



Winners & Citations 2026 – Swan Awards

Best Set Design

'Arsenic and Old Lace' (TTC) – Wesley Henderson-Roe, Set Designer

Wesley Henderson-Roe's impeccable attention to detail created the Brewsters' sprawling, old fashioned, Brooklyn mansion, cluttered with ancient furnishings. On several levels with access to a staircase, doors, windows, nooks and crannies, and an unseen basement (the Panama Canal), all added to the illusion. Wesley's set enabled the cast to use it to great comical effect, particularly a window seat where the sisters concealed dead bodies prior to a basement burial.

Best Costume Design

'The Welkin' (TTC) – Lesley Alexander, Wardrobe Lead; Mags Wrightson and Maggie Bassett, Wardrobe

The attention to historical detail was impressive, as costumes authentically reflected 1759. Beautifully made bonnets, underskirts, undershirts, dirndls and laced bodices contrasted with the richer attire of Lady Wax, cleverly depicting differences in social status. Men's outfits of wigs, stockings, shoes, long coats and waistcoats were perfect. A dead crow covered the women's clothes in soot requiring a replica set. An initial muted colour palette switched to bright and multicoloured, reflecting the change in era to mid-21st century. Great teamwork.

Best Lighting Design

'Bomber's Moon' (TTC) – Ed Pagett, Lighting Design; Rob Arundel and Josh Bayfield, Lighting Realisation

In a moment we were transported from a seedy room in a care home to a tiny space during a bombing raid over Germany with all the sights and sounds of artillery exploding all around us. The lighting team on this production produced a memorable design and operation to realise this frightening WWII experience that was so much a part of Jimmy's history.

Best Leading Performer in a Play in a Male Role

Steve Taylor as Jimmy in 'Bomber's Moon' (TTC)

Jimmy, a former RAF gunner, was a complex individual. Living in a care home, very unwell and set in his ways, Steve expertly introduced us to Jimmy, a cantankerous, foul-mouth individual with an acerbic wit, battling the world. Steve also revealed another side to Jimmy as he reminisced about his wartime past, using his Zimmer frame to re-enact his actions as a tail-gunner, and relive the close bond shared with his comrade, Frank. A finely nuanced portrayal.

Best Leading Performer in a Play in a Female Role

Anna Piggott as Jacie Triplethree in 'Comic Potential' (Q2)

Anna Piggott brought life to an actoid in an outstanding portrayal of Jacie Triplethree. Full of comic timing delivered with a deadpan face, she masterfully balanced rigid machinelike actions which contrasted with a depth of unprogrammed human emotions. Anna's rendition of all the songs was impeccable and no-one could forget the moment when Jacie was 'emptied', just hilarious. A glitteringly glorious performance.

Best Supporting Performer in a Male Role

John Mortley as Dr Einstein in 'Arsenic and Old Lace' (TTC)

The part of Dr Einstein had a wonderful mixture of characteristics and John Mortley skilfully presented all of these. As an alcoholic plastic surgeon, he was mysterious, enigmatic, creepy and a total opposite to volatile Jonathan, always fawning and pandering in an attempt to pacify him.

Sustaining an excellent German accent throughout the play, John elicited numerous laughs with his authentic comedic delivery and facial expressions. A personality to remember.

Best Supporting Performer in a Female Role

Isabelle Crean as Saunders in 'Fallen Angels' (TTC)

In Coward's stylish and somewhat scandalous world of the rich and entitled, there was a maid who pops in and out of the action providing fun and humour and not a little talent, if her piano playing is to be believed. Isabelle Crean was delightful in this role, adding comedy and down-to-earth practicality to the proceedings. A highly amusing characterisation.

Best Leading Male Performer in a Musical

Jacob Taylor as Guy in 'Once' (TTC)

It takes both courage and self-assurance to play the role of a stagnant street musician, heartbroken and pining for his lost love, who then rediscovered his creative and emotional drive through a chance encounter with Girl, a Czech immigrant. Jacob Taylor as Guy, beautifully demonstrated both in this demanding part. His superb acting talent, splendid singing voice and accomplished guitar playing, made for an exceptional performance in a lively, dramatic and emotional musical.

Best Leading Performer in a Musical in a Female Role

Becky Silverstein as Miss Adelaide in 'Guys and Dolls' (TOPS)

Becky gave us a magnificent Adelaide, the long-suffering fiancée of Nathan Detroit enduring a fourteen-year engagement. Epitomising the 1950s, her attention to detail was notable with every gesture and movement. Her personality shone through with sharp comedic skill and entertaining interpretations of each song whilst sustaining a thick New York accent. Becky's rendition of 'Adelaide's Lament' was a joy to hear and see, contrasting with her nightclub showgirl persona in 'Take Back Your Mink' accompanied by the marvellous Hotbox Girls.

