roald Dahl Story Company Ltd.



Over 200
Roald Dahl Nurses
supporting more than
40,000 children
with complex, lifelong
conditions.





Sophie climbs into a snozzumber during rehearsal

Snozzcumpers

The design of the snozzcumpers is based on African and Asian vegetables like okra and bitter gourds – knobbly, slimy, cucumber-like vegetables. They are made using expanding foam to create the texture. In the scene where Sophie disappears into a giant snozzcumber, shredded tights fabric is used to create that stringy look. Sophie can then push through the snozzcumber and crawl in. And, of course, they look very gungy and disgusting.

The BFG's ears

As everyone knows, the BFG has very big ears. To make them, the props team used a photo of the actor John Leader's ears (he's playing the BFG) and then scaled them up. They 3D-printed them with a flexible filament and covered them in silicone, so they are more comfortable. The wigs department have adjusted them so they fit John comfortably, and a prosthetics specialist has done the finishing touches. They are literally a bigger version of John's own ears!

Dream jars

The BFG's dream jars, where he stores all the dreams he collects, are an important part of this production. The props team worked with Chris Fisher (Illusions) to create them, and have borrowed a bit of magic from Chris to help capture these dreams. Each jar holds a dream within it, and they all look slightly different because, as the BFG will tell you, each dream has its own personality.

Meet the

The BFG

Known for...

Catching dreams instead of eating human beans

Dreams about...

Bottling the most beautiful dream in the world

Worries about...

Bloodbottler and the rest of the giants discovering Sophie

Fun Fact!

Speaks in his own gloriously muddle-headed language called **Gobblefunk**

Sophie

Known for...

Marching into danger with a plan and a nightgown

Dreams about...

Finding a place where she belongs

Worries about...

Not being believed when it matters most

Fun Fact!

Convinces the Queen to launch a giant-hunting operation... before breakfast

Characters

Bloodbottler The Queen

Known for...

Boasting loudly about his favourite “human bean” flavours

Dreams about...

A never-ending supply of “scrumdiddlyumptious” human beans

Worries about...

Almost nothing

Fun Fact!

Only one human could ever scare him – Jack and his mighty beanstalk

Known for...

Remaining calm — even when a giant appears in her bedroom

Dreams about...

Making sure her country sleeps safely through the night

Worries about...

Threats that others dismiss as impossible

Fun Fact!

Has breakfast with a giant while keeping perfect table manners

CAST

(In order of appearance)

| | |
|-------------------|---------------------------|
| Sophie | Martha Bailey Vine |
| | Elsie Laslett |
| | Ellemie Shivers |
| Sophie Head | Ailsa Dalling |
| Sophie Body | Aki Nakagawa |
| Kimberley | Charlotte Jones |
| | Maisy Lee |
| | Uma Patel |
| The BFG | John Leader |
| BFG Head | Ben Thompson |
| BFG Body | Shaun McCourt |
| BFG Arms | Elisa de Grey |
| | Onioluwa Taiwo |
| The Queen | Helena Lymbery |
| Tibbs | Sargon Yelda |
| Bloodbottler | Richard Riddell |
| Bloodbottler Head | Fred Davis |
| Bloodbottler Body | Corey Mitchell |
| Bloodbottler Arms | Parkey Abeyratne |
| | Sonya Cullingford |
| Captain Smith | Philip Labey |
| Captain Frith | Luke Sumner |
| Swings | J.R. Ballantyne |
| | Lottie Johnson |

MUSICIANS

| | |
|-----------------------------|-----------------------------|
| Keyboard 1 | Màth Roberts |
| Keyboard 2 | Connor Fogel |
| Violin/Viola | Sarah Crisp |
| French Horn | Chris Beagles |
| Piccolo/Flute/Bass Clarinet | Clare-Louise Appleby |
| Bassoon/Contrabassoon | Fiona Troon |
| Percussion | Beth Higham-Edwards |

CREATIVE TEAM

| | |
|--|--|
| Writer | Roald Dahl |
| Adapter | Tom Wells |
| Additional Material & Dramaturg | Jenny Worton |
| Director | Daniel Evans |
| Puppetry Designer & Director | Toby Olié |
| Set Designer | Vicki Mortimer |
| Costume Designer | Kinnetia Isidore |
| Lighting Designer | Zoe Spurr |
| Video Designer | Akhila Krishnan |
| Illusions | Chris Fisher |
| Composer | Oleta Haffner |
| Sound Designer | Carolyn Downing |
| Choreographer & Movement Director | Ira Mandela Siobhan |
| Puppetry Co-Designers | Daisy Beattie Seb Mayer |
| Music Supervisor, Additional Orchestrations & Arrangements | Theo Jamieson |
| Music Director | Màth Roberts |
| Casting Director | Christopher Worrall CDG |
| Children's Casting Director | Verity Naughton CDG |
| Associate Director | Louise Shephard |
| Senior Associate Set Designer | Matt Hellyer |
| Sound System Designer | Steven Atkinson |
| Deputy Puppetry Director | Katie Haygarth |
| Deputy Lighting Designer | Imogen Clark |
| Deputy Illusionist | Will Houstoun |



CAST

PARKEY ABEYRATNE Bloodbottler Arm



Theatre includes *Counting Sheeps* (Polka); *Spitting Image Live* (Birmingham Rep/Phoenix); *Snowmen* (CAST/Hull Truck); *The Lion, the Witch and the Wardrobe* (West Yorkshire Playhouse/Bridge Theatre); *Second Hand Child* (Sheffield Crucible).

Circus theatre includes *Bianco* (Nofit State); *Paper Memories* (Jabuti Theatre); *Standing on the Shoulders of Giants* (Upswing).

Opera includes *The Magic Flute* (Glyndebourne); *Rusalka* (Garsington); *Satyagraha* (ENO/LA Opera); *In C* (Birmingham Town Hall).

Films include the shorts *Voices*, *Saint Jude*; and Ed Sheeran's *Azizam* video.

J.R. BALLANTYNE Swing



Theatre includes *The Addams Family* (UK tour); *Cry Baby* (Arcola); *Meet Me in St. Louis* (Grange Park Opera); *Cinderella* (Isaac Theatre Royal, New Zealand); *Curtains* (Wyndham's/UK tour); *Joseph and the Amazing Technicolor Dreamcoat* (London Palladium).

Theatre while training includes *Disney's Newsies*, *Curtains*.

Trained at ArtsEd.

SONYA CULLINGFORD Bloodbottler Arm / Movement Captain



Theatre includes *Sticky* (Chichester Festival Theatre/The Nest); *Ballet Shoes*, *Hex* (National Theatre); *The Drowned Man* (Punchdrunk/National Theatre); *Protein: May Contain Food* (Woolwich Works); *101 Dalmatians* (Regent's Park Open Air Theatre); *Titus Andronicus* (Bold Tendencies); *Souvenir* (Any One Thing); *BAAL* (Bristol Old Vic); *Elizabeth* (Barbican); *Vestige* (Voxed); *The Wind in the Willows* (Vaudeville Theatre).

Movement Direction includes *Lucrece* (The Shakespeare Edit).

Opera includes *Peter Grimes* (ROH); *The Indian Queen* (ENO); *Figaro*, *Rigoletto* (Holland Park); *Pagliacci* (King's Head Opera).

Films include *The Survivor*, *In the Trap*, *Rebecca*, *The Mummy*, *The Danish Girl*, *The Ballet of the Nations*.

Sonya is a multi-instrumentalist musician, and a regular member of The Moulettes, Mesadorm and The Greeners. She is the Frida 'Abbatar' (body-double avatar) in *ABBA Voyage*.

AILSAL DALLING Sophie Head



Theatre includes *The Famous Five* (Chichester Festival Theatre/Theatr Clwyd); *Venus and Adonis* (RSC); *Animal Farm* (Fiery Angel); *The Dancing Frog* (Kneehigh); *The Wizard of Oz* (Leeds Playhouse); *Angelo* (Little Angel); *The Adventures of Curious Ganz* (Silent Tide); *Funny Bones* (The Lowry); *There's a Bear on My Chair* (Fuel/Southbank Centre); lead artist and Puppet Director for *RAT* (The Rat Affair); *The Pig* (Sarah Fielding); *Lanny R&D* (Bristol Old Vic).

Film and television includes work with Joe Wright, Channel 4, CBeebies, BFI, Matthew Holness, Joseph Wallace.

Ailsa is a co-founder of the Gobby Women Collective, a support network of six female artists working in the UK. In 2024, she was Puppet Director and Maker for the touring visuals for the artist Aurora. As a visual artist, Ailsa specialises in printmaking and works as a tattoo artist in Bristol.

CAST

FRED DAVIS Bloodbottler Head



Theatre includes *There's a Bear on My Chair* (Southbank Centre/Theatre Royal Bath); *Life of Pi* (UK tour/Schoenfeld Theatre, New York/A.R.T Boston/Wyndham's/Sheffield Crucible); *The Ocean at the End of the Lane* (National Theatre); *Dido and Aeneas* (Bodø Concert Hall, Norway); *Peter Pan, Running Wild* (Regent's Park Open Air Theatre); *The Hartlepool Monkey, Running Wild* (UK tour/Gyre & Gimble Puppetry Company); *The Tempest* (Petersfield Shakespeare Festival); *Peter Pan, A Christmas Carol, Running Wild, 101 Dalmatians, The Witches, The Lion, the Witch and the Wardrobe, Noah, The Firework-Maker's*

Daughter, The Snow Queen (Chichester Festival Youth Theatre); *Rattigan's Nijinsky* (Chichester Festival Theatre); *Experiment* scratch performance (Southampton Nuffield); *Much Ado About Nothing* (Shakespeare Schools Festival).

Television includes *Don't Hug Me I'm Scared, The Dark Crystal: Age of Resistance*, Gyre & Gimble puppet-making tutorial (National Theatre).

Films include *Project Hail Mary, Jurassic World: Dominion*.

Fred is an Associate Artist at Gyre & Gimble.

ELISA DE GREY BFG Arm



Theatre includes *There's a Bear on My Chair* (Southbank Centre/tour); *Prince Charming, The Wolves in the Walls* (Little Angel); *The Famous Five* (Chichester Festival Theatre/Theatr Clwyd); *Animal Farm* (Fiery Angel/UK tour); *Pinocchio, A Christmas Carol* (Glasgow Citizens); *Kite* (The Wrong Crowd); *Peter Pan, Running Wild* (Regent's Park Open Air Theatre); *Vivaldi's The Four Seasons: A Reimagining* (Shakespeare's Globe); *Goodnight Mister Tom* (West End/UK tour); *Little Universe, Brilliant* (Sadler's Wells/Fevered Sleep); *These Associations* (Tino Sehgal); *No Way Out* (Southwark Playhouse); *The Juniper Tree* (Goat and Monkey Theatre

Company); *The Water Babies* (Northern Broadsides); *Gormenghast* (David Glass Ensemble); *Beyond Midnight* (Trestle Theatre Company); *Binari* (Obviam Est); *Macbeth* (Conspirators of Pleasure).

Television includes *The Lost World of Mitchell and Kenyon, Harbour Lights*.

LOTTIE JOHNSON Swing



Theatre includes *101 Dalmatians* (UK tour/Hammersmith Apollo); *The Everywhere Bear* (Polka/Little Angel); *Miniature Travelling Circus* (Little Angel); *Tales from Acorn Wood* (UK tour); *Thursford Christmas Spectacular, HMS Pinafore* (Illyria); *The 25th Annual Putnam County Spelling Bee* (MKEC); *Land of Nod, Little Red Riding Hood* (Moon on a Stick).

CAST

PHILIP LABEY Captain Smith



Theatre includes *The Fair Maid of the West* (RSC); *Dear England, Ballet Shoes* (National Theatre); *Village Idiot* (Stratford Theatre Royal/Nottingham Playhouse); *While the Sun Shines* (Orange Tree); *Shakespeare in Love* (Theatre Royal Bath); *Posh* (Nottingham Playhouse/Salisbury Playhouse); *First Episode* (Jermyn Street); *Not About Heroes* (Theatre by the Lake); *The History Boys* (Mercury, Colchester); *The Dark at the Top of the Stairs* (Coventry Belgrade); *The Lion, the Witch and the Wardrobe* (360 Theatre); *Peter Pan* (New Vic); *Hamlet, Henry V* (Cambridge Shakespeare Company).

Television includes *Bergerac*, *Holby City*, *Casualty*, *Doctors*, *Red Dwarf*, *The Power*, *Vanity Fair*.

Films include *The People We Hate at the Wedding*, *On Chesil Beach*, *London Wall*.

Radio includes *Doctor Who*.

JOHN LEADER The BFG



Theatre includes *The Merry Wives of Windsor*, *The School for Scandal* (RSC); *The Little Mermaid* (Bristol Old Vic); *Wuthering Heights* (Wise Children/National Theatre); *A Monster Calls* (The Old Vic); *The Lion, the Witch and the Wardrobe* (Bridge Theatre); *Henry IV Part 1*, *Henry IV Part 2*, *Henry V*, *Doctor Faustus*, *Vivaldi's The Four Seasons: A Reimagining* (Shakespeare's Globe); *Peter Pan*, *War Horse* (National Theatre); *Chigger Foot Boys* (Tara Arts); *Running Wild* (Regent's Park Open Air Theatre); *Romeo and Juliet* (Orange Tree); *Beasty Baby* (Theatre Rites/Polka); *Alice's Adventures Underground* (Les Enfants Terribles).

Television includes *The Sandman*, *Doctors*, *Britannia*, *The Girlfriend Experience*.

Films include *Femme*, *The Runner*.

HELENA LYMBERG The Queen



Theatre includes *Grace Pervades* (Theatre Royal Bath); *Ballet Shoes*, *Mr Gum and the Dancing Bear*, *Treasure Island*, *This House*, *The Cat in the Hat*, *...some trace of her*, *Women of Troy*, *Attempts on her Life*, *Iphigenia at Aulis*, *His Dark Materials*, *Wicked*, *Yaar!*, *Henry V* (National Theatre); *Richard III*, *Henry V*, *Measure for Measure* (Shakespeare's Globe); *Britannicus*, *Watership Down*, *The Magic Carpet* (Lyric, Hammersmith); *Run Sister Run* (Soho/Sheffield Theatres/Paines Plough); *Dear Elizabeth* (Gate); *Queen Margaret* (Royal Exchange); *Pity*, *Rough Cuts* (Royal Court); *Wolves Are Coming For You* (Pentabus); *Harry Potter and the Cursed Child*

(West End original cast); *We Want You To Watch* (RashDash/National Theatre); *The Secret Agent* (Young Vic/Theatre O); *After Dido* (Young Vic/ENO).

Television includes *Doctor Foster*, *Father Brown*, *Oliver Twist*, *Alastair McGowan's Big Impression*, *The Inspector Lynley Mysteries*.

Films include *London Road*.

CAST

SHAUN MCCOURT BFG Body / Puppet Captain



Theatre includes *In the Mouth of the Wolf* (Barn Theatre); *The Mousetrap*, *Blood Brothers* (UK tour); *The Lion, the Witch and the Wardrobe*, *The Windsors: Endgame*, *War Horse* (West End); *The Railway Children* (King's Cross); *Imagine This* (Union Theatre); *Iolanthe* (Wilton's Music Hall); *Bernstein's Mass* (Royal Festival Hall).

Television includes *House of the Dragon*.
Trained at Guildford School of Acting.

COREY MITCHELL Bloodbottler Body



Theatre includes *Mean Girls* (Savoy); *Mrs Doubtfire* (Shaftesbury); *Mamma Mia* (UK & international tour); *Saving Mozart* (The Other Palace); *Snow White and the Seven Dwarfs* (Hull New Theatre); *Joseph and the Amazing Technicolor Dreamcoat* (UK tour); *Starlight Express* (Bochum, Germany).

AKI NAKAGAWA Sophie Body



Theatre includes *My Neighbour Totoro* (RSC Barbican); *Tattooer* (Charing Cross/Umeda Arts); *Lord of the Flies* (Leeds Playhouse); *Garden of Words* (Park Theatre).

Television includes *Boarders*.

Trained at Royal Central School of Speech and Drama, and UPS Academy in Tokyo.

RICHARD RIDDELL Bloodbottler



Theatre includes *The Merchant of Venice*, *The Homecoming* (RSC); *Noughts and Crosses* (Regent's Park Open Air Theatre); *Sing Yer Heart Out for the Lads* (Chichester/Minerva Theatre); *All Who Pass*, *Uncle Sasha the Butcher* (Royal Court); *Pastoral* (Soho); *After the Party* (Criterion); *Filumena* (Almeida); *Gabriel*, *Titus Andronicus*, *The Comedy of Errors* (Shakespeare's Globe).

Television includes *House of the Dragon*, *Foundation*, *Endeavour*, *Curfew*, *Bodyguard*, *The Terror*, *Barbarians Rising*, *Scott and Bailey*, *Doc Martin*, *Vera*, *The Fattest Man in Britain*, *Heartbeat*, *Penny Dreadful*, *Misfits*, *Jabberwock*, *Krod*

Mandooon and the Flaming Sword of Fire, *Merlin*, *Waking the Dead*, *Fanny Hill: Memoirs of a Woman of Pleasure*.

Films include *Between the Lights*, *55 Steps*, *Star Wars: Episode VII – The Force Awakens*, *The Merciless Beauty*, *Legend*, *Weekender*, *Blitz*, *Robin Hood*, *The Imaginarium of Doctor Parnassus*, *Act of God*, *Enemy Lines*, *Dogging: A Love Story*.

Radio includes *Homefront*.

Trained at RADA.

CAST

LUKE SUMNER Captain Frith



Theatre includes *Harry Potter and the Cursed Child* (Palace, West End); *Bear Traps* (Golden Goose); *Big Shoes* (Hope); *The Liminoid* (Cockpit).

Television includes *Britney, So Beano!*.

Radio includes *Agendum, Jack and Millie*.

Voice work includes *Tales of the Risen Tide* (Audible).

Trained at Royal Conservatoire of Scotland.

ONIOLUWA TAIWO BFG Arm



Theatre includes *The Creakers* (Theatre Royal Plymouth); *Geophonic 5, Ear Trumpet* (Gobbledegook); *Grandma and the Lion* (Tall Tree); *Patch's Parade* (Wiltshire Creative); *The Story of Tam Lin* (Celebrating Age Wiltshire).

Trained at University of Plymouth and National Youth Theatre.

BEN THOMPSON BFG Head



Theatre includes *The Boy in the Dress* (RSC); *There's a Bear on My Chair* (Southbank Centre/The Egg); *The Wizard of Oz* (London Palladium/Leicester Curve); *101 Dalmatians, Running Wild* (Regent's Park Open Air Theatre); *Animal Farm* (Fiery Angel/Birmingham Rep); *The Walk with Amal* (Good Chance); *Out of the Deep Blue* (AutinDT); *Die Zauberflöte* (Glyndebourne); *The Town That Trees Built, The Marbleous Route Home* (Young Vic); *The Wizard of Oz, Winnie and Wilbur* (Birmingham Rep); *Vivaldi's Four Seasons: A Reimagining, Gabriel* (Shakespeare's Globe); *Twelfth Night, Richard III* (Shakespeare's Globe/Apollo); *Kipper's Snowy*

Day (Slot Machine); *Light* (Ad Infinitum); *The Lorax* (The Old Vic); *Measure for Measure, Hamlet* (The Factory); *Treasure Island, The Light Princess, War Horse* (National Theatre); *Before the Dawn* (Hammersmith Apollo); *A Christmas Carol* (National Theatre of Scotland); *His Dark Materials* (Birmingham Rep/West Yorkshire Playhouse); *Faeries* (ROH2); *Madam Butterfly, The Magic Flute* (ENO); *Low Life* (Blind Summit); *Peter Pan* (Dundee Rep).

Television includes *Fungus the Bogeyman, Table Manners*.

Films include *Fantastic Beasts 2, Gravity, Life*.

Trained at Guildhall School of Music and Drama.

SARGON YELDA Tibbs



Theatre includes *The Comedy of Errors, Twelfth Night, The Tempest* (RSC); *Birdsong* (Bath Theatre Royal/tour); *The Crucible* (Sheffield Crucible); *Private Lives, The Band's Visit* (Donmar Warehouse); *Hex, Antony and Cleopatra, Light Shining in Buckinghamshire, Dara, Emperor and Galilean, Mother Courage and Her Children* (National Theatre); *Romeo and Juliet* (Shakespeare's Globe); *Fanny and Alexander, King Lear* (The Old Vic); *Human Animals, The Internet is Serious Business* (Royal Court); *Forget Me Not* (Bush); *Incognito* (HighTide Festival/ Newcastle Live/Bush); *Moby Dick, The Cabinet of Dr Caligari* (Arcola/ Simple 8); *When the Rain Stops*

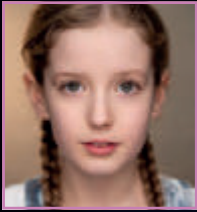
Falling (Almeida); *Stovepipe* (National Theatre/Bush); *Salt Meets Wound* (Theatre503).

Television includes *Treason, Dead Pixels 2, Dead Pixels, People Just Do Nothing, Endeavour, Strike: The Silkworm, The Cuckoo's Calling, Innocent, Zen: Vendetta, Compulsion, Midnight Man, Saddam's Tribe*.

Film includes *Close, Spectre, Dead Cat*.

CAST

MARTHA BAILEY VINE Sophie



Theatre includes Young Anna in *Frozen the Musical* (Theatre Royal, Drury Lane); Little Cosette in *Les Misérables* (The Arena Spectacular, Asia), including performing in the 200th show of the world tour during

the 40th anniversary celebrations.

Film includes Young Anna in the pro-shot of *Frozen the Musical* (Disney+).

Trained at Stagecoach Colchester and Entertain Arts.

MAISY LEE Kimberley



This is Maisy's professional stage debut. She has taken part in Young Voices Birmingham NEC. She also plays the guitar and performs in poetry competitions.

Theatre includes *Matilda* (Top Box Productions); *Joseph*

and *the Amazing Technicolor Dreamcoat*, *The Nativity* (STAMP Children's Choir).

Training as a member of STAMP Children's Choir, as well as her school drama and choir clubs.

CHARLOTTE JONES Kimberley



This is Charlotte's professional stage debut. Outside of performing, Charlotte enjoys being part of her school choir and sports teams as well as playing the piano.

Training in acting, dancing

and singing at the School of Theatre Excellence in Birmingham.

UMA PATEL Kimberley



This is Uma's professional stage debut. Credits include *Go Go Crew* (voiceover).

She trains at Ignite Talent and the Temple Academy of Performing Arts.

ELSIE LASLETT Sophie

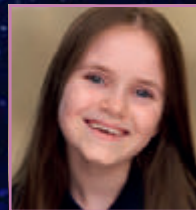


Theatre includes Amanda in *Matilda The Musical* (Cambridge Theatre, West End); *Cinderella* (Royal Ballet Company/Royal Opera House).

Training includes Royal Ballet Junior Associate, Joco Dance & Theatre Arts, The Academy

of Balletic Arts, The Ultimate Voice. She is a gold medal solo winner at dance festivals across the South East.

ELLEMIE SHIVERS Sophie



Theatre includes *Mrs Doubtfire* (Shaftesbury Theatre).

Voice recordings include *My Disney Stars & Heroes* (Disney Pearson); *Mystery Mavericks* (Tonies).

Trains at Sylvia Young Theatre School.

CREATIVE TEAM

TOM WELLS Adapter

Theatre includes *Big Big Sky* (Hampstead Theatre); *Stuff* (National Theatre Connections); *Broken Biscuits* (Live Theatre/Paines Plough); *Folk* (Birmingham Rep/ Watford Palace/Hull Truck); *Jumpers for Goalposts* (Paines Plough/ Watford Palace/Hull Truck); *The Kitchen Sink* (Bush Theatre).

JENNY WORTON Additional Material and Dramaturg

Jenny is a playwright and dramaturg. Plays include *Prince Charming* (Little Angel Puppet Theatre); *Through a Glass Darkly* (Almeida/New York Theatre Workshop); *Mapping the City* (Slung Low); *I Am Falling* (Gate Theatre, London/Lilian Baylis Theatre); *A Hallowed Space and Demonstrating Grace* (Radio Four).

In 2017 Jenny was appointed Artistic Director for Theatre at the Roald Dahl Story Company, where she created a slate of new theatre shows based on Roald Dahl's children's books. Following openings of *The Witches* at the National Theatre, *The Enormous Crocodile* at Leeds Playhouse and Regent's Park Open Air Theatre and now *The BFG*, Jenny continues her creative work on Dahl titles, as Senior Creative, alongside her other work.

She was the Artistic Associate at the Almeida Theatre for ten years, where she commissioned and developed many new plays and adaptations. Earlier in her career, she worked in the literary departments of the National Theatre, The Tricycle, The Bush Theatre and Out of Joint. She sits on the board for The Susan Smith Blackburn new writing prize.

DANIEL EVANS Director

Daniel is a double Olivier Award-winning actor and director. He has been Co-Artistic Director of the RSC since 2023, where he has directed *Born With Teeth* (West End/Playful Productions). As an actor, his RSC work includes *4:48 Psychosis* (RSC/Royal Court), *Edward II*, *Henry V*, *Coriolanus*, *A Midsummer Night's Dream*, *Measure for Measure*, *Cymbeline*.

He was Artistic Director of Chichester Festival Theatre from 2016 – 2023; during his tenure, CFT produced 17 world premieres, while five shows transferred to London or Broadway.

Between 2009-16, he was Artistic Director at Sheffield Theatres which won Best Regional Theatre for an unprecedented consecutive two years running.

Both his Olivier Awards were given for performances in Sondheim musicals: *Merrily We Roll Along* at the Donmar Warehouse and *Sunday in the Park with George* at the Menier Chocolate Factory, which transferred to Wyndham's before moving to Studio 54 on Broadway, where he received a Tony nomination. He has acted in world premieres by Sarah Kane, Peter Gill and Christopher Shinn; and directed plays by Shakespeare, Ibsen, Hare and Prebble, and musicals by Rodgers and Hammerstein, Knopfler and Grieg and Tim Firth.

Trained at Guildhall School of Music and Drama.

TOBY OLIÉ Puppetry Designer & Director

Toby is an Olivier Award-nominated director, designer and puppeteer.

Work as Director includes *There's a Bear on My Chair* (Southbank Centre/The Egg); *The Enormous Crocodile* (Leeds Playhouse/Regent's Park Open Air Theatre/UK tour); *The Wolves in the Walls* (Little Angel Theatre); *Vivaldi's The Four Seasons: A Reimagining* (Shakespeare's Globe); *The Hartlepool Monkey* (UK tour); *The Elephantom* (National Theatre/West End); *War Horse* (Associate Puppetry Director, West End).

Work as Puppetry Designer/ Director includes *Spirited Away* (Tokyo/London/Shanghai/Korea); *101 Dalmatians* (Regent's Park Open Air Theatre); *Animal Farm* (UK tour); *Pinocchio*, *Peter Pan*, *The Light Princess* (National Theatre); *Running Wild* (Chichester Festival Theatre/Regent's Park Open Air Theatre/UK tour); *The Grinning Man* (Bristol Old Vic/West End); *Don Quixote* (RSC/West End); *Disney's The Little Mermaid* (Netherlands, Russia and Japan); *Alice's Adventures in Wonderland* (Royal Ballet); *The Wind in the Willows* (Royal Opera House/ West End); *Little Shop of Horrors* (Manchester Royal Exchange).

Work as a Puppeteer includes Hind of Joey in the original production of *War Horse* (National Theatre) before moving to Joey's head for the subsequent West End transfer; *Venus and Adonis* (RSC); *Angelo* (Little Angel Theatre).

