

Peter Holdway



Comprehensive CV featuring the following work

THEATRE / MOVEMENT DIRECTOR / TV & FILM / WRITING / TEACHING / PAST PLEASURES
THEATRE-IN-EDUCATION / CLASSICAL MUSIC / CREATIVE PARTNERSHIPS / RESEARCH

SPECIAL SKILLS

Mime, movement, dance, physical theatre, stage combat, improvisation, Master of Ceremonies,
Fluent French, some native Welsh, directing, mask, acting, voice, singing (baritone), accents, text.

THEATRE

[Company, Production, Role, Director]

Next Stop Theater, Washington DC, *DEATHTRAP*, Sidney Bruhl, Evan Hoffman
Shakespeare's Globe Theatre, *Read Not Dead: TWO MAIDS OF MORE-CLACKE*, Toures, Philip Bird
Shakespeare's Globe Theatre, *Read Not Dead: BEGGER'S BUSH*, Higgen, Martin Hodgson
Moving Theatre & Theatre Ephemeride, *A DATE WITH CARMEN*, El Dancaire, Jonathan Banatvala & Patrick Verschueren*
Science Museum London, *THE ENERGY SHOW*, I-nstein (voice artist), Martin Lamb
Watford Palace Theatre, *ALADDIN*, Abanazar, Kate Saxon
Watford Palace Theatre, *CINDERELLA*, Gorgonzola Ugly Sister, Kate Saxon
Gecko Theatre, *THE OVERCOAT*, Thomas, Amit Lahav
Watford Palace Theatre, *DICK WHITTINGTON & HIS CAT*, King Rat, Joyce Branagh
Watford Palace Theatre, *JACK AND THE BEANSTALK*, Fleshcreep, Joyce Branagh
Birmingham Repertory Theatre, *BOX*, Brass, Toby Frow
Wyndhams Theatre West End & Birmingham Repertory Theatre, *THE WITCHES*, Doorman / Head Waiter, Jonathan Church
Belgrade Theatre Coventry, *TREASURE ISLAND*, Long John Silver, Kenny Ireland
Birmingham Repertory Theatre, *PETER PAN*, Panther, Jonathan Church
Birmingham Repertory Theatre, *THE WIND IN THE WILLOWS*, Albert the Horse, Rupert Goold
Academy of St Martin's in the Fields, *PULCINELLA SUITE*, Pulcinella, Peter Holdway
The Millennium Dome, *OVO: THE MILLENNIUM SHOW*, Soloist (Theo), Micha Berghese & Peter Gabriel & Mark Fisher
Greenwich Theatre & UK Tour, *ROMEO & JULIET*, Prince Escalus / Chorus, Rupert Goold
Salisbury Playhouse, *TRAVELS WITH MY AUNT*, Henry Pulling / Wordsworth, Rupert Goold
Salisbury Playhouse, *BOUNCERS*, Judd, Rupert Goold
Royal Shakespeare Company, *THE RELAPSE*, Constable / Hymen, Ian Judge
Royal Shakespeare Company, *THE PAINTER OF DISHONOUR*, Death, Lawrence Boswell
Royal Shakespeare Company, *FAUST PARTS 1 & 2*, Valentine / Spirit, Michael Bogdanov
Charles Cryer Studio, *A CHRISTMAS CAROL*, Scrooge, Keith Lancing
Charles Cryer Studio, *ACCIDENTAL DEATH OF AN ANARCHIST*, Pissani, Keith Lancing
English Shakespeare Company, *FANTASTICAL LEGEND OF DR FAUST*, Faust, Kate Beales
David Glass Ensemble, *GORMENGHAST*, Prunesqualler / Swelter, David Glass
David Glass Ensemble, *BOZO'S DEAD*, Bozo, David Glass
Battersea Arts Centre, *ELIZABETH ALMOST BY CHANCE A WOMAN*, Dame Grosslady, Anna Farthing

*Anglo-French production playing in UK and in France

MOVEMENT DIRECTOR

Salisbury Playhouse, *COLOMBE*, Jonathan Church
Salisbury Playhouse, *ROMEO & JULIET*, Jonathan Church
Salisbury Playhouse, *THE DOUBLE INCONSTANCY*, Jonathan Church
Birmingham Stage Company, *TOM'S MIDNIGHT GARDEN*, Graeme Messer
Royal Shakespeare Company, *IN THE COMPANY OF MEN*, Edward Bond

