



Citations 2024 In order

1. **Best Male Child Performer** (aged 14 and under at time of performance, any genre) Elliot Wilson as Chef Louis in 'The Little Mermaid JR' - Dramacube, Twickenham Purple Cast B Elliot gave a stylish character study of Louis the French Chef and made his mark in a hilarious way. He exploded on stage with colourful flamboyancy and had the audience in the palm of his hand with his charismatic accent and expressive body language. Interaction with fellow actors saw some fine comedy timing and left us wanting more.
2. **Best Female Child Performer** (aged 14 and under at time of performance, any genre) Hannah Kuhnel as Agatha Trunchball in 'Matilda the Musical JR.' Dramacube Hampton Hill Red Cast B Hannah Kuhnel played the headmistress of Crunchem Hall and proved herself as an accomplished character actress. She threw everything into her role as the menacing, evil Agatha Trunchball who tortured her pupils and frightened the life out of the teachers. All credit to Hannah whose commanding presence on stage brought a shiver down the spine of everyone who saw her performance.
3. **Best Young Performer** (aged 15-19 at time of performance, any genre) Jack Dwyer as Andrew in 'Pressure' (TTC) Jack Dwyer portrayed a young RAF Flight Lieutenant in a compelling story of planning the D-Day invasion against the background of conflicting weather forecasts. Andrew had a greater enthusiasm for meteorology than flying which Jack ably captured. Fully fleshing out his character's function, Andrew provided pivotal advice as a voice of hope, trust and encouragement to the senior British meteorologist who was beginning to doubt his own abilities
4. **Best Youth Production** (where the entire cast is aged 19 years and under at time of performance, any genre) 'Matilda the Musical JR.' Dramacube Hampton Hill Red Cast – Stephen Leslie Producer; Rory Cubbin & Matthew Bunn, Directors; Rory Cubbin, Heather Stockwell & Natasha Boyle, Musical Direction and Choreography The production of 'Matilda the Musical JR.' by Dramacube's Hampton Hill Red Cast showcased their exceptional talent and brought to life every aspect of this well-known musical. The performers worked extremely well together as a company and the dance routines were synchronised and orchestrated splendidly. The enthusiasm and commitment of each cast member shone through and made this a very memorable production.
5. **Best Set Design:** 'Enron' (RSS) – Junis Olmscheid, Set Designer The Enron set conveyed the chaos and complexity of the biggest audit fraud of its time. Junis Olmscheid's set from below stage, onstage and upwards to multiple above stage areas was perfect. Ticker tape electronics supported by film projection, stage and lighting combined to portray the bewildering concealment and mis-direction needed to tell this depressing corporate story of greed and deceit.
6. **Best Costume Design** 'Cyrano de Bergerac' (RSS) – Junis Olmscheid, Miriam King and John Gilbert, Costume Design The Costume Design Team artistically created costumes,

dresses, wigs, boots and elaborate plumed hats for the cast, some of whom doubled up on parts. Clever use of colours and fabrics indicated status and defined rank, which was clear to the audience. Faux leather breeches worn by cadets allowed fluid movement especially during battle scenes. Costume creativity contributed significantly to the overall look and feel of the production.

7. **Best Lighting and / or Sound Design** 'Bullshot Crummond' (Q2 Players) – Bob Gingell, Lighting; Felicity Morgan, Sound While the set could best be described as minimalist, it perfectly suited the play and its characters. Props were moved with precision notwithstanding the limitations of The National Archives setting, while each sound effect was fluently on cue with lighting to match, a tribute to Bob Gingell and Felicity Morgan. The cardboard car in Act II, complete with car crash, was both cleverly conceived and beautifully executed. All very believable and highly entertaining.
8. **Best Design Element** 'Stepping Out' (TTC) – Dawn Lacey, Choreographer Set in a dingy scout hut, a group of enthusiastic amateurs met weekly to learn tap dancing. Abilities ranged from promising to downright inept. Excellent choreography made this show and Dawn Lacey coached the actors expertly from shaky beginnings through to a jaw dropping spectacular finