

The Lady in the Van

by Alan Bennett
directed by Barry Park



An uplifting, bittersweet comedy

PROGRAMME

26 April - 10 May 2025

Old Mill Theatre

Mends Street, South Perth
enquiries@oldmilltheatre.com.au
oldmilltheatre.com.au



The Lady in the Van

by Alan Bennett

directed by Barry Park

The play takes place between 1974 and 1989,
in Alan Bennett's home and garden in Camden,
London, and in various other locations.

There will be an interval of twenty minutes—long enough
to stretch your legs, queue for a cup of tea or a glass of wine,
and wonder aloud whether you locked the back door.

If you've brought a mobile phone (and who hasn't these
days—even Aunt Evelyn has one — though she insists
it only works in Bradford), do please switch it to silent.

We promise not to ring you during the show.

And finally, a word about recordings: as much as we're
flattered you might want to relive the magic at home,
copyright law insists—quite firmly—that no filming,
photographing or other forms of enthusiastic documentation
are allowed. Best to enjoy it while it's happening, really.

Special Thanks to:

The West Australian Ballet, Mick Rippon and Dillan Kuiper

CAST

Miss Shepherd	Suzannah Churchman
Alan Bennett	Peter Neaves
Alan Bennett 2	David Cotgreave
Rufus	Nigel Goodwin
Pauline	Sharon Menzies
Social Worker	Jennifer van den Hoek
Mam / Interviewer / Priest	Julie Holmshaw
Underwood	Neale Paterson
Doctor / Leo Fairchild	Phillip Steele-Young
Workman / Ambulance driver	Andre Beidatsch
Council workmen, Undertakers, etc.	Ensemble

PRODUCTION TEAM

Director	Barry Park
Production manager	George Boyd
Set designer	David Cotgreave
Stage manager	Marina Cappola
Set and van construction	Mark Nicholson, David Cotgreave
Set construction assistants	George Boyd, Barry Gordin, Julie Gordin, Kaelen Marinescu, Martin Bowen, Jennifer van den Hoek, Nigel Goodwin
Set artist	Ursula Kotara
Costumer	Merri Ford
Lighting designer	Mark Nicholson
Lighting assistant	George Boyd
Lighting operator	Callum Hunter
Sound designer	Barry Park
Sound operator	Charlie Montgomery
Sound assistant	George Boyd
Assistant stage managers	Andre Beidatsch, Neale Paterson
Backstage assistant	Ronan Schibeci
Graphic designer	Keith Shackleton
Photographer	Grant Malcolm
Production Liaison	Anne-Marie Farley
Wigs	Rebecca Bank (courtesy of the West Australian Ballet)
CNC routing	Gary Wetherilt (Delta Mirage Creations)

CAST

Suzannah Churchman – *Miss Shepherd*



Suzannah trained at the Oxford school of Drama in the UK. She spent many years touring in theatres nationally and in the West End. She also has periodically enjoyed working in film, television, and radio. Suzannah moved to Perth in 2008 and began being involved in community theatre here in 2017. Suzannah has been fortunate to receive three Finley awards for Best Actress: in 2019 for Thelma in *Night Mother*, 2022 for Patricia in *Incognito*, and 2023 for Imez in *No Exit*. She feels remarkably privileged to be playing Miss Shepherd in Alan Bennett's bittersweet comedy. It is a gift of a role and the whole rehearsal process has been a joy to work with such talented, creative humans. Suzannah hopes the audience enjoys this beautiful play and her interpretation of Miss Shepherd whilst simultaneously forgiving her for not being Maggie.

Peter Neaves – *Alan Bennett*



Peter is very happy to be back at the Old Mill Theatre, having previously appeared as David Bliss in *Hay Fever* (2021), Trevor in *Theft* (2022), and most recently as Will Gruber in *The Man From Earth* (2023). Peter was proud to have been nominated as Best Actor for the most recent Finley Awards for his role of Garcin in *No Exit* in 2023 which was performed at KADS Theatre. Peter is excited to be directed by Barry Park again, having been directed by him in *Hay Fever*. He is also delighted to bring the role of Alan Bennett to life with an amazing cast, some of whom he has performed with before. Peter thinks that *The Lady in the Van* is a wonderful production that audiences will love.



