

EVERYMAN 21  
CARDIFF OPEN AIR  
THEATRE FESTIVAL  
GWYL THEATR  
AWYR AGORED  
CAERDYDD

# CARDIFF OPEN AIR THEATRE FESTIVAL EVERYMAN '21

ON TOUR!  
AR DAITH!

E. Nesbit's

## The Railway Children

adapted by/oddaswyd gan Mike Kenny

## Richard III

William Shakespeare

Insole Court, Cardiff 6-9 & 12-17 July/Gorffennaf  
Tredegar House, Newport 19-24 July/Gorffennaf

### Everyman Youth Theatre Henry V

William Shakespeare  
11 & 25 July/Gorffennaf

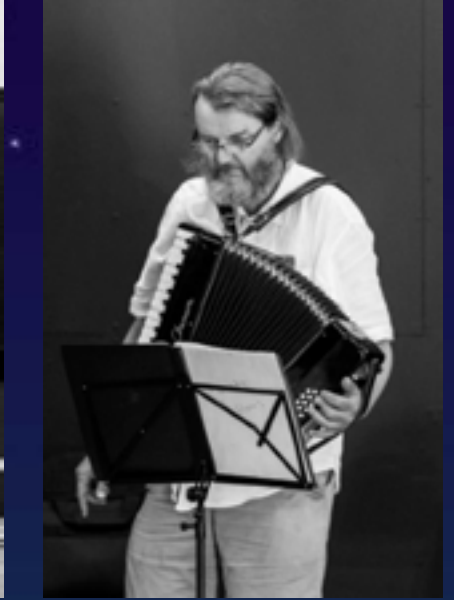
### Everyman Theatre The Rose and Crown

J.B. Priestley  
11 & 18 July/Gorffennaf

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



TICKETSOURCE





When, with a heavy heart, I announced that the Cardiff Open Air Theatre Festival: Everyman 20 had been cancelled there were a few weeks when I wondered if we had acted prematurely! That was in March 2020. So, I had no hesitation in giving the commitment on behalf of Everyman Theatre that the full 2020 Festival programme would be presented at Sophia Gardens this summer. And here we are, scaled down, different productions, socially distanced and on tour at Insole Court and Tredegar House.

In December 2020 I gave a personal commitment at the Everyman AGM that, come hell or high water, we would deliver a Festival - at least at Insole Court - in July 2021. Well, it looks like we have done it but, I would not have been able to deliver on the promise without the subsequent incredibly hard work of two colleagues who secured us a Welsh Government Third Sector Grant. For a while I feared that I had made a second promise that couldn't be kept. Without their hundreds of hours of work it could not have been kept. We would not have been able to afford even this scaled down Festival, particularly after the irrecoverable losses sustained in 2020.

Had I known how much work creating this Festival - something completely different - would have been, and the immense demands it would place on our Covid Compliance Tsar - I do wonder if I might have suggested that we all have a picnic in the park instead! But no, theatre must go on. And there had to be a company in Wales that led the way in bringing live theatre back. And I am immensely proud that, once again, it is Everyman Theatre that is leading the way with the Cardiff Open Air Theatre Festival: Everyman 21. So, Cardiff and Newport, we hope you enjoy Richard III, The Railway Children, and Henry V under the stars. And The Rose and Crown - indoors at Insole Court.

We are hugely indebted to Insole Court and Tredegar House for hosting us this year. And we will, I promise, do our utmost to finally give you the full 2020 Festival programme at the Cardiff Open Air Theatre Festival: Everyman 22, back home in Sophia Gardens.

*Theatrum pro amare*

Peter Harding-Roberts

Chair

Cardiff Open Air Theatre Festival: Everyman 21

If you are reading this then it means that you are in Insole Court or Tredegar House and you are about to watch, or have just watched, our first live in-person full company performance since November 2019.

Back in March 2020 we were minutes away from a dress rehearsal in Chapter Arts Centre of our spring show, *Blue Stockings*, when Boris Johnson spoke live to the nation and told everyone not to go to theatres any more. The next day the venue closed its doors and the following week we were all locked down.