CREATIVE TEAM

VICKI MORTIMER Set Designer

Theatre includes *The Buddha of Suburbia* (costume), *A Woman Killed with Kindness*, *The Dybbuk*, *Ghosts*, *Beckett Shorts*, *Uncle Vanya*, *Don John* (with Kneehigh) (all RSC); *Nye* (scenery), *Normal Heart* (scenery), *The Visit* (scenery), *Anna*, *Follies* (Critics' Circle Award for Design, Olivier Award for Best Costume Design), *The Threepenny Opera*, *Here We Go*, *The Silver Tassie*, *Othello*, *Hamlet*, *Waves*, *Cat in the Hat*, *Three Sisters*, *The Seagull* (all National Theatre); *Bluebeard* (Wise Children); *Medea* (@sohoplace); *GOOD* (West End); *Our Generation* (scenery, National Theatre/Chichester Festival Theatre); *Wuthering Heights* (Wise Children/Bristol Old Vic/National Theatre/UK tour); *Bach and Sons* (scenery, The Bridge); *Wise Children* (Emma Rice/Wise Children); *The Meeting* (Chichester Festival Theatre); *The Little Match Girl* (Shakespeare's Globe/UK tour); *Oil* (Almeida). Vicki has also designed for Kneehigh, the Young Vic, the Donmar Warehouse, the Almeida, the Royal Court, on Broadway and internationally.

Opera includes *Makropoulos Case*, *New Dark Age Double Bill* (RBO); *Jocasta's Line* (Norwegian Opera and Ballet); *Death in Venice* (RBO/Volksoper, Austria); *Lessons in Love and Violence*, *Lucia di Lammermoor* (RBO/international tour); *Written on Skin* (Aix Festival/tour); *Al Gran Sole* (Salzburg Festival/Staatsoper Berlin); *Neither/Footfalls* (Staatsoper Berlin); *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, *St Matthew Passion*, *Così fan tutte* (Glyndebourne); *Wozzeck* (International Opera Award for Design, Lyric Opera, Chicago).

Dance includes, with Wayne McGregor: Royal Ballet, Stuttgart Ballet, Random Dance, Paris Opera Ballet, American Ballet Theatre. Vicki is a founding member of Freelancers Make Theatre Work, a grassroots organisation supporting greater recognition and improved conditions for the freelance workforce in theatre and live performance.

KINNETIA ISIDORE Costume Designer

As Costume Designer, theatre includes *Our Generation* (National Theatre/Chichester Festival Theatre); *Pericles* (RSC); *Nye* (National Theatre); *Black Superhero* (Royal Court); *School Girls*; *Or, The African Mean Girls Play*, *Scandaltown*, *Aladdin* (Lyric Hammersmith); *Adult Children* (Donmar Warehouse); *Jesus Hopped the 'A' Train* (Young Vic); *Rock Follies*, *The Night Woman* (The Other Palace).

As Co-Costume Designer, *The Wife of Willesden* (Kiln/A.R.T. Boston/ Brooklyn Academy of Music).

As Associate Costume Designer, *Lemons Lemons Lemons Lemons Lemons*, *Constellations* (West End).

Dance includes *Obsidian* (Dance West Fest); *Enter Achilles* (Rambert/ Sadler's Wells).

Trained at Wimbledon College of Art.

ZOE SPURR Lighting Designer

Theatre includes *Twelfth Night* (RSC); *Starter for Ten* (Bristol Old Vic); *We Aren't Kids Anymore* (concert performance, Savoy Theatre); *The Curious Case of Benjamin Button* (Ambassadors/West End/ Southwark Playhouse); *The Ministry of Lesbian Affairs* (Kiln); *The Parent Agency* (Chester Storyhouse); *The Artist* (Plymouth Theatre Royal); *Underdog: The Other Other Bronte* (National Theatre); *Our Generation* (National Theatre/Chichester Festival Theatre); *Fantastically Great Women Who Changed the World* (MAST Mayflower/UK & Ireland tour); *Bonnie and Clyde* (West End/UK tour); *Robin Hood: The Legend Re-written* (Regent's Park Open Air Theatre); *The Vortex* (Chichester Festival Theatre); *Beginning* (Manchester Royal Exchange); *How Not to Drown* (Thickskin UK tour); *GOOD* (Harold Pinter/West End); *The Importance of Being Earnest* (English Touring Theatre); *Migrations* (Welsh National Opera); *Hamlet* (Theatre Royal Windsor); *The Unreturning* (Frantic Assembly UK tour); *Meek* (Headlong UK tour); *Emilia* (Vaudeville/West End).

Zoe won the 2019 Theatre and Technology Lighting Design Award for *The Unreturning* (Frantic Assembly UK tour), the Lightmongers' ALD Award for New Talent in Entertainment Lighting and the OFFIE Award for Lighting Design for her work on *Tiny Dynamite* at the Old Red Lion Theatre. She was nominated for the 2025 WhatsOnStage Award for Best Lighting Design for *The Artist* at Plymouth Theatre Royal.

CREATIVE TEAM

AKHILA KRISHNAN Video Designer

Theatre includes *Hamlet* (RSC/UK tour); *Kyoto* (RSC/@sohoplac/Lincoln Center Theater); *Come Fall in Love – The DDLJ Musical* (Manchester Opera House/Old Globe); *Dr Strangelove* (Noël Coward Theatre/Bordgais); *Grenfell: In the Words of Survivors* (National Theatre/St Ann's Warehouse); *Grace Pervades* (Theatre Royal Bath); *Shanghai Dolls* (Kiln); *Withnail and I*, *Sinatra*, *What's New Pussycat?* (Birmingham Rep); *Our Generation* (National Theatre/Chichester Festival Theatre); *Natasha, Pierre and the Great Comet of 1812* (Pittsburgh CLO); *Assassins* (Chichester Festival Theatre); *Mandela, Chasing Hares* (Young Vic); *The Two Character Play* (Hampstead); *Oliver Twist* (Leeds Playhouse/Ramps on the Moon); *While You Are Here* (The Place/Dance East); *Maggot Moon* (Unicorn).

Opera and classical music includes *Jocasta's Line* (National Ballet of Norway); *The Handmaid's Tale*, *The Rhinegold*, *The Valkyrie* (ENO); *O Flower of Fire* (Staatsoper Hannover); *Die Meistersinger von Nürnberg* (Wiener Staatsoper); *The Wreckers* (Glyndebourne); *Samson et Dalila*, *The Knife of Dawn*, *Echoes at the Gate*, *8bit* (ROH); *The Dreaming Species* (Fuel); *Syllable* (Theatre O).

Live broadcast and film direction includes *POD*, *Lifesongs* (Guildhall).

Event design includes *Sound of Colour: Arrivals*, *Sound of Colour: Origins* (Arthouse Jersey); *Die Gelbe Tapete* (Künstlerstipendium NRW, Cologne); *Mamma Mia: The Party* (O2 Arena); *UpNext* (National Theatre Fundraising Gala).

Akhila Krishnan is an award-winning projection designer and creative director with a practice focused on moving image for live experience. She was the Interdisciplinary Fellow at the RSC (2024-25) and previously, Senior Designer at 59 Productions.

Trained at Royal College of Art and The National Institute of Design in India.

CHRIS FISHER Illusions

Theatre includes *Titus Andronicus* (RSC); *Macbeth* (RSC/Barbican); *The Hypocrite* (RSC/Hull Truck Theatre); *The Hunger Games* (Canary Wharf Theatre); *Stranger Things: The First Shadow* (Broadway/Phoenix); *Dr Strangelove* (Noël Coward Theatre); *The Illusionist* (Tokyo); *Paranormal Activity* (Ambassadors/Leeds Playhouse); *Ballet Shoes*, *The Witches* (National Theatre); *Back to the Future: The Musical* (Broadway/Tokyo/US tour/ Adelphi); *The Ghost and the Lady* (Tokyo); *Charlie and the Chocolate Factory* (Leeds Playhouse/UK tour); *The Time Traveller's Wife* (Apollo); *The Prince of Egypt*, *Big the Musical* (Dominion); *The Lion, the Witch and the Wardrobe* (Gillian Lynne/UK tour); *2:22 A Ghost Story* (Noël Coward Theatre/Melbourne/LA); *Peter Gynt*, *Here We Go*, *Treasure Island*, *Julie*, *Angels in America* (National Theatre/Broadway); *Wicked Das Musical* (Hamburg); *Company* (Gielgud/Broadway); *Merlin* (Northern Ballet).

Chris received a Special Tony Award and a Drama Desk Award in 2025 for his work as Illusions and Visual Effects Designer on *Stranger Things: The First Shadow*. He is also a member of The Magic Circle and works worldwide as International Illusions and Magic Associate for *Harry Potter and the Cursed Child*.

OLETA HAFFNER Composer

Oleta is a female composer for visual media. Her work spans film, animation, dance, theatre, video games and concert music.

Theatre compositions include *Not About Heroes*, *1984*, *Things I Know to Be True*, *The Children*, *Cat on a Hot Tin Roof*, *Medea*, *The Pillowman* (Questors).

In 2022, Oleta received the Jonas Gwangwa Composition Initiative Award, presented by the Academy of Motion Picture Arts and Sciences. The award supports greater representation in film music, with a focus on Black British composers. Oleta has also served on the film music jury for the Ivor Novello Awards 2023 and was a panellist at Abbey Road Equalise 2023. She has also conducted the Flames Collective choir at the Royal Albert Hall and the O2 Arena in performances with RAYE and the Heritage Orchestra. Oleta's recent work includes a collaboration with Joss Arnott Dance scoring *Meet the Hatter*, a multimedia dance production.

Trained at London College of Music.

CREATIVE TEAM

CAROLYN DOWNING Sound Designer

Carolyn is a Tony and Olivier Award-winning sound designer working in a variety of fields.