David Cotgreave – *Alan Bennett 2*



David is a versatile and experienced performer, having graduated from Curtin University (Theatre and Film) and WAAPA (Performance.) He has performed in forty-three productions totalling sixty-three roles. Some of his favourite roles are Jake in *Jake's Women* for the Old Mill Theatre, Uncle Charles in *August: Osage County* and Uncle Louis in *Lost in Yonkers* for Playlovers, Alfieri in *A View from the Bridge*, Malcolm in *Macbeth*, Bassanio in *Merchant of Venice*, for GRADS, Presley Stray in *The Pitchfork Disney*, Tom Hackford in *The Accrington Pals* at WAAPA and Derek in Edwards Bonds's *Derek* for the Hayman Theatre company. David also recently appeared in season two of the reality TV series *The Summit*, for Channel 9. David is thrilled to be returning to the Old Mill Theatre to bring Alan Bennett 2 to life for *The Lady in the Van* and is looking forward to working with such a talented ensemble.

Nigel Goodwin – *Rufus*



Since moving from the UK to Perth in 2018, Nigel has performed in a wide range of productions including *Of Mice and Men* with Stirling Players; *The Full Monty* at Limelight Theatre; *Six Dance Lessons in Six Weeks* at KADS; Shakespeare's *The Merry Wives of Windsor* with GRADS Theatre Company; and Yasmina Reza's *Art* with Company O. This is the second time Nigel has been directed by Barry Park at the Old Mill Theatre, the first being in Noel Coward's *Present Laughter* in 2019. Nigel also sings and plays the guitar, most recently as Captain von Trapp in *The Sound of Music* at Melville Theatre. As a film maker, Nigel has participated in numerous Western Australian film projects as actor, director, editor and crew. Nigel is excited to be playing another "home game" in this beautifully written British play by one of his favourite writers.



Sharon Menzies – *Pauline*



Sharon's love for theatre began in school drama classes in Sydney. After studying Theatre Arts at Kelvin Grove TAFE in Brisbane, she worked in Papua New Guinea, where she formed the Tabubil Theatre Troupe and performed with the Madang Amateur Drama Society. She trained with Wilson McKaskill at KAFF, then earned an Arts Degree in Theatre Arts and Film and Television at Curtin University. She produced the documentary *Orphans on Wall Street* in India and has taught drama at JYTS and privately. Sharon has performed in numerous plays—both professional and amateur—in London, PNG, Sydney, Brisbane, and Perth. For the last decade, she has been active in Perth's community theatre scene, with several lead roles, earning three Finley nominations. This is her first time working with director Barry Park, and she's loved collaborating with him and the talented cast—she hopes you enjoy the play just as much.

Jennifer van den Hoek – *Social worker*



Jennifer has a broad and extensive theatre background, with experience in both singing and acting. She is a soprano with the University of Western Australia Choral Society. Notable acting roles include Mrs. Higgins in *My Fair Lady* at the Regal Theatre and Ruth in *Kiss me Kate*. She has performed in multiple productions with The Gilbert & Sullivan Society of WA, including *The Gondoliers*, *HMS Pinafore*, *Ruddigore*, *The Grand Duke*, *Pirates of Penzance*, *The Sorcerer*, *Yeomen of the Guard* and *Patience*. Jennifer has been involved in various other projects, including the 2015 Fringe Festival drama *A Flat Circle*, annual pantomimes with the Wembley Theatre Company and several plays with The Graduate Dramatic Society. She is also a Toastmaster.



Julie Holmshaw – *Mam, Interviewer, Priest*



Julie trained and worked as a professional actor in Sydney in her 20s and early 30s until moving to Perth where she changed direction and became a teacher. Since her retirement, she has returned to treading the boards in Community Theatre productions and has been fortunate to have acted in many theatres including Stirling, Old Mill, Garrick, Melville, Marloo, Limelight, GRADS, Roxy Lane and KADS. Recent performances have included *Alzheimers the Musical*, *Much Ado About Nothing*, *To Kill a Mockingbird*, *Dead Man's Cell Phone* and *The Heist*. Julie first worked with Barry Park at the Old Mill in his production of Noel Coward's *Design for Living* and is thrilled to be working with him again in *The Lady in the Van*.