Since then we have migrated much of our work online carrying out fortnightly workshops with theatre professionals via Zoom and holding rehearsals remotely. Our Youth Theatre, under the direction of Sarah Bawler, has pioneered Covid-compliant rehearsals and performances culminating in a socially distanced production of 'The Tempest' at The Willow Globe in Llandrindod Wells last August. They have since taken on many other projects including a live performance to an invited audience of 'Marxist in Heaven' by Hattie Naylor as part of the National Theatre's Open Stages competition, and 'Henry V' which is part of this festival.

Festival Chair, Peter Harding-Roberts has worked tirelessly with a dedicated team to overcome many set backs and make this Festival happen. Barring a sudden resurgence of the Delta strain and any further government mandated restrictions we will be performing in just over a week as I write this. And we are very excited.

Immediately afterwards (Covid restrictions permitting) we will be moving onto our next projects which are all based in Chapter - *Blue Stockings* by Jessica Swale directed by Emma Henwood to be revived and performed September 5 -11, *Crash* by Simon Riordan to be directed by Simon Riordan October 4-10, and *A Man For All Seasons* by Robert Bolt to be directed by Peter Harding-Roberts November 15-21. That's three plays in three months! In March we look forward to *Road* by Jim Cartwright to be directed by Toby Harris, and in May *Blood Wedding* by Frederico Garcia Lorca to be directed by Carmen Diana Almeida.

An ambitious programme - the first step of which is this, our festival.

If you are reading this theatre is back.

We are back.

Simon Fuddy

**Chair**

**Everyman Theatre**

# COVID-19 SAFETY

We are proud to be putting on high quality theatre that you, the audience, can enjoy in the knowledge that we take safety and public health very seriously. You're probably wondering how we've managed to make it all happen. We're very fortunate that we're experienced in performing in the open air, as it's only this that has made it possible for us to welcome so many of you to our twin venues. We have, of course, been careful to observe the changing restrictions, but for those of you who are curious, here are some notes on how we've managed to bring to life the productions on this year's programme.

Our careful risk assessments have taken into account rigorous cleaning of rehearsal spaces, ventilation, use of face coverings and distancing of cast and crew including arrival and departure at the rooms. For performances, cast and crew at all times maintain appropriate distancing outside of the performance area and observe the correct use of PPE and of regular cleaning and hygiene protocols.

You will notice that, while the majority of the interactions in our performances are performed at the "safe" distance, there are nonetheless some moments of close contact in our two primary productions. These are made possible by the dedication of our cast members disengaging from existing household links with family or friends in order to work together.

For **The Railway Children**, Alex Ogden-Davis (Bobbie) and Jess Courtney (Phyllis) are already a household. James Arkinstall (Peter) joined their household for the duration of rehearsals and performances, allowing the three Children to work closely throughout.

For **Richard III**, Steve Smith (Richard), Phil Jones (Clarence/Catesby), Toby Harris and Sarah Bawler (Buckingham and Margaret/Murderer) and Cressida Ford (Elizabeth) agreed to become one extended household (three households plus one single adult).

The nature of **Richard III**, **The Railway Children**, and **The Rose and Crown**, demands that a handful of other brief moments of close interaction between other cast members exist unavoidably within the productions. These are precise, defined, and documented within our performance risk assessment. Risk mitigations include these interactions each being kept to less than one minute, and the cast members involved taking part in regular lateral flow testing throughout the period.

We owe an immense debt of thanks to Sharon James and Arnold Phillips for their tireless and unenviable work in studying reams of legislation and trying to bring certainty to the uncertain by means of detailed risk assessments and rehearsal and performance protocols! We also extend thanks to the venues for their support in observing our safety measures, and serious gratitude to all of our Directors, who have worked within the most difficult limitations imaginable to create productions that Everyman Theatre is incredibly proud to present for you on stage this summer.