Theatre and live events include *Life of Pi* (West End/UK & US tour/Broadway: Tony Award winner for Best Sound Design, Olivier Award nomination Best Sound Design, UK Theatre Award Best Design); *Lost Atoms* (Frantic Assembly); *Ben and Imo*, *The Fantastic Follies of Mrs Rich*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, *The Gods Weep*, *The Winter's Tale*, *Pericles*, *Days of Significance* (RSC); *Richard II* (The Bridge); *Cat On a Hot Tin Roof* (Almeida); *Sweet Dreams* (Marshmallow Laser Feast at Factory International); Commonwealth Games Opening Ceremony 2022 (Alexander Stadium, Birmingham); *Fantastically Great Women* (UK tour); *Summer and Smoke* (Almeida/West End: Olivier Award nomination for Best Sound Design); *The Normal Heart*, *The Welkin* (National Theatre); *Downstate* (National Theatre/Steppenwolf Chicago); *Death of a Salesman* (Young Vic/West End); *All My Sons* (The Old Vic); *Gypsy*, *The Producers* (Royal Exchange); *Chimerica* (Almeida/West End: Olivier Award for Best Sound Design); *Me and My Girl*, *Fiddler on the Roof* (Chichester Festival Theatre); *Les Liaisons Dangereuses* (Donmar/Broadway); *Fathers and Sons* (Donmar Warehouse); *Hope*, *The Low Road*, *Choir Boy* (Royal Court).

Other work includes *Jean-Michel Basquiat: King Pleasure*; *Into the Dark: Goya and Munch Modern Prophecies* (Munchmuseet, Oslo); *Reimagining Wordsworth* (The Wordsworth Trust, 2020). Carolyn has co-created *Ness*, a geo-located audio experience with director Zoë Svendsen and HighTide.

IRA MANDELA SIOBHAN Choreographer & Movement Director

Theatre as a performer includes the title role in *Mlima's Tale* (Kiln); *Robin Hood: The Legend Re-written*, *Running Wild* (Regent's Park Open Air Theatre); *My Brilliant Friend*, *Everyman*, *Macbeth*, *Fela!*, *Mosquitoes* (National Theatre); *Equus* (English Touring Theatre/Trafalgar Studios); *The Lion, the Witch and the Wardrobe* (Leeds Playhouse); *My Brilliant Friend Parts 1 and 2* (Rose, Kingston); *Imogen* (Shakespeare's Globe); *The Wind in the Willows* (Vaudeville); *The Drowned Man: A Hollywood Fable* (Punchdrunk); *A Season in the Congo*, *Feast* (Young Vic); *Can We Talk About This* (DV8 Physical Theatre); *Lifeguard* (National Theatre of Scotland).

Movement direction includes *Born with Teeth* (West End); *Hamlet*, *Mosquitoes*, *The Grapes of Wrath* (National Theatre); Associate Movement Director on *Mlima's Tale* (Kiln); *Manic Street Creature* (Southwark Playhouse); *16 Postcodes*, *Addictive Beat* (Boundless); *Strike* (Southwark Playhouse).

Television includes *The Crown*; *History of a Pleasure Seeker*, *The Third Day*, *Brave New World*, *The Last Hours of Lisa Lopes*.

Films include *Barbie*; *Mission Impossible 7*, *London Road*, *Pan*, *Desert Dancer*, *To Be Straight With You* (DV8).

DAISY BEATTIE Puppetry Co-Designer & Supervisor

Daisy's work in puppetry spans designing, making, supervising and puppeteering.

Theatre as Co-Designer, Supervisor and Maker includes *Little Shop of Horrors* (Sheffield Crucible); *Spirited Away* (Toho, Imperial Theatre Tokyo/ London Coliseum); *The Enormous Crocodile* (Regent's Park Open Air Theatre); *Zarafa Giraffa* (UK/France); *Hey Duggee* (BBC/UK tour); *Animal Farm* (UK tour); *The Wolves in the Walls* (Little Angel).

Theatre as Puppet Supervisor and Maker includes *The Ocean at the End of the Lane* (National Theatre/West End); *Don Quixote* (RSC/West End); *101 Dalmatians* (Regent's Park Open Air Theatre); *Mr Gum and the Dancing Bear*, *Pinocchio*, *Peter Pan* (National Theatre); *Vivaldi's The Four Seasons: A Reimagining* (Shakespeare's Globe).

Other work as a puppet maker includes *The Wizard of Oz* (Birmingham Rep); *Circus 1903* (international tour); *The Grinning Man* (Bristol Old Vic/West End); *Luzia* (Cirque du Soleil); *Dead Dog in a Suitcase and Other Love Songs* (Kneehigh); *War Horse* (UK tour); *Running Wild* (Chichester Festival Youth Theatre/ Regent's Park Open Air Theatre); *A Very Old Man with Enormous Wings* (Little Angel/Kneehigh); *Avenue Q* (UK tour); *Imaginary Menagerie* (Les Enfants Terribles); *The Gruffalo*, *Room on the Broom* (Tall Stories).

CREATIVE TEAM

SEB MAYER Puppetry Co-Designer & Supervisor

Theatre as Co-Puppetry Designer includes *Little Shop of Horrors* (Sheffield Crucible).

Theatre as Puppet Maker includes *Don Quixote* (RSC/West End); *Spirited Away* (Imperial Theatre Tokyo/London Coliseum); *The Enormous Crocodile* (Leeds Playhouse/Regent's Park Open Air Theatre); *The Ocean at the End of the Lane*, *Animal Farm* (UK tours); *101 Dalmatians* (Regent's Park Open Air Theatre); *Wolves in the Walls* (Little Angel).

In 2023, Seb designed and constructed a full-size giraffe puppet and walked it 1,000km from Marseille to Paris in homage to a real giraffe who made the same journey 200 years ago. This performance is the subject of a forthcoming book and documentary film.

THEO JAMIESON Music Supervisor, Additional Orchestrations & Arrangements

Theo Jamieson is an award-winning composer, lyricist, writer, orchestrator, arranger, musical supervisor and pianist. In 2022, the musical *The Famous Five*, for which he wrote music, lyrics and orchestrations, premiered at Theatr Clwyd and Chichester Festival Theatre. His original musical *U.Me* was commissioned by the BBC and recorded with the BBC Philharmonic Orchestra in 2021, and a sequel was commissioned, and aired in 2024. His original musical *Flyby* will have its premiere production at Southwark Playhouse Borough this spring. In 2024 he composed Joe Lycett's opening number for the Sky Arts awards.

He has worked with David Byrne, Fatboy Slim, Jacob Collier and Renée Fleming. Theo is the Musical Supervisor for *Everybody's Talking About Jamie*; has music-directed musicals at the National Theatre, The Old Vic and commercial productions in the West End; and is pianist for concertante parts in productions like *The Light In the Piazza* and *Spirited Away*.

Awards include the John Halford prize for Piano Composition and the 2019 Stiles and Drewe prize for Best New Song. Theo is currently Associate Musical Supervisor on *The Bodyguard The Musical* and Associate Musical Director on *My Neighbour Totoro* (RSC/ West End).

MÀTH ROBERTS Music Director

Theatre includes *The Enormous Crocodile* (Regent's Park Open Air Theatre/Leeds Playhouse); *Make Good: The Post Office Scandal* (Pentabus); *Like a Rat* (CPT); *Orlando* (GSMD); *Berlusconi: A New Musical* (Southwark Playhouse); *The Light in the Piazza* (Alexandra Palace); *Four Felons and a Funeral* (Birmingham Hippodrome/North Wall Arts Centre); *Peter Pan [Navigates the Travel Ban]* (OSO Arts).

Màth is Musical Director and co-founder of MOSAIC vocal ensemble. He is also a published composer and arranger and recently composed the score for the short film *Bare Roots* (Ellen McDougall/Fieldwork Production).

CHRISTOPHER WORRALL CDG Casting Director

Christopher is Associate Casting Director at the RSC.

Theatre as Casting Director includes *Fat Ham* (RSC); *Punch* (Nottingham Playhouse/Young Vic/Apollo Theatre); *The Real and Imagined History of The Elephant Man*, *The Beekeeper of Aleppo*, *LAVA* (Nottingham Playhouse); *A Streetcar Named Desire*, *Rock/Paper/Scissors*, *Chicken Soup* (Sheffield Theatres); *Robin Hood*, *The Caucasian Chalk Circle* (Rose, Kingston); *Arabian Nights* (Bristol Old Vic); *Assassins* (Chichester Festival Theatre); *The Red Lion* (New Wolsey Theatre); *Sucker Punch* (Queen's Theatre/UK tour); *The Misfortune of the English*, *Tom Fool*, *Two Billion Beats* (Orange Tree); *The Climbers* (Theatre by the Lake). Christopher began his career as Casting Assistant at the Donmar Warehouse.

Film & television as Casting Associate includes *The Choral*, *Emma*, *Call the Midwife*.

CREATIVE TEAM

VERITY NAUGHTON CDG Children's Casting Director

Recent work for screen includes *King & Conqueror*, *Shelter* and UK casting on *The Hunger Games: Sunrise on the Reaping*. Recent work for stage includes Young Person's casting on *The Hills of California* (West End).

Other screen work includes UK casting on *Nine Perfect Strangers S2* and *The Hunger Games: The Ballad of Songbirds and Snakes*; Young Person's casting on *The Magic Faraway Tree* and *Rose's Baby*. As Associate Casting Director: *The Agency*, *The Salt Path*, *The Beautiful Game*, *The Book of Clarence*, *HALO*, *All the Old Knives*, *The First Lady*, *Stephen*, *Riviera*, *Berlin Station*, *Fate: The Winx Saga*.

In theatre, Verity has cast projects for Shakespeare's Globe, the Royal Court, Southwark Playhouse, Chichester Festival Theatre and the Almeida. Having originally specialised in young person casting, Verity has cast children in a wealth of West End shows and on screen including *Enola Holmes*, *The Pursuit of Love*, *Mrs Doubtfire The Musical* (Shaftesbury Theatre); *Frozen The Musical* (Theatre Royal Drury Lane); *Oliver!* (Chichester Festival Theatre/Gielgud Theatre); *The Sound of Music* (Chichester Festival Theatre); *Leopoldstadt* (Wyndham's Theatre); *Medea* (Soho Place); *Small Island* (National Theatre); *The Ferryman* (Royal Court/Gielgud Theatre); *School of Rock* (UK & international tour); *Beauty and the Beast* (UK tour).