Neale Paterson – *Underwood, Assistant stage manager*



Neale worked extensively in university theatre throughout the 1980s and early 1990s, mostly for GRADS, then took an extended break from the stage. He returned to performance with GRADS' production of *Dr. Faustus* at the New Fortune Theatre and went from playing juvenile roles to playing old men in what seemed like the blink of an eye. He played Hamm in the recent KADS production of *Endgame*, Sir William Collyer in *The Deep Blue Sea* (Melville Theatre Company), Ernest Friedman in *Design for Living* (Old Mill Theatre), Lennox in *Macbeth* and Old Gobbo/Duke in *The Merchant of Venice* (GRADS). He has stage-managed *A View from the Bridge*, *The Glass Menagerie* and *The Boys in the Band* (GRADS), *No Exit* (KADS) and *The Man from Earth* (Old Mill Theatre).



Phillip Steele-Young – *Doctor, Leo Fairchild*



Phillip Steele-Young has indulged his love for the theatre for most of his life, from high school productions to huge professional endeavours. Phillip appeared onstage in several productions of the San Diego (California) Opera and the Los Angeles Opera, and since arriving in Perth, he has appeared in local community theatre productions of *The Producers* (Alexandra Theatre at the Regal Theatre), *The Taming of the Shrew* and *The Tempest* (Roleystone Theatre) and *The Normal Heart* (GRADS Theatre Company). He has also worked in Europe doing voiceover work and has appeared on the U.S. game show *Jeopardy* alongside the late, great Alex Trebek.

Andre Beidatsch – *Assistant stage manager, Workman, Ambulance driver*



Andre comes from a theatre-loving family, attending the theatre since his pre-school days. He has performed in a few productions, making his debut in a pantomime production of *Sleeping Beauty* by the Wembley Theatre Company as one of a pair of “Yellow Pages” in 2012. He later performed in several other community theatre pantomimes and made his first involvement with GRADS Theatre Company in the chorus of *Aladdin*, directed by Stephen Lee in 2014. Most recently he played Lord Heybrook in Barry Park’s production of *French Without Tears* for GRADS Theatre Company in 2022.



PRODUCTION TEAM

Barry Park – *Director*

Barry has been teaching, acting and directing since the 1980s, winning many awards. In Perth he has directed *The Deep Blue Sea* (Melville Theatre), *The Lisbon Traviata* and *The York Realist* (Garrick Theatre), *Private Lives*, *Beautiful Thing*, *Hay Fever*, *Present Laughter* and *Design for Living*, (Old Mill Theatre); *Arcadia* (Harbour Theatre); *The Normal Heart*, *French Without Tears*, *The Boys in the Band*, *A View from the Bridge*, *The Real Thing*, *Broken Glass*, *M. Butterfly*, *All My Sons* and *Cat on a Hot Tin Roof* (GRADS Theatre Company); and *August: Osage County* and *Other Desert Cities* (Playlovers). He has directed many other plays and musicals overseas, and has performed professionally at The Edinburgh Festival Fringe, the Grahamstown Festival, and in London, South Africa, and Zimbabwe, in plays, musicals, pantomimes, films, and radio and television productions and commercials.

George Boyd – *Production manager, set construction, lighting and sound assistant*

George learned the art of set construction whilst involved in Whitehorse Musical Theatre in Melbourne several years ago. Since moving to Perth, he has designed and built innumerable sets for various theatres and has worked frequently on lights and sound. He is also currently the Chairman at the Old Mill Theatre.

David Cotgreave – *Set Designer*

While David has a great love of performing, he has also enjoyed a successful career behind the scenes as Production Manager and Technical Director for many of Australia's major performing arts companies, including the WA Ballet, WA Symphony Orchestra, WA Academy of Performing Arts, Sydney Theatre Company, Sydney 2000 Olympic Games, and the Festival of Perth. Alongside his work in the theatre, he is also a successful Sport Venue Producer, including five Olympic Games. As a designer, David has designed many commercial concerts for WASO and the sets for the *Comedy of Errors* and *Amadeus* for GRADS, *Present Laughter* for the Old Mill Theatre, and *Into the Woods* for Playlovers. David is delighted to have been given the opportunity to design *The Lady in the Van*, having been the Production Manager for the Australian premiere of the play in 2002 at the Sydney Opera House for the Sydney Theatre Company.