# THIS YEAR'S VENUES



Insole Court  
Cwrt Insole



Insole Court is run by an independent charity, the Insole Court Trust. The mansion will reopen to visitors from the end of July, and the grounds, gift shop and Potting Shed café are already open daily. A programme of classes and activities run from the Stable Yard, with rooms available to hire for community, corporate and private events.



To learn more and to support the charity's work, visit [www.insolecourt.org](http://www.insolecourt.org)  
To make a one-off donation of £5 to the Insole Court Trust, text 'INSOLE' to 70085. Texts cost £5 plus one standard-rate message.

A place shaped by the local community, Tredegar House and its surrounding gardens and parkland stand proudly at the heart of Newport's heritage, and is now managed by the National Trust, Europe's largest conservation charity.

Situated within 90 acres of beautiful gardens and parkland, this delightful red brick house provides an ideal setting for a fantastic day out, and the Brewhouse Cafe is open everyday.

To find out more, visit [www.nationaltrust.org.uk/tredegarhouse](http://www.nationaltrust.org.uk/tredegarhouse)



Ymddiriedolaeth  
Genedlaethol  
National Trust





E. NESBIT'S

# THE RAILWAY CHILDREN

ADAPTED FOR THE STAGE BY MIKE KENNY

THE CLASSIC CHILDREN'S STORY  
ABOUT FAMILY, COMMUNITY  
AND THE POWER OF LOVE AND HOPE

When Bobbie, Peter and Phyllis move to rural Yorkshire with their mother following the imprisonment of their father, they leave a comfortable, safe existence to discover a world that is insecure and hard, but one filled with love, resilience and humanity. And always running through that world is the railway, in particular the 9.15 to London...

## FROM THE DIRECTOR...

E. Nesbit's much-loved classic **The Railway Children** has delighted generations since instalments first featured in *The London Magazine* during 1905. It was published in book form in 1906 and has never been out of print since. Nesbit was a Fabian and a feminist and believed in equality of opportunity regardless of race, gender or economics and her book can be seen as an attempt to indoctrinate the younger generation of her time. Smart lady!

Parents will remember the iconic Lionel Jeffries film from 1970 or the BBC remake thirty years later that cast the original Bobbie, Jenny Agutter, in the role of Mother; while children continue to respond to the drama of a family mysteriously separated from their father and forced to face the anxieties and exhilarations of growing up in order to learn what really matters.

Mike Kenny has successfully brought Nesbit's novel to life for a modern theatre audience whilst losing nothing of the original spirit of humour, tension and adventure. It broke box office records when performed at the National Railway Museum in York and at Waterloo Station in London with a real steam train!

But whether you watch the stage version, the movies or pick up the original novel, the adventures of Bobbie, Peter and Phyllis will never fail to take you back to simpler times, to an idealised Edwardian England on the brink of change and to the Golden Age of Steam Railways.

For me, after the events of the last year or so, this feels just the right story to tell as it is about the extraordinary things that we can achieve when we all look out for each other. With that in mind, it has been a joy to get back into a rehearsal room with a group of actors to celebrate family, community and the power of love and hope.

Simon H West

Director - *The Railway Children*

Simon H West is a freelance director, performer and producer. Before he trained at the Bristol Old Vic Theatre School, Simon was a member of Everyman Theatre and appeared in many of their productions at Dyffryn Gardens and Chapter Arts Centre. Since then, he has directed over 60 professional productions for the stage, appeared in theatre, television and commercials across Europe and lectures in Theatre for University of South Wales and Cardiff and Vale College. He has also worked regularly for Simply Theatre Academy in Geneva, Switzerland where he has directed 'Macbeth', 'The Tempest' & 'The Crucible' and a previous production of 'The Railway Children'. He directed his first production for Everyman, Shakespeare's 'Twelfth Night', 20 years ago at the 2001 Festival. Other Festival shows include 'A Midsummer Night's Dream', 'Comedy of Errors', 'The Merry Wives of Windsor', 'The Gondoliers', 'HMS Pinafore', 'Blackadder II', 'Blackadder the Third', 'Allo 'Allo!', 'Macbeth', 'The Merchant of Venice' and the 2019 acclaimed production of 'Hi-de-Hi'. With GO Productions, Simon has also co-produced the Festival's Family Show since 2013 as well as productions of 'Confusions', 'Flint Street Nativity', '13: The Musical', 'Carrie', 'Be More Chill', 'Godspell' and 'Urinetown'. 'The Railway Children' will mark his 22nd year as part of the Festival and his 15th production as a director.