LOUISE SHEPHARD Associate Director

Directing includes *A Tribute to Stephen Sondheim, Open Air Concerts* (Chichester Festival Theatre); *Dealing with Clair* (Shipwrights, London); *An Italian Songbook* (Milton Court/Barbican/Wigmore Hall/East Lothian Lammermuir Festival/Liverpool Philharmonic); *The Welkin* (Farnham Maltings); *Scenes for Survival – A Mug's Game* (National Theatre of Scotland/BBC Scotland); *Hello Again* (Linbury Studio); *The Beggar's Opera* (Oxford Castle); *Unidentified Item in the Bagging Area* (Old Red Lion); *Acis and Galatea* (Eastbourne College); *Into The Woods, Spring Awakening, Merrily We Roll Along* (RCS).

Theatre as Associate/Assistant Director includes *The Lavender Hill Mob* (UK tour); *The Duchess (of Malfi)* (West End); *Mrs Puntilla and her Mate Matti* (Lyceum); *Pinocchio* (Tramway); *Fibres* (Scotland tour).

Louise was Resident Assistant Director at Citizens in Glasgow as part of her MFA in Theatre Directing at Birkbeck University of London. She is a reader for the Bruntwood Prize for Playwriting and for the RSC (musical theatre). She was Head of Music and Singing at LAMDA, Musical Theatre Course Leader at the Royal Academy of Music and The Oxford School of Drama. She provides singing support on many plays and musicals in London's West End and beyond.

MATT HELLYER Senior Associate Set Designer

Theatre as Associate Designer includes *Nye* (National Theatre/Wales Millennium Centre); *Our Generation*, *The Normal Heart*, *The Visit*, *Follies*, *ANNA*, *When We Have Sufficiently Tortured Each Other*, *The Plough and the Stars*, *The Threepenny Opera*, *The Last of the Haussmans* (National Theatre); *Alma Mater* (Almeida); *Wise Children*, *Wuthering Heights* (Wise Children); *Lord of the Flies* (Regent's Park Open Air Theatre); *Every Brilliant Thing*, *GOOD*, *The Glass Menagerie*, 25th Anniversary of *Les Misérables* (West End).

Opera includes *Death in Venice*, *Lessons in Love*, *Violence*, *Lucia di Lammermoor* (ROH); *Written on Skin* (Festival d'Aix-en-Provence); *Ariodante* (Wiener Staatsoper); *The Winter's Tale* (ENO); *Wozzeck* (Lyric Opera); *Chicago*, *Die Entführung aus dem Serail*, *Die Meistersinger* (Glyndebourne).

Matt also lectures at the Royal Welsh College of Music and Drama.

STEVEN ATKINSON Sound System Designer

Work as a Sound Designer includes *Henry VI: Rebellion*, *Wars of the Roses*, *Measure for Measure* (RSC/UK tour/Barbican); *Maydays*, *Myth*, *The Earthworks*, *Fall of the Kingdom* *Rise of the Foot Soldier*, *Always Orange*.

As Associate Sound Designer *My Neighbour Totoro* (original production 2022/2023); *King Lear* (Barbican, London/BAM, New York).

Theatre as Sound Designer *The Autobiography of a Cad* (The Watermill Theatre).

Art exhibitions as Composer include *Valence* (Gwangju Biennale); as Sound Designer *Absolute Pressure* (Ribot Gallery); *A Tea Journey* and *Defence Cascade* (Compton Verney); *Maladapted* (Baert Gallery); *Interview Prototype* (The Lightbox/Ingram Collection).

Film as Sound Supervisor includes *Henry VI: Part One*.

PRODUCTION TEAM

| | |
|---|--|
| Production Manager | David Tanqueray |
| Assistant Production Manager | Lucy Guyver |
| Costume Supervisor | Zoë Thomas-Webb |
| Props Supervisor | Jess Buckley |
| Deputy Props Supervisor | Katrina Stewart |
| Wigs, Hair & Make-Up Supervisors | Sarah Kemp, Sandra Smith |
| Company Manager | Maria Baker |
| Stage Manager | Peter Barnett |
| Deputy Stage Manager | Andrew Reed |
| Assistant Stage Manager (book cover) | Jinwen Chen |
| Assistant Stage Manager (illusions) | Declan Smith |
| Assistant Stage Manager (puppets) | Dan Cook |
| Video Programmer & System Designer | Arthur Skinner |
| Video Engineering | Oliver Horne, Richard Wells |
| Video Prep Engineer | Chris Jackson |
| Animation | Georgia Clegg, Lawrence Watson |
| Notch Animation | Iain Syme |
| Stage Precision Programmer | Hannah Broman |
| Production Lighting | Matt Coombes |
| Production Lighting and Networking | Jamie Crosswell |
| Lighting programmer | Victoria Brennan |
| Sound System Design and Production Sound Engineer | Steve Atkinson |
| Sound Desk Programmer and Operator | James Garrett |
| Sound Desk Operator and Radio Mics | Erika Sankovich |
| Music Programmer | Dan de Cruz |
| Production Stage | Ben Wheatley |
| Wardrobe Manager | Aly Fielden |
| Deputy Wardrobe Manager | Maisie Wilkins |
| Wigs, Hair and Make-Up Manager | Beau Brett |
| Performer Flying | Morgan Gardiner for Suspended Illusions |

SINGAPORE TEAM

| | |
|---------------------------|--|
| Technical Production Lead | Isis Koh |
| Production Manager | Brian Leong |
| Technical Coordinator | Samantha Tang |
| Production Sound Engineer | Muhammad Irwan Bin Roslan |
| Chief Rigger | Razali Semuni |
| Scenic Set Builder | Arina Hogan Builders |
| Set Build Supervisor | Marc Andre Therrien |
| Props Technician | Daniel Sim (Prop-erly) |
| Hair & Wigs Crew | Sha Shamsi, Eunice Wong, Nikki Fu |

PRODUCTION CREDITS

Puppet Makers Daisy Beattie, Katy Clare Brooks, Laura Elias, Helen Foan, Julia Jeulin, Jodie Jew Yates, Jo Lakin, Liberty Mann, Seb Mayer, Lyndie Wright.

Set painting by Natalie Therrien, Stephanie Kinsella & Nick Murley; properties, costumes, wigs and make-up by RSC Workshops, Stratford-upon-Avon; prosthetic ears by Sarah-Jane Pucci, Mike Booth and RSC properties workshop; additional rigging and effects by John Maddox for Suspended Illusions; lighting hires White Light; video hires Blue-i, Hexagon; wireless lighting technology & LED systems technology Electric Foundry; additional sound equipment supplied by Autograph Sound; additional costumes by Rosie Armitage, Sarah Dearing, Laura Ferriman, Kingsley Hall, Mary Illingworth, Emma Jealouse, Edith Webb; puppet costumes by Dulcie Best; additional textile work by Nicola Killeen Textiles.

With thanks to: Anna Schmitz; Nadia Albina, Leon Annor, Michelle Asante, Amy Booth Steel, Audrey Brisson, Keir Charles, Sophie Curtis, Emilio Doorgasingh, Jake Fairbrother, Greg Haiste, Avey Leventis, Chris Jarman, Tony Jayawardena, Linford Johnson, Youssef Kerkour, Gareth Mole, Emily Mytton, Lauren Patel, Katherine Pearce, Yana Penrose, Richie Riddell, Ella Robson Guilfoyle, Nikki Rummer, Andy Rush, Liza Sadovy, Poppy Shepherd, Katie Simons, Laura Sprake, Lee Stephenson, Clemmie Sveaas, Humera Syed, Matthew Tennyson, Oli Quintrell, Jon Ryan, Reuben Cohen, Iain Syme.

Rehearsal and production photographs **Marc Brenner**

Editorial content compiled by **Beckie Rodgers** and **Vinota Karunsaagarar**

Cover image by **Lisa Sheehan**, art direction **Louise Richardson**

CHAPERONES

| | |
|---|-----------------------|
| Lead Chaperone | Diane Ford |
| Children's Planning Manager & Chaperone | Billie Ikeda |
| Tutor | Emily Armitage |





THE ROYAL SHAKESPEARE COMPANY

Co-producer

The Royal Shakespeare Company (RSC) is a leading global theatre company that sparks local, national and international conversations that build connections, create opportunities and bring joy.

We passionately believe that great storytelling can change the world, and that theatre offers its own unique form of storytelling: it's live and shared, and transforms a group of strangers into audiences who, together, experience a story come to life in front of their eyes.

We collaborate with the most exciting artists to tell the stories of our time, and through a range of programmes we nurture the talent of the future.

We perform on three stages in our home in Stratford-upon-Avon, in London and in communities and schools across the country and around the world.

Our transformative Creative Learning and Engagement programmes reach over half a million young people each year.