Merri Ford – *Costumier*

Since moving to Perth in 2003, Merri has been costuming stage shows almost non-stop. Over her 39 years involvement with costuming, she has designed and created for dance competitions, stage plays, musicals, operas, film work and music clips. She has been nominated for awards, both here and in Melbourne, and has costumed over 100 stage shows. She has designed the costumes for Barry Park's productions of *The Deep Blue Sea*, *The Lisbon Traviata*, *The Normal Heart*, *Private Lives*, *French Without Tears*, *Arcadia* and *Hay Fever*.

Mark Nicholson – *Lighting designer and set builder*

Mark, a veteran of Perth's community theatre scene, has worked as a stage manager, set designer and constructor, lighting designer and operator, sound designer and operator, etc. along with senior roles in the management and operation of several theatrical groups. His recent lighting designs have been for Barry Park's productions of *The Deep Blue Sea*, *The Lisbon Traviata*, *The Normal Heart*, *The York Realist*, *Private Lives*, *French Without Tears*, *Beautiful Thing*, *Hay Fever*, *Arcadia*, *The Boys in the Band*, *Present Laughter*, *A View from The Bridge* and *August: Osage County*. He also constructed the sets for *The Deep Blue Sea*, *French Without Tears*, *Arcadia* and *Present Laughter*.

Marina Cappola – *Stage manager*

Marina trained as a stage manager at Curtin University on *Romeo and Juliet* and *Hedda Gabler* and directed *The Earring* in 2013. She also appeared as Hecuba in *The Trojan Women*, as Marisa in *A Fish out of Water* for Endeavour Theatre, a multitude of characters for Italian Theatre of WA and as Margaret in *Sex Toys* for Roxy Lane Theatre. Her stage-managing experience has also taken her to Harbour Theatre, Roxy Lane Theatre and GRADS Theatre Company and this is her fourth production working with Barry Park. She hopes you enjoy this moving black comical account of a homeless woman that tugs the heartstrings and delicately explores the plight of a damaged outsider.

Charlie Montgomery – *Sound operator*

Charlie has been involved with community theatre for close to 10 years, as sound and lighting operator, and backstage assistant. He assisted backstage at Marloo and Melville Theatres and operated sound for GRADS Theatre Company's productions of *The Normal Heart* and *Dick Whittington*, and Old Mill Theatre productions of *Rabbit Hole*, *Private Lives*, *Hay Fever*, *Beautiful Thing* and *Pride and Prejudice*. Also interested in performance, Charlie acted in high school productions and in a one-act play at Hamilton Hill Theatre in 2016.

Callum Hunter – *Lighting operator*

Callum has been interested in theatre since 2012 and enjoys looking after the technical aspects of theatre. He has a Diploma in Software Development and has rigged and operated lights and/or sound in many productions over the last eleven years, at theatres such as Harbour Theatre, The Old Mill Theatre and the State Theatre Centre. Callum has worked with Barry Park several times since 2019, starting with *August: Osage County* at the Latvian Centre Theatre, followed by *The Boys in the Band*, *Present Laughter*, *Hay Fever*, *The York Realist* and *The Lisbon Traviata*. Callum's most recent lighting operation was for a play that goes wrong, *Midnight Murder at Hamlington Hall*, at the Garrick Theatre. He is now enjoying working on one that goes right!

Ronan Schibeci – *Backstage assistant*

A year 12 student interested in the arts and theatre, Ronan has assisted in the productions such as *Como Cabaret* and *Como's Twilight Festival* as a stagehand and has done odd jobs for performances. Ronan is also a musician and has performed at numerous school jazz festivals.

Grant Malcolm – *Photographer*

Blessed with an onstage kiss in his first high school play, Grant has never strayed far from the limelight. A Theatre Studies graduate from UWA, Grant has directed or appeared in more than one hundred productions and has won several awards for acting and directing. Grant's attention is currently largely consumed supporting the New Fortune Theatre Project, producing eight play readings per year for the next few years. Grant is delighted to have the opportunity to take photos of another of Barry's fine productions.