# THE RAILWAY CHILDREN CAST LIST

Bobbie ~ Alex Ogden-Davis  
Peter ~ James Arkinstall  
Phyllis ~ Jess Courtney  
Mother ~ Lois Banks  
Perks ~ Andrew Hopkins  
Old Gentleman ~ Wayne Vincent  
Father/Doctor ~ Stephen Lurvey  
Mrs Viney/Cook ~ Serena Lewis  
Mrs Perks/Maid ~ Fern O'Brien  
Mr Schepanski/Butler/District Superintendent ~ Tom Seymour  
Jim ~ David Williams

Railway workers, train passengers and other roles played by members of the company

## CREW

Director ~ Simon H West  
Stage Manager ~ Carl Jones  
Deputy Stage Managers ~ April Philips & Jo Bailey  
Assistant Stage Managers ~ Rhys Morgan & Fran Callaghan  
Movement ~ Emma-Jayne Parker  
Costume ~ Raynor Phinnemore & Lee Frances  
Props ~ Victoria Lowry, Raynore Phinnemore & Sue Osmolska  
Production Manager ~ Eugene Capper  
Photography ~ Keith Stanbury, Carl Jones & Jo Bailey

## THANKS

Hannah Drumm  
Maris Lyons  
Simply Theatre, Geneva  
Big Pit: National Coal Museum  
Blaenavon Heritage Railway  
Llwyd Daniel Herniman (Lightsource)





William Shakespeare

# Richard III

Shakespeare's greatest villain is unleashed in a story of cunning plot and brutal murder. In his determination to right wrongs and take what is rightfully his, Richard of Gloucester charms, schemes and murders his way to the throne on his way to becoming one of the most famous kings: Richard III. But who will come out on top in the end: our dastardly king or his many enemies?

## FROM THE DIRECTOR...

Theatre's return is an emotional and much needed experience. For many of us, its absence over the last year has been painful and so the opportunity to be back in a rehearsal room making work has felt like a triumph from the start. We are delighted to be back, with you, our audience. And in the most fitting style. As Everyman returns this year it is with an aesthetic, an approach that harks back to the roots of the Festival, with a performance focused on actors above all else. We love this play, one of the greatest ever written, about a legendary villain, and the opportunity to bring it to life in such a splendid location was not to be missed. We hope you enjoy what we've done as much as we enjoyed putting it together. Welcome back, we've definitely missed you!

David Mercatali  
Director - Richard III

David is a freelance director based in Penarth. Previous Everyman shows: Much Ado About Nothing ((2019 Everyman festival). Other Productions include: Who's Afraid of Virginia Woolf (Tobacco Factory, Bristol/Salisbury Playhouse), God of Chaos (Theatre Royal Plymouth), Tremor (Sherman Theatre/59E59 NYC), The Story (TOR Theatre), Blue Heart (Orange Tree/Tobacco Factory), Insignificance, Cargo (Arcola), Tonight with Donny Stixx (Edinburgh Fringe/Bunker Theatre), Radiant Vermin (Soho Theatre, 59E59 NYC), Dark Vanilla Jungle (Soho Theatre/Edinburgh Fringe).