Shriti Vadera Chair of the Board

Daniel Evans, Tamara Harvey Co-Artistic Directors

Andrew Leveson Executive Director

Sarah-Katy Davies Producer, The BFG

David Tanqueray Production Manager, The BFG

Jacqui O'Hanlon, Sandeep Mahal Deputy Executive Directors

Bailey Lock Executive Producer (Stratford)

Despina Tsatsas Executive Producer (London)

Lisa Cunningham Director of Communications and External Affairs

Anna Fox Technical Director

Rob Hayes Director of Commercial

Sarah Ellis Director of Creative Innovation

Emma Power Director of Brand and Audiences

Kate Sirdifield Director of People

Robert Dixon Director of Development

Kate Holden Chief Finance Officer

With special thanks to all of the RSC staff and freelancers for their ongoing support to the production.

rsc.org.uk

CHICHESTER FESTIVAL THEATRE

Co-producer

Chichester Festival Theatre creates inspiring experiences that bring people together – on and off the stage. Creativity is at the heart of everything we do, and we aim to light a spark in everyone who experiences our work – locally, regionally, nationally and internationally.

As one of the UK's flagship theatres, we are renowned for the exceptionally high standard of our productions and our industry-leading work with the community and young people. At the heart of our work are our core values: we are creatively ambitious, community-driven, inclusivity champions, and sustainably minded.

The Festival Theatre's bold thrust stage design makes it one of England's most striking playhouses – equally suited to epic drama and musicals. The studio theatre, the Minerva, is particularly noted for premieres of new work alongside intimate revivals. Our new third venue, The Nest, opened in summer 2025: a vibrant space for dynamic work and the talent of tomorrow.

Countless productions which started life at CFT have transferred to the West End or toured nationally and internationally over the past six decades, from musicals to significant new plays and classic revivals.

We will always aspire to excellence; boldly push boundaries; seek and support current and future voices; and ensure everyone feels that they belong.

To read more about us, visit cft.org.uk.

Mark Foster Chair

Justin Audibert Artistic Director

Kathy Bourne Executive Director

Chris Boone Technical Director

Victoria Clarke Finance & Operations Director

Amelia Ferrand-Rook Head of Producing

Liz McCarthy-Nield Director of Development

Dale Rooks Director of Learning, Education & Participation

Luke Shires Director of Marketing & Communications

THE ROALD DAHL STORY COMPANY

Co-producer

RDSC's in-house theatre division was founded in 2018 to bring Roald Dahl stories to life on stage in collaboration with world-class artists and leading theatre producers.

Far beyond simply 'putting the book on stage', the Roald Dahl Story Company creates original, innovative pieces of theatre, which both capture the timeless appeal, characters and spirit of Roald Dahl's stories and speak powerfully to today's audiences.

Past and present productions include: *The BFG* (RSC, Chichester Festival Theatre, Singapore Repertory Theatre, Esplanade – Theatres on the Bay 2025/26); *The Enormous Crocodile The Musical* (Leeds Playhouse/Regent's Park Open Air Theatre 2023/24 and US and UK tours 2025/26); *The Witches* (National Theatre 2023); *The Magic Finger – A Theatrical Reading* (Unicorn Theatre 2024); *The Giraffe and the Pelly and Me – A Theatrical Reading* (Unicorn Theatre 2025).

With many more major titles in development there's never been a more exciting time for Roald Dahl's stories to be told in bold new ways, delighting audiences across the globe and inspiring the next generation of theatregoers.

For *The BFG*

Gareth Collins Senior Producer

Jenny Worton Senior Creative

Shannon David Production Assistant

For RDSC

Bernie Bhangoo Managing Director

Pam Skinner Executive Director of Theatre

Gabrielle Leadbetter Senior Producer

Amy Hodge Artistic Associate

Leigh Holmwood Head of Communications (maternity cover)

Katy Sykes Head of Communications

Zoë Jackson Senior Marketing Consultant

Fiona Gülin Marketing Consultant

Nat Bullard Creative Director & Design Manager

Emily Bridge Senior Graphic Designer

Adam Hirschovits Director – Legal

Amy Moore Legal Counsel

WE ARE **SRT**

We tell unforgettable stories, with scale and style.

We do this for everyone. Because we believe theatre is for everyone. For once a year, or once a week. Whether you're eight years old, or eighty.

So there's no one type of SRT performance.

One day, it's a show the whole world is talking about. The next, a show they will be talking about. It's an original musical, or reimaged classic. A child's first visit. A date night. The start of an evening you'll never forget.

What unites it all?

A passion for performance. A commitment to using theatre to teach vital, lifelong skills in our community. And the guarantee that when you spend time with SRT, the experience will be unmissable, unforgettable.

Everyone's Welcome.

ABOUT **SRT**

Founded in 1993, Singapore Repertory Theatre (SRT) is one of Asia's leading English language theatre producers and presenters. SRT is recognised for its international collaborations, including working with Esplanade – Theatres on the Bay to present RSC's *King Lear* and *The Seagull* starring Sir Ian McKellen; Sam Mendes' *The Bridge Project*; and *3 Titans of Theatre* series featuring works by Simon McBurney, Yukio Ninagawa and Peter Brook. Most recently, SRT presented National Theatre's production of *The Curious Incident of the Dog in the Night-Time*.

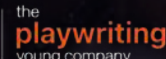
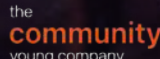
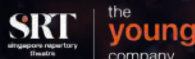
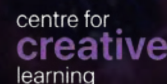
From the iconic Shakespeare in the Park to SRT The Little Company's inspiring productions for young audiences, SRT continues to shape Singapore's theatre landscape. Through the Centre for Creative Learning, SRT nurtures creativity, confidence, and the next generation of theatre-makers.

SRT BOARD

Joy Tan (Chairman), Manraj Sekhon, Peter A Allen, Lisa Enckell, E-Len Fu, En Lee, Dawn Lim, Irving Low, Jin Lu, Roshni Mahtani-Cheung, Lena Ng, Charlotte Nors, Tan Meng Wei, James Walton

SRT TEAM

Charlotte Nors, Gaurav Kripalani, Grace Low, Daniel Jenkins, Dick Lee, Inch Chua, Kate Golledge, Kim Onyu, Keidyn Lee, Rosalind Lim, Hebe Kwok, Angela Tan, Felis Chia, Cindy Goh, Zach Ng, Sheila Hong, Zoe Ee, Raiessha Noa, Shahul Hameed, Jesviinder Padda, James Wu, David Tan, Molly Bird, Jenny Mak, Nicole Fernandez, Rachel Nip, Lee Kong-Shen, Gerald Teh, Rajkumar Thiagaras, Sneha Karthikeyan, Lukman Hakim, Marwyn Ho, Arantxa Larrea



For more information on any SRT production, please contact us at:

KC ARTS CENTRE – HOME OF SRT

20 Merbau Road, Singapore 239035

office@srt.com.sg | www.srt.com.sg



SingaporeRepertoryTheatre



srt_singaporerepertorytheatre

JOIN US AS A **FRIEND OF SRT**

When you become a **Friend of SRT**, you help make those moments possible — for yourself, for thousands of theatre-lovers in Singapore, and for children and youth from underserved communities who might otherwise never step into a theatre.

And yes, you'll get the perks: complimentary tickets, priority booking, backstage invites, and more.

FRIENDS OF **SRT**

PLATINUM ARCHANGEL **\$20,000**

Frasers Property Singapore
Corporate Management Pte Ltd
Jonathan Stona

GOLDEN ARCHANGEL **\$15,000**

Bianca Cheo

SILVER ARCHANGEL **\$10,000**

Chang Kung-Ling, Rosana
Dulwich College (Singapore)
Pte Ltd
Jenny Lee Soon
Jin Lu
Tae Ho Whang

ARCHANGEL **\$5,000**

Anonymous
Alistair Ling
Connie & Yoni Garbourg
Esmond Loon
Hongyan Li
Lena Ng
Lim Cho Pin, Andrew
Roopa Dewan
Tania Wee
Teo Kai Jie, Shawn
Thomas & Danielle Plank
Todd & Sazlina Kimpton
Uttam Pritamdas Kripalani
Wilhem Lee
Yap Su-Yin

ANGELS **\$1,000**

Anonymous
Anonymous
Anonymous
Annabelle Low
Andreas Ehn
Andrey Berzins

Anil Thadani
Anjali Kuperan &
Adrian Allen Joseph
Anthony Poullard
Antonio Castellano
Asha Dixit
Aw Ee Tuan
Cheow Kai Jian
Chiam I-Ping, Sharon
Chong Siak Ching
Christine Lim
David & Jessica Neo
David Horlock George
Dawn Lim
Dhanya Subramoniam
Ding Lean Sing
Goh Si Ming
Greg Walters
Huang Wanyi
Lai Yiling, Karin
Lee Xueling
Lim Yung Tzen
Long Tianhui, Maureen
Luke Bradshaw
Maryanne Gul
Michael Brenninkmeijer
Ng Chung Lake
Ng Yichun
Nikhil Oommen Jacob Eapen
Ojas Nitin Doshi
Pierre Colignon
Priscylla Shaw
Raniolo Alessandro
Rebecca Levy
Rita Elaine Silver
Samuel Pei Hao Loke
Sangeeta Razu
Shareen Khattar
Sumitra & Pramod
Susan KS Grigsby
Tan Hwee Hua
Tan Liting, Jean
Tania Wee
Tay Xiu Yu
Teo Soak Theng, Alexis

Victor & Michelle Sassoon
Wong Leong Chian, Tarcisius
Wong Tsz Yeung, Emmett
Yang Fan
Yap Ju-Min, Melvin
Yashika Mody Atish
Zakir Hussain