Best Supporting Performer in a Musical in a Male Role

Tyler Fagan as Nicely-Nicely Johnson in 'Guys and Dolls' (TOPs)

Tyler Fagan as Nicely-Nicely Johnson performed enthusiastically giving various excellent comedic and singing appearances throughout the musical. When it came to his rendition of 'Rocking the Boat', it deservedly brought the house down, not just with his forceful delivery of that popular song but also by his wonderfully animated performance to accompany it. He had the audience captivated, who showed their appreciation uproariously.

Best Supporting Performer in a Musical in a Female Role

Alexsandra Marzocca as The Little Red Fairy in 'Hansel & Gretel' (TTC)

Hansel and Gretel needed a good fairy to scatter magic and save them from the evil witch's clutches in the deep dark forest, and Alexsandra was perfectly cast as The Little Red Fairy. Dressed top to toe in red, her dancing was sublime as she flitted effortlessly across the stage casting spells and scattering fairy dust from her wand. Alexsandra had the audience spellbound by her magical performance.

Best Ensemble (for a cast where work is shared fairly equally, any genre)

'The Welkin' (TTC)

'The Welkin', with compelling performances, portrayed the individual lives of women chosen for a jury. Each ensemble character, from different society backgrounds, conveyed unique and sustained personalities. A tightly drawn story with enthralling acting, created truly shocking reveals. A powerful portrayal of trauma, impotence and hard work of women's lives in the 18th century. Bringing the play into the 21st century at the end, was a forceful, poignant reminder of how little has changed for many women.

Best Production of a Play

'Boys' (TTC) – Josh Clarke, Director

Expertly directed by Josh Clarke, 'Boys' used sparse space with wit and intelligence. Off stage areas suggesting rooms beyond and a world outside, combined with brilliant lighting and sound had a palpable effect on the drama within the student flat. Details, deftly drawn throughout, were exceptionally well used. The play was cohesive, funny, surprising, powerful and moving. The director

brought out remarkable, compelling performances from the cast with each actor contributing something unexpected to the storyline. A memorable gem of a production.

Best Youth Performer (*aged 19 and under at time of performance, any genre*)

Anthony Eckley-Majercak as Charlie Bucket in ‘Charlie and the Chocolate Factory’ (BROS)

Anthony, as the protagonist Charlie Bucket in BROS’ imaginative ‘Charlie and the Chocolate Factory’, was superb in the role. He had huge stage presence with a wonderful speaking and singing voice, along with great diction which ensured that Anthony gave a faultless performance. He had various solo appearances and always blended in perfectly when on stage with other members of the cast. He brought enthusiasm and authenticity to this major character.

Best Youth Production

(where the entire cast is aged 19 years and under at time of performance, any genre)

‘Chitty, Chitty Bang Bang’ (Step On Stage - Cast Scrumptious) –

Producer, Director and Musical Director: Emma Louise Tinniswood;

Choreographer: Ashley Johnson

It is always a challenge for an amateur youth group to emulate a well-known and loved film, but this cast of Step on Stage pulled it off with aplomb. Marshalling the actors into a tightly-orchestrated ensemble brilliantly capturing the spirit of the original concept, with the full area of stage and aisles put to great use. It brought the audience into the play as well as giving all of the players scope to be seen and much appreciated. Tremendously enjoyable.

Best Musical Production (*any musical, pantomime or play where music is integral to the plot*)

‘Guys and Dolls’ (TOPS) – Charlie Booker, Director; John Davies, Musical Director;

Associate Choreographer: Gaby Law

This romantic musical comedy about gamblers, showgirls and unlikely love captured the essence of 1950s New York. Creative back projections enriched the staging. The whole company gave powerful performances, full of enthusiasm and commitment which was electrifying with everyone demonstrating their own individual talents. Big chorus numbers, slick choreography, tuneful harmonies and a swirl of colourful costumes, added to the spectacle. With so many striking highlights, TOPS delighted the audience with a stupendously, entertaining show.

The Wild Swan

(a novel moment in a production of particularly atmospheric & memorable theatre — a coup de theatre)

‘Running up that Hill’, ‘The Welkin’ (TTC)

In some theatrical productions there can be moments when the audience is palpably moved. Such a surprising element occurred in ‘The Welkin’. At the point when Helen collapsed, the women rallied round to support and comfort her. As a single voice began singing Kate Bush’s ‘Running Up That Hill’ one by one the others joined in and the song quickly developed into a gloriously eloquent harmony. It was emotional, breathtaking and absolutely gorgeous.