# **RICHARD III CAST LIST**

Duke of Gloucester ~ Steve Smith  
King Edward IV/Stanley ~ Simon Fuddy  
Clarence/Catesby ~ Phil Jones  
Duke of Buckingham ~ Toby Harris  
Duchess of York ~ Ruth Rees  
Lady Anne/Prince Edward ~ Llinos McCann  
Murderer/Young York ~ Mary Gyles  
Queen Margaret/Murderer ~ Sarah Bawler  
Queen Elizabeth ~ Cressida Ford  
Rivers/Richmond ~ Josh Ogle  
Lord Hastings/Tyrell ~ Paul Fanning

Other Ensemble roles played by members of the company

## **MUSIC**

Musical Director, Mandolin & Drums ~ Cressida Ford  
Irish Whistle ~ Sarah Bawler  
Accordion ~ Simon Fuddy  
Guitar & Drums ~ Mary Gyles

## **CREW**

Director ~ David Mercatali  
Stage Manager ~ Sue Osmolska  
Deputy Stage Managers ~ Raynor Phinnemore  
Assistant Stage Managers ~ Trish Gould, Rosy Greenwood & Cindy Howell  
Production Manager ~ Eugene Capper  
Photography ~ Keith Stanbury

## **THANKS**

Rhiwbina Amateur Dramatics Society

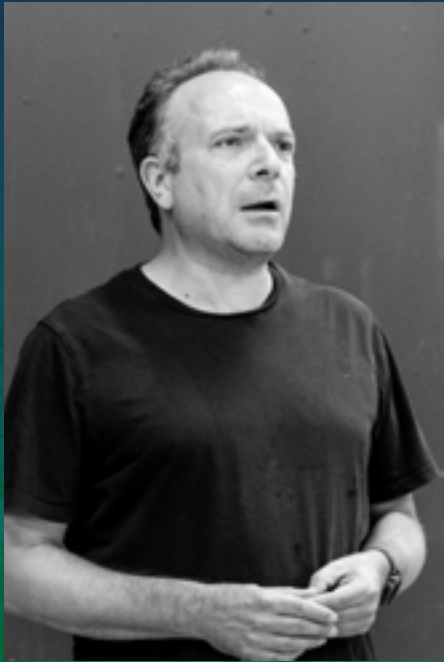
# THE LASCIVIOUS PLEASINGS OF A LUTE

David Mercatali's concept for the play has been a "folk theatre" troupe from the very outset, and he was keen to include music in his vision for this band of players as something very visible to the audience. We're fortunate that within our cast we have a number of instrumentalists and confident singers, so it was clear early on that we would be able to thread music throughout the production.

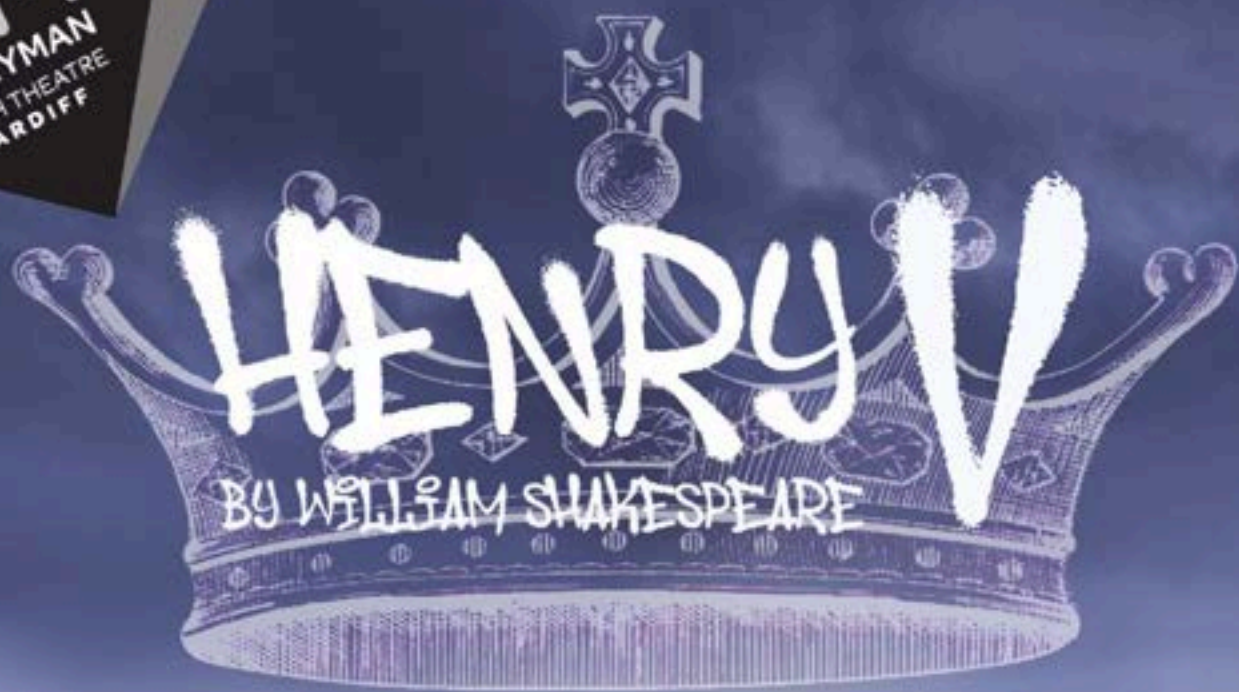
With the concept for the play being a folk theatre troupe presenting a Shakespeare play, the music includes traditional tunes from both English morris and Irish dance canons to support the "folk" concept, as well as some original vocal compositions based on Shakespeare's writing; the Players' Arrival is a layered madrigal of four different Shakespeare quotes on the subject of theatre, while a snatch of Sonnet 29 set to music can also be heard early in the play. (Sonnet 29 was a specific choice - written from the point of view of a self-loathing, jealous outcast, it tells how the capacity to feel love can bring peace and contentment... something Richard never learns.)