PATRONS **\$500**

Anonymous
Anonymous
Anonymous
Ajit Nayak & Subhadra
Sethuraman
Anita Kaur
Aye Myat Mon
Billy Kwan
Cheong Eng Liang, Daniel
Dominik von Wantoch-Rekowski
Faye Kwan
Fong Yeng Teng
Goh Fuqiang, Kenneth
Goh Meixuan
Ha Yu Xin, Astrid
Hee Lee Wei
Ho Hui Ling
Ho Sin Hui, Charmaine
Iqbal Omar Masroor Ahmad
Kelvin Tan & Sandy Chan
Khoo Ken Hui
Koh Woon Teng & Alan Ng
Kok Xuan Er
Lee Cheng Yee
Lee Haw Chou
Li Ying Ying
Lim Ai Ching, Gina
Loon Guo Liang, Daniel
Loon Seng Chee
Maurice de Vaz
Moon Meade
Oh Siok Lay
Ong Ai Ghee
Ong Yang Lin, Nathan
Rashmi Krishna

Richard Ayres
Sunita Kaur
Tan Boon Leng
Tan Siew Hin, Gregory
Tan Swee Lian, Jasmine
Teh Ling San
Thara Gopalan
Toh Kah Kah
Wang Wenfeng, Jeremy
Zhang Weijie

SUPPORTERS **\$300**

Anonymous
Anonymous
Ang Siok Chen
Annaling Chua
Benjamin Treves
Chebl Samuel
Christopher Swart
Claire Mei Ching Mccoll
Eliza Quek
Elizabeth C
Ezbel Tay
Huynh Bao Han Pham
Kei and Jennifer Sakaguchi
Koh Ming Ming
Lee Yin Zhen, Clara
Mindy Coppin
Nathalie Durot ep Ribette
Ng Soo Long, Nicholas
Nipah Bolzhauser Katrin
Oh Chia Hooi
Ong Soo Kim
Paul Geoffrey Barrett
Reconnect Psychology & Family
Therapy
Rusu Adrian
Sitoh Li-ling
Tan Kim Leng, Eric
Tan Yi Bin
Tang Beixian
Tang Wei Liang
Yap Jia Wei, Ervin

Apologies to those new Friends whose names may have been inadvertently left out of our Friends list during print time.



SCAN TO BECOME
A **FRIEND OF SRT** NOW
www.srt.com.sg/friends

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 62,000 performances and activities, drawing an audience of 41 million patrons and 132 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services.

Esplanade's vision is to be a performing arts centre for everyone and its programming is guided by its social mission—to entertain, engage, educate and inspire. It seeks to enrich everyone's lives, including seniors, youth, children and underserved communities, through the arts. The centre's year-long calendar of about 4,000 arts performances and activities span different cultures, languages and genres including dance, music, theatre, and more. Of these, more than 70% are presented free for all to enjoy. Esplanade's visual arts programmes at its public spaces also allow visitors to view and explore art works for free.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. As an Approved Training Organisation (ATO) of the SkillsFuture Singapore (SSG), Esplanade conducts a range of courses that develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](https://www.esplanade.com) for more information.

Board Members

Mr Lim Ming Yan (Chairman)
Ms Yvonne Tham (CEO)
Mr Lee Eng Beng
Ms Lee Huay Leng
Dr Lee Tung Jean
Mr Lee Woon Shiu
Mrs Clara Lim-Tan
Ms Lin Diaan-Yi

Mr Daryl Neo
Mrs Elaine Ng
Ms Rahayu Buang
Ms Rika Sharma
Mr Shekaran Krishnan
Mr Suhaimi Zainul Abidin
Ms Tay Su Lian

Esplanade is a proud member of



AAPPAC

Association of Asia Pacific
Performing Art Centres
www.aappac.com

With Gratitude

Our heartfelt appreciation goes to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

DONORS AND SPONSORS

4th Wall Studios
Anonymous
Actually Pte Ltd
ADIRECT Singapore Pte Ltd
Aileen Tan
Alessandro Paolo Caldana
Alice Neo
A & O Shearman
Andre Yeap Poh Leong
Ang Ziqian
Anne Wenstrom
Anthony Goh Jwee Kiat
Anthony Wong
Applied Materials
Asia Pacific Breweries Singapore
Asian Medical Foundation
Baia Pte Ltd
Barbara Felicity Reece Jones
BinjaiTree
Bloomberg Singapore Pte Ltd
Bryan Halim
Burcu P Sabuncu
Chang Hung Mui
Chee Tong Heng
Cheng Eng Aun
Chew Chee Tong
Chew Gek Hiang
Chia Lai Kuan
Chiang See Ngoh
Chin Ye Ju
Chua Sock Koong
Chye Thiam Maintenance Pte Ltd
Cindy Cheng Ah Ching
CLS International (1993) Pte Ltd
Collin Seow
Daniel Teo Tong How
Darren Jee Hoong Yong
Daryl Neo
DBS Bank Ltd
Deloitte & Touche LLP
Diana Koh Fund
Donald Ng Cheng San
Elaine Marie Teo
Eleanor Ng
Electronics & Engineering Pte Ltd
Elisabeth De Rothschild
Embassy of France
Embassy of Turkey
Embassy of the Republic of Korea
Ensign Infosecurity (Cybersecurity) Pte Ltd
Field Catering & Supplies Pte Ltd
Francis Chin Kuok Choon
Fun Siew Leng
Geraldine Kan
Goh Ka-Sin
Goh Tuan Chieh
Havas Media Asia Pacific Pte Ltd
High Commission of India
Hilary Miles Sixtus Kevin
Ho Nai Chuen
Hock Tong Bee (Private) Limited
How's Catering
Janet Ang
Japanese Chamber of Commerce and Industry Singapore Foundation
Jeann Low Ngiap Jong
Jennifer Lee Gek Choo
Jessie Chen Zi Juan
JoBeth Williams
Johannes Yap
Jonathan Stona
Judy Kong
K.V.Aiyappan
Karen Ngui
Kenneth Kan
Koo Siang Chueng
Lam Soon Singapore Pte Ltd
Lee Eng Beng
Lee Hong Chi
Lee Huay Leng
Lee Joon Pun
Lee Tung Jean
Lee Tzu Yang
Lee Woon Shiu
Leong Oi Lay
Li Xiaobo
Lila Baylon Macapinlac
Lim Ewe Leong
Lim Kang Ning
Lim Siew Kheng
Lim Wee Kiak
Lim Hui Wen
Lin Diaan-Yi
Lisa Field
Loh Ji Nin
Loh Li Yen
Loo Leong Peow
Lotto Carpets Gallery
Magdalene Nguan Choon Lan
Mak Sin Yi
Marian Koh
Mellford Pte Ltd
Mildred Tan
Moses Sia
Mumtaz Moiz
Ng Shi Xuan
Ng Wei Xiang
Ng Wei Ying
Nguyen Hoang-Oanh Thi
Nichol Ng
On Cheong Company Private Limited
PacificLight Energy Pte Ltd
Pascale Moreau
Patek Philippe Southeast Asia
Patricia Quek
Phua Ching Shyen
Plus Media Networks Asia Pte Ltd
Rachelle Tan
Rahayu Buang
Ravindran S/O Sivalingam
Raymond Lee
Red House Seafood
Ren Ruijie
Rohan Chandhok
Rolex Singapore Pte Ltd
Russell Ashby Yu
Sea Limited
See Ling Ling
See Tho Keng Leong
Seow Ai Wee
Showlite Systems
Singapore China Baijiu Pte Ltd
SMRT Corporation Ltd
Sora Media Pte Ltd
Suhaimi Zainul Abidin
Super Deluxe Kitchen
Susan Lee Bee Hong
Tan Kim Tin
Terence Teo Chen Wei
The Association of Banks in Singapore
The Walt Disney Company (Southeast Asia) Pte Ltd
Tian Mingyong
Toffs Technologies Pte Ltd
Toh Bao En
TP Dental Surgeons Pte Ltd
Tumbleweed Studios
Tuty Limas
Van Cleef & Arpels
Vemala K Rajamanickam
Wayne Chou
William & Mavis Tok
Winnie Kho
Winson Lay Chee Loong
Yamaha Music (Asia) Pte Ltd
Yang Wenhui
Yap Chee Meng
Yeo Lai Teck
Yoosuf Moiz
Yvonne Chia
Yvonne Tham
Zhang Kexin
Zhang Xinyue

The above are donors and sponsors who contributed \$1000 and above from April 2025 – March 2026.

Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.

Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



Scan to pay

A BRILLIANT NEW MUSICAL ABOUT BUILDING YOUR PERFECT SOULMATE.

SRT Singapore
Repertory
Theatre

MYLES

< SOULMATE IN A BOX >

BUILD YOUR PERFECT SOULMATE?

YES

NO



FROM 13 MAY 2026
KC ARTS CENTRE – HOME OF SRT
< WWW.SRT.COM.SG >

Patron

 **Kewalram**
Chanrai Group

SRT Company Partner

Bloomberg
Philanthropies

Official Advisory Partner

HAKLUYT

Official Real Estate Partner

CLIFTON
PARTNERS

Official Hotel Partner


FRASERS
HOSPITALITY

West End star Nathania Ong is ready to bend and snap!

SRT Singapore
Repertory
Theatre

LEGALLY BLONDE

The Musical

✦ Music & Lyrics by Laurence O'Keefe & Nell Benjamin ✦ Book by Heather Hach ✦



From 29 Jul 2026 | Esplanade Theatre
Tickets via WWW.SRT.COM.SG

Patron



SRT Company Partner



Official Advisory Partner

HAKLUYT

Official Real Estate Partner



Official Hotel Partner



Acknowledgments

Jointly presented in Singapore by



Co-produced by



SRT Partners

Patron



SRT Company Partner



Official Advisory Partner



Official Real Estate Partner



We would like to thank the following people and organisations for their generous support.

The BFG Inner Circle

MANRAJ SEKHON • NATALIE HUI • JIN LU • LISA ENCKELL & ANDREAS EHN

Supported by