ALAN BENNETT

– *Playwright* –

Alan Bennett has been one of England's leading dramatists since the success of *Beyond the Fringe* in the 1960s. His television series *Talking Heads* has become a modern-day classic, as have many of his works for stage including *Forty Years On*, *The Lady in the Van*, *A Question of Attribution*, *The Madness of George III* (together with the Oscar-nominated screenplay *The Madness of King George*), and an adaptation of Kenneth Grahame's *The Wind in the Willows*. At the National Theatre, London, *The History Boys* won numerous awards including Evening Standard and Critics' Circle awards for Best Play, an Olivier for Best New Play and the South Bank Award. On Broadway, *The History Boys* won five New York Drama Desk Awards, four Outer Critics' Circle Awards, a New York Drama Critics' Award, a New York Drama League Award and six Tony's. *The Habit of Art* opened at the National in 2009. His collection of prose, *Untold Stories*, won the PEN/Ackerley Prize for autobiography, 2006. *The Uncommon Reader* was published in 2007 and *Smut* in 2011. The film of *The Lady in the Van*, starring Maggie Smith, was released in 2015 with the tie-in edition spending several weeks on bestseller lists.



SET DESIGNER'S NOTES

The Lady in the Van has many wonderful design challenges. The first is mentioned by Alan Bennett himself in the introduction to the play, "The play is set on an open stage with scenery flown in from time to time to represent the street and the interior of the house, though not altogether naturalistically. There is a desk downstage right with a chair and a lamp and also an easy chair."

My first challenge was the Old Mill's lack of a fly tower, and the second was how to represent various spaces on its cosy stage. Inspiration came when I realized the stage was slightly wider than Alan Bennett's old garden at 23 Gloucester Crescent, Camden. I decided to base the set design on his home, where Miss Shepherd parked her van(s) for years. I incorporated elements like the bay window where Bennett often gazed out at the van and kept the garden's width consistent with his actual garden. This design creates a sense of cramped space, reflecting the van's presence for nearly two decades. The garden then serves as both his real, wild garden and a symbolic space for other locations in the play.

In designing the set for *The Lady in the Van* I chose to use many virtual design techniques rather than traditional methods. The set was designed virtually, without a model or model box, using the CAD program Vectorworks and many of the set's components and frames were cut using Computer Numerical Control routing (or CNC for short). Other elements of the set were printed using a 3D printer and made by using traditional set construction methods. My thanks go out to Mark Nicholson, Gary Wetherilt, Barry Gordin, George Boyd, Ursula Kotara and the many other members of the company and the Old Mill Theatre community who have assisted in bringing the set - and van- to life.

David Cotgreave



DIRECTOR'S NOTES

It's a pleasure—perhaps even a mild astonishment—to find myself directing *The Lady in the Van*, one of Alan Bennett's more personal and peculiar stories. I've long admired Bennett's ability to turn the quietly mundane into something both funny and quietly profound, often in the same sentence. His plays never shout; they murmur wry truths, usually from a well-upholstered armchair.

My own introduction to Bennett came early in my career, when I was cast as a schoolboy in *Forty Years On*, gleefully singing dubious hymns with lyrics you'd never find in *Hymns Ancient and Modern*. More recently, I had the rather joyful misfortune of playing Donald—an actor with no shortage of ego—in Tony Howes' charming production of *The Habit of Art*. Donald, for those unfamiliar, turns up in Act 2 dressed as a woman, brandishing a tuba and invoking the spirit of Doris, the Goddess of Wind. As one does.

The Lady in the Van began, not as a flight of imagination, but as something far less tidy: a real woman, a real van, and a situation that unfolded—not so much by design as by sheer, unstoppable persistence—in Alan Bennett's own front garden. Miss Mary Shepherd, a woman of uncertain origins and even less certain hygiene, arrived in Camden with a van, a past that shifted depending on the weather, and a firm belief that God was loosely in charge of her parking arrangements.

What was intended as a brief stay—three months at most—became a residency of fifteen years, during which time she transformed from awkward guest to immovable landmark, part of the landscape like the bins or the buddleia, and only slightly less fragrant.

Bennett first recounted the experience in *Writing Home*, before adapting it for the stage in 1999. The result is a play both comic and quietly profound: a portrait, not only of an eccentric interloper, but of the uneasy hospitality she inspired. It pokes gently at the limits of neighbourliness, the burdens of decency, and the strange intimacy that can grow out of prolonged inconvenience.

Set in and around Bennett's Camden home during the 1970s and 80s, it is also a story of a writer observing his own life as it unfolds—often with bafflement, occasionally with irritation, and always with an eye for the absurd.