FILM / INTERNET / COMMERCIALS

Independent Film, *KING LEAR*, Earl of Kent, Alexander Barnett
Fecund Films, *HELLO YOU*, David, John Keates
Tidal Wave, *HEWLETT PACKARD (online)*, Presenter / Steve, Mark Thompson
AQA / Nelson Thorne, *A-LEVEL DRAMA COMMEDIA (online)*, featured presenter, Pat Friday
Therapy Films, *French & English speaking Commercial for KOHLER BATHROOMS USA, TV Reporter*, Colin Gregg
Nordisk Film, *French speaking Commercial for KVIK KOKKENER DENMARK*, Pascal, Morten Lorentzen
Stark Films, *series of Commercials for LINCOLN FINANCIAL GROUP USA*, Abraham Lincoln, Colin Gregg

TELEVISION

Mob Films / Sky Interactive, *TWELVE DAYS OF HOGSWATCH*, Death, Paula Nightingale (*BAFTA Best Interactive*)
Mob Films / Sky TV, *THE HOGFATHER*, Auditor 1, Vadim Jean
Thames TV, *THE BILL*, Derek Longford, Mike Cocker
Gullane Entertainment / ITV, *THE SOOTY SHOW (2 episodes)*, The Ghost / The Robot, Iain MacLean
Mob Films, *THE NUTTER TALES*, Sigmund the Turkey (& puppetry), Vadim Jean
Stone City Films / BBC, *CRASH IN THE DARK*, Andy Marles, Edward Blum
Carlton TV / EBU, *FRANKIE STEIN'S ROBOT*, Robert, Alex Kirby
BBC, *THE LATE SHOW: RICHARD AVEDON*, Harry Dean Stanton, Dave Stewart
S4C / Discovery Channel, *PIRATES*, Nino da Silva, David Cohen – *Welsh & English speaking*

WRITING

Translation:

The School for Wives and *Tartuffe* – from *L'Ecole des Femmes & Tartuffe* by Molière
Erec et Enide and *Cliges* – by Chrétien de Troyes
The Servant of Two Masters – from *Il Servitore di Due Padroni* by Goldoni

Original Work includes:

The Illustrious Theatre – co-written with Graeme Walters – my solo show about the life of Molière
The Nativity – a solo presentation about the Christmas story
Cuban Whispers – a schools tour – how the media can create unrest
Prime Time Mime – sketches and improvisation

Adaptations for the stage:

The Box, The Boots and the Braying Mule – adaptations of Italian Folk Tales
Who's A Clever Girl Then? – adapted with Rose Impey from her book of the same name
A Christmas Carol - Charles Dickens' seasonal tale

TEACHING

The University of Nottingham (for the Education Department); The Marlowe Society; Cambridge University;
Trent Polytechnic (now Nottingham Trent University) Creative Arts Department (part-time post over five years);
Coventry Performing Arts Centre; Burton On Trent Technical College.

As a freelancer: residencies in Day Centres for people with learning difficulties, special schools, centres for the Deaf;
and many projects to promote the Arts in primary, secondary and tertiary education.

Carlton Junior Television Workshop (directors Sue Nott & Ian Smith) – visiting tutor to the “stable” of young actors.

Lectures and demonstrations in mime and commedia dell'arte for many different groups ranging from Amateur
Theatrical Companies to Women's Institutes!

PAST PLEASURES Ltd

Costumed historical interpreter at Historic Royal Palaces, English Heritage, providing colour and authentic presence in sites of major importance (Tower of London, Hampton Court Palace, Dover Castle *inter alia*). Also, teaching of Key Stage subjects to primary and secondary student groups for Historic Royal Palaces Education.

THEATRE-IN-EDUCATION

Cambridge Syllabus Players

Schools touring of Shakespeare plays, facilitating students as cast members alongside visiting actors.

The Electric Light Show

"Coming To Our Senses" was a mime based piece devised and directed by Pat Keysell (remember Vision On?)

Theatre Alibi

- 1) a summer storytelling show that played to family audiences and was designed to show the power of pure stories;
- 2) south-west schools tour of a reminiscence project about the First World War - 'No Heroes No Cowards';
- 3) "School for Clowns" – community tour of Devon, Somerset and Cornwall of family show.