The journey of the music reflects the play. Melodic music is either playful and joyful, or is the preserve of orderly society: court occasions, funerals, coronations. Meanwhile, Richard's bloodthirsty mania is discordant and atonal, and even begins to erase the music entirely, replacing it piece by piece with the drums of war; the ghosts of his victims are underpinned by that same inevitable, fateful drumming. Only with the restoration of peace and order to England is the music really restored.





EM  
EVERYMAN  
YOUTH THEATRE  
CARDIFF



# HENRY V

BY WILLIAM SHAKESPEARE



ONCE MORE UNTO THE BREACH, DEAR FRIENDS...



"We happy few, we band of brothers!" - King Henry V rallies his troops for war against the French at Agincourt in a fast-paced conflict, as the chess pieces are played with ever-increasing momentum. Everyman Youth Theatre takes on one of Shakespeare's most legendary plays with its energetic brand of refreshing invention.

## **HENRY V CAST LIST**

Erpingham & Governor of Harfleur ~ Abi Gingell  
French Queen ~ Alison Jones  
Burgundy ~ Amelie Osborne  
Salisbury & Gower ~ Chloe Hanbury  
Nym & Court ~ Ciara McAlpine  
Westmorland ~ Georgia Hajilambi  
Henry V ~ Harvey Hewer  
Ely ~ Havana Ide  
Exeter ~ Ifan Coyle  
Canterbury/The French King ~ Issy Sellek  
Bardolph, Orleans & Catherine ~ Jocelyn Bawler-Harris  
The Dauphin ~ Kayleigh Thomas  
Mountjoy & Bourbon ~ Lauren Price  
Gloucester ~ Olive Burns  
Williams ~ Omer Man  
Fluellen ~ Patric McGuinness  
Alice ~ Polly Hoade  
Catherine ~ Rebecca Hennessey  
Pistol ~ Sam Gould  
The Boy ~ Sid Evans  
The French Ambassador ~ Wil Morgans

All cast members play many roles as part of the Ensemble

## **CREW**

Chaperone ~ Juli Paschalis  
Assistant Director & Technical Support ~ Ruby Smith-Brown  
Assistant Director ~ Honor Cookson  
Director ~ Sarah Bawler



EVERYMAN 21  
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# The Rose & Crown

by J.B. Priestley

INSOLE COURT: BILLIARD ROOM

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

The setting is the public bar of The Rose and Crown. Into the bar comes an assortment of working-class characters who, with one notable exception, are fed up with life. Their conversations are interrupted by the arrival of a Stranger. Suddenly everyone finds they've a reason to live.