Maggie Smith originated the role of Miss Shepherd in the original West End production, and the story was later adapted for film with Maggie in the role, though

the lingering scent of the van (something between damp carpet and ecclesiastical soup) was mercifully left to the imagination.

The cast has been a joy to direct—truly. Suzannah Churchman gives us a Miss Shepherd who is pious yet prickly, prayerful, political - and permanently parked. David (DC) Cotgreave and Peter Neaves navigate the dual Alans with wit and warmth. The supporting ensemble, too, has poured themselves into the world of the play with care and invention. My thanks to them all, and to the tireless creative team who've carried this peculiar little story (and its van) to life.

Finally, my thanks to the Board of the Old Mill Theatre for inviting me back to direct in this beautiful, slightly creaky old gem of a venue. It's always a pleasure—though with no fly gallery and barely enough wing space to swing a script, staging the spectacular has had its challenges. Still, we've managed, as Bennett might, with a bit of ingenuity, a lot of patience, and absolutely no expectation of applause—just honesty, and ideally, a functioning lavatory without plastic bags.

Barry Park



ALLUSIONS IN THE PLAY

Alfred-Denis Cortot - Famed French pianist and conductor, celebrated for Romantic-era interpretations and his influential teaching.

Bedales School is a coeducational boarding and day school set on a 120-acre estate in Steep, near Petersfield, Hampshire. It is known for its links to Cambridge and Fabian intellectual circles.

Brands Hatch is a motor racing circuit located in West Kingsdown, Kent, England, one of the most iconic and historic racetracks in the UK.

Bruce Chatwin (1940–1989), who had an early career at Sotheby's auction house, was a British travel writer, novelist, and journalist celebrated for his unique blend of travel, fiction, memoir, and philosophy. Bisexual, he became an early victim of the AIDS epidemic of the 1980s.

Catherine “Kate” Dickens (née Hogarth, 1815–1879) was the Scottish wife of Charles Dickens, the mother of his ten children, and a writer on domestic management. In May 1858, she and Charles separated, and she moved to Gloucester Crescent in Camden Town.

Colditz - A German castle used by the Nazis during WWII as a concentration camp and later as a high-security POW camp for Allied officers.

Cremola - a popular, pre-mixed, packaged ground rice milk pudding.

E.M. Forster - Renowned British author and critic, best known for novels like *Maurice*, *Howards End* and *A Passage to India* which often reflected his experiences and explored themes of social inequality and repression. Forster was open about his homosexuality to close friends, but not to the public.

Excalibur is the legendary sword of King Arthur, symbolizing magical power or rightful rule, with origins in *Historia Regum Britanniae*, and later evolving into two distinct swords—one from the stone and one from the Lady of the Lake—both often called Excalibur in Arthurian tradition.

Galina Ulanova - Legendary Soviet ballerina, considered one of the greatest ballet dancers of the 20th century.

George Balanchine - Revolutionary ballet choreographer and founder of New York City Ballet, known for neoclassical style and Broadway collaborations.

Harold Pinter - Nobel Prize-winning British playwright renowned for subtle, layered dialogue and silences that expose hidden tensions.

Harry Chapin - an American singer-songwriter and philanthropist known for 1970s folk hits like *Taxi* and *Cats in the Cradle*. He was one of the most successful and highly paid performers of his time.

Holloway Prison opened in 1852 as a mixed-sex facility but became female-only in 1903 due to increased demand for space for women. Before World War I, it housed suffragettes who had broken the law.

Isobel, Lady Barnett - Scottish media personality prominent on radio and TV during the 1950s–60s.

Joe Orton (1933–1967) was an openly gay British playwright known for his darkly comic, controversial works that challenged societal norms and explored sexuality, morality, and authority through sharp satire and subversive themes.

Lady Mary Wiggin, (1949-2023), the widow of Sir Charles Wiggin, 5th Baronet.

Liebesträume (“*Dreams of Love*”) is a set of three solo piano nocturnes by Franz Liszt, published in 1850.

Margaret Thatcher - First female British Prime Minister (1979–90), known for conservative reforms and a dominant political presence over three terms.

Mother Teresa - Catholic nun and Nobel laureate who founded the Missionaries of Charity and devoted her life to serving India’s poor.