Leicestershire Schools Theatre Company – Artistic Director

Performed to entire age/ability ranges and visited Take Off festival, London - twice. Pieces written in-house, adapted from other media or original, covering varying subject areas from English to Science and Economic Awareness. The shows had follow-up materials and teachers' packs and were designed to be efficiently toured to the many different spaces provided by the schools in the county, from inner city secondary to rural villages. The company was attached to the County Drama and Dance Advisory Service and my role was to administrate, direct and perform. As an adviser, I also ran one or two INSET sessions for teachers in mime and mask-making.

Solent Peoples Theatre

Community Drama Worker involving administration of projects and delivery. Summer projects and one for the visually impaired alongside Trading Faces.

COLLABORATIONS WITH CLASSICAL MUSIC COMPANIES

The Academy of St Martin's in the Fields: *The Pulcinella Suite* by Stravinsky

A project with John Cooney (composer), me (performer) and young musicians from the Purcell School, Bushey, Hertfordshire. John and I were asked to work with the students on themes from *The Pulcinella Suite*, which was to be performed by the Academy at the Royal Festival Hall. The students were to compose and play their own pieces inspired, not only by Stravinsky, but also by John's expertise as a composer and by me as a visual catalyst. My function was to give them an idea of the Commedia Dell'Arte - specifically Pulcinella's character - and give them some further inspiration for their own pieces of music. A short performance was given at the Royal Festival Hall just before the orchestra played the Suite itself. I took the students through some basic physical theatre techniques, including mime and mask, which became a series of vignettes accompanied by their own music. They played their own pieces and were joined by one or two members of the Academy's orchestra, which gave a great link between the two events of the evening.

Pro Corda

A residential school for gifted young musicians based in a beautiful old monastery in Suffolk, near Aldeburgh. I was invited to run a workshop in mime and Commedia Dell'Arte with the students and their tutors (a very distinguished group of highly accomplished classical musicians), as a kind of break from the intensity of their musical studies.

City of London Sinfonia

A two day project at Little London Primary School in Leeds which took place in September 2003, co-ordinated by Becky Walsh. The intake of the children is multicultural and fairly typical of an inner city school. I was there to give them an idea of Commedia Dell'Arte, using masks and responding to the pieces of music chosen to represent different Commedia characters.

The Britton Sinfonia

This project took place at St Thomas More Primary School, Peterborough, and combined mask-making with performance accompanied by an orchestra playing music composed by the children. This was a more challenging project than the others because the school had an intake of children whose first language was not English and was more likely to be Polish (although there was an Albanian boy there as well). Such was the standard that there were especially recruited teachers of Polish origin who could teach the children English. However, the week's project ended in a performance devised and given by the children.

CREATIVE PARTNERSHIPS

A project on food, cooking and storytelling from around the world run over six weeks at the Glebe Infant School, Rayleigh, Essex. Cooking, storytelling and multiculturalism. As a freelance worker as well as a member of a team, I have been involved in administration of my own work or other people's (at the RSC, I was part of the directorship of the Fringe Festival in Stratford, which was as keenly attended by audiences as the main season). I have an experience, therefore, of writing reports, budgeting, managing time, keeping records.

As a part-time lecturer at (now) Trent University, I was involved in the assessment of students in their final years as well as grading them over the course of their degrees. As a performer, I have had inputs in design, stage management, technical requirements and set construction, from fit-ups at the Barbican for the RSC to putting touring sets into spaces ranging from small scout huts to large council sports centres. These experiences along with the original writing, adaptation and translations I have carried out have given me a very broad and rounded background in most aspects of small to middle- scale community and education touring, as well as mainstream theatre practice.

RESEARCH

Since making my own work when I first set out to be a performing artist, I have been heavily involved in research. Solo shows such as *The Illustrious Theatre*, my piece about Molière, required much examination of his texts and his historical context; as did *The Nativity*, my take on the Christmas story in a Dario Fo-inspired presentation.

My Masters was a part-time M.A. research degree in French Renaissance Studies at the University of Nottingham. It was spread over two years, which enabled me to carry on my own career at the same time, and concerned the Theatrical Work of Mademoiselle Desjardins (active 1660s). It was an endeavour which required my own time-keeping in collaboration with my supervisor, Stephen Bamforth.

This culture of research has stayed with me, and I am currently engaged in translations of Molière and Chrétien de Troyes, which require their own levels of investigation as part of the process. I would relish the opportunity to carry out this work in a more controlled environment, where I would be able to focus more closely as a stronger part of my professional work. These projects are leading to the publishing of work designed to be performed, not just read. I have other scripts and writing from previous projects which I would be very happy to produce if you wish.

I hope you find this information of interest

**Yours faithfully
Peter Holdway MA**

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