

NICOLA FOX – PRODUCER

BA (Hons) English, 3rd Year

Previous:

(NNT)- Stage Manager for 'The Hothouse' (Winter 2011), 'Closer' (Summer 2012 and on tour to Oxford), and 'Night, Mother' (Winter 2012).

Played Kate in 'The Gut Girls' (Summer 2012), Celia in 'Moon' (Winter 2012) and Georgia in 'Little Red' (Summer 2013).

Choreographer for Mary Shelley's 'Frankenstein' (Summer 2013).

Of all the things that have to be done when producing a play for the Nottingham New Theatre, deciding where to start on a note like this is up there amongst the hardest. There are so many thanks to make that the special thanks section above becomes inadequate- if I mentioned everyone who has shown support or made a positive suggestion between pre-proposals and now, the list would go on forever and consist of a very strange combination of people...

It is particularly important, however, to say a huge well done to our brilliant cast, for taking on a very intense rehearsal period with no complaints and for throwing themselves into everything, despite 75% of the cast having no idea what they were letting themselves in for. You've been fantastic and I hope you've enjoyed yourselves!

As a first time NNT directing and producing team, we have needed the help of numerous theatre and committee members and to all those people I am incredibly grateful. Apologies also must go to Kathryn and Jess, for only seeing you for about 5 minutes a day collectively. Thank you for remembering me!

Finally, thank you to Sam, for introducing me to such a fascinating play and trusting me to help you bring it to life. I like to think we make an ok team.

Thank you so much for coming to see the show- we really hope you enjoy it and will see you again soon!

SAM GREENWOOD – DIRECTOR

BA (Hons) History and Politics, 3rd Year

Previous:

played Irwin in 'The History Boys' (Summer 2012), Harold Gorringe in 'Black Comedy' (Winter 2012), Peter Wilk in 'Little Red' (Summer 2013), Chorus in Mary Shelley's 'Frankenstein' (Summer 2013), Narrator in 'Robin Hood' (Summer 2013) and Second Merchant in 'The Comedy of Errors' (Summer 2013).

Throughout the making of Foxfinder the greatest trouble I or indeed anyone of the fantastic cast and crew I've had the pleasure of working with have had is in saying what and even where on earth it's about (and the less said about when the better). Indeed were you to condense and stick all the definitions I've heard in the past weeks into a script you'd end up with a play set in Nazi-Soviet-British Empire occupied future Russian Ireland about terrorist witch burnings in the Cold War of the early 19th Century - oh and foxes. This is not because this is a complicated play by any means, rather the alluring simplicity of Dawn King's script leaves it to you to discern from it what you will, something we as a cast and crew have enjoyed playing with immensely and we hope you will as well as of course experiencing the show!

It's been an immense privilege directing this fascinating play in this great theatre and I have too many thank-you's to offer in a single paragraph. Please note therefore that none of the the following will adequately reflect the true depth of my gratitude or indeed the full scope of those to whom I owe a debt of thanks. Firstly I must thank my marvellous and appropriately named producer whose has kept me alive this past month. Nicola your innumerable talents and pleasant company have made working on this play, from script via Costa to stage, an absolute delight! Next, to the cast, whose energy and dedication has been remarkable and I'm sure will continue to be so until the end of the run, I say thank you for battling lines be they in scripts or in dining halls, providing fresh and exciting ideas till the late hours of the evening and, as Shakespeare would no doubt have put it, generally being awesome. To the workers of technical and designing mysticism I must also offer a heartfelt thanks for your ingenuity and resourcefulness - I genuinely don't know where the show'd be without you but presumably some foreboding place without lighting, sound, set, publicity or props!

My final thanks of this spiel goes to you reading this. Partly for having the endurance to power through these paragraphs but mostly for coming to see the show. It's a bit intense and hardly relaxing but I hope you enjoy it nonetheless. Should be a blast!