Nikita Khrushchev - Soviet leader (1953–64) known for de-Stalinization, promoting peaceful coexistence with the West, and significant influence during the Cold War.

Peter Cook - British comedian famous for the 1960s satirical revue *Beyond the Fringe* and his partnership with Dudley Moore and Alan Bennett.

Ralph Vaughan Williams - Influential 20th-century English composer, central to the nationalist movement in British music.

Rambo is an American media franchise centred on a series of action films featuring John J. Rambo.

Sir Isaiah Berlin (1909–1997) was a British philosopher and historian of ideas, known for his influential work on political philosophy and liberty. He is considered one of the founders of modern intellectual history.

Sir Stirling Moss (1929–2020) was a legendary British racing driver, widely regarded as one of the greatest drivers in motorsport history, even though he never won the Formula One World Championship.

St. Bernadette of Lourdes - French Catholic saint whose visions of the Virgin Mary led to the creation of the Lourdes shrine, who was canonized in 1933.

The Blitz refers to the sustained bombing campaign carried out by Nazi Germany against the United Kingdom during World War II, primarily from September 1940 to May 1941.

The Caretaker by Harold Pinter is a play about the shifting power dynamics between three men—Aston, his brother Mick, and a homeless man named Davies—set in a cluttered London room, exploring themes of identity, isolation, and control.

The Song of Bernadette - Popular 1943 film (and earlier novel/play) about St. Bernadette's Marian visions in Lourdes; it became a bestseller and Broadway play.

Utility furniture - strong, well-designed furniture which made efficient use of timber, produced in the UK during and directly after World War II under a government scheme designed to cope with raw material shortages and rationing of their usage.

Vanessa Bell - British painter and key Bloomsbury Group figure, celebrated for her modernist portraits, still lifes, and book cover designs.

Walter Richard Sickert (1860–1942) was a British avant-garde painter and printmaker who challenged traditional life painting with his sombre, provocative nude scenes, notably *The Camden Town Murder*, which stirred controversy and brought attention to his work.

Waiting for Godot - Ground-breaking play by Samuel Beckett, hallmark of the Theatre of the Absurd, exploring existential themes through minimalist, cyclical dialogue.



Music used in the play under licence:

Be Still, My Soul (After "Finlandia" by Sibelius): Libera (Vocal ensemble), Sam Coates (Conductor), Morgan Wiltshire, Fredrick Howarth, Joseph Hill (Vocals)

Piano Sonata No. 27 in E minor, Op. 90:2: Ludwig van Beethoven (Composer), Gerard Williams (Piano), Anthony Walker (Conductor/Piano)

Sadness In Life – Lamentation Oratio Jeremiae: (Traditional), The Benedictine Nuns of Notre-Dame de l'Annonciation, Le Barroux (Choir), Claude Pateau (Conductor)

Piano Sonata No. 23 in F minor, Op. 57 'Appassionata' - III. Allegro Ma Non Troppo: Ludwig van Beethoven (Composer), Gerard Williams (Piano)

Benedictus Deus – Libera (Vocal ensemble): Mark McKenzie (Composer), Robert Prizeman (Conductor)

Do not Stand at My Grave and Weep – Libera (Vocal ensemble): Robert Prizeman (Composer and Conductor)

Gloria – Charles Camille Saint-Saens (Composer): Libera (Vocal ensemble), City of Prague Philharmonic Orchestra, Robert Prizeman (Conductor)

Symphony No. 2 in E Minor, Op. 27 IV. Allegro vivace: Sergei Rachmaninoff (Composer), Melbourne Symphony Orchestra, Tadaaki Otaka (Conductor)



COMING UP AT OLD MILL THEATRE

8 Women

Presented by Playlovers, directed by Paul Treasure

22 - 31 May 2025

A Cry in the Wilderness

Presented by Maverick Productions, written and directed by Noel O'Neill

13 - 28 June 2025

Chicago: Teen Edition

Directed by Blake Jenkins

11 - 19 July 2025



Acknowledgement and Thanks

We acknowledge the Whadjuk people of the Noongar nation for their contribution to the land on which we work and share stories.

We thank our Old Mill Theatre Volunteers and members.
Without their valued support there is no theatre!

We thank the City of South Perth for its continued support of our delivery of community theatre.

oldmilltheatre.com.au