Set in post war austerity of 1946, the modern day relevance of the Rose and Crown may surprise you. Stranger things have happened.

## FROM THE DIRECTOR...

The Rose and Crown originated as a specially written television play for the BBC. It was transmitted from Alexandra Palace first on 27 August, 1946 during a time of post war austerity and challenge for everyone. When I first read it, I was struck by some of the parallels with the enormous challenges we have all faced during the Pandemic. In the face of huge adversity, we have seen great human kindness and selflessness which will hopefully stand us all in good stead as the world moves on. We have also noticed the things we perhaps took for granted. The importance of enjoying what we've got and appreciating each other has been brought into sharp focus.

The cast and crew have worked so hard on this journey which started in 2020. Online rehearsals and eventual socially distanced face to face rehearsals have been great fun and just what we all needed. A huge thank you to each and every one who has supported this production including Everyman Theatre for their belief in a largely unknown play.

I think the Rose and Crown is a hidden gem. I hope you do too.

Wayne Vincent  
Director - The Rose and Crown

# THE ROSE AND CROWN CAST LIST

Mr Stone ~ Darren Perks  
Mrs Reed ~ Joanne Yurs  
Percy Randle ~ James Aust  
Ivy Randle ~ Laura Pike  
Ma Peck ~ Linda Vickers  
Harry Tully ~ Gregory Owens  
The Stranger ~ Cressida Ford

## CREATIVE TEAM

Director ~ Wayne Vincent  
Assistant to the Director ~ Anthea Parker  
Stage manager ~ Raynor Phinnemore  
Deputy stage manager ~ Sue Osmolska  
Costume and hair adviser ~ Lydia-Jane Bateman  
Percy's hair ~ Joan Hoctor  
Properties and set ~ Raynor Phinnemore  
Lighting Design ~ Kieron Rees  
Sound Design ~ Wayne Vincent  
Photography ~ Keith Stanbury  
Poster design ~ Cressida Ford  
Front of House ~ Sharon James & Derek Bateman

## THANKS

Peter Littlechild and Albany Road Baptist Church  
Bryn Stone  
Kieron Rees  
The Traders Tavern  
Joan Hoctor  
RATs  
Insole Court  
Seren Vickers



# STAY IN TOUCH

The Cardiff Open Air Theatre Festival began life in 1983 with our first production, *The Winter's Tale* by William Shakespeare. Following on from this initial success we added the family show in 1988 swiftly followed by the Musical in 1993 and in 2012 we then added the Light Entertainment category.

Our first home was Dyffryn Gardens where we performed until 1995. In 1996 we moved to the Museum of Welsh Life, St. Fagans and following the start of their recent re-development we found a new home, thanks to the kind assistance of Cardiff Council in 2013, Sophia Gardens. This year the festival is on tour, and we look forward to returning to Sophia Gardens next year.

You can keep in touch with us at the Cardiff Open Air Theatre Festival, and Everyman Theatre Cardiff by following us on social media, and keeping an eye on our websites.

You can also get involved with future productions, whether on-stage or backstage. Find out more about becoming a member of Everyman Theatre on our website.



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

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

@cdfopenairfest

COMING SOON...

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EVERYMAN THEATRE PRESENTS

Returning  
to the stage



*Blue*  
S T O C K I N G S

by/gan Jessica Swale

7-11 September/Medi 2021  
7:30pm (Saturday Matinee 2:30pm)

Tickets/tocynnau: £14/£12  
(concessions/consesiynau)

Chapter Arts Centre, Cardiff  
[www.chapter.org](http://www.chapter.org)

Box Office/Swyddfa Docynnau  
02920304400

Search for: Everyman Cardiff [f](#) [t](#) [v](#)



# THANK YOU

We would not have been able to return to the stage without your ongoing support.

We are able to stage this year's Festival thanks to funding by the Third Sector Resilience Fund for Wales Phase 2 Scheme, administered by the WCVA.

Our thanks also go to Chapter Arts Centre and Matter of Act Theatre, as well as this year's venues Insole Court and Tredegar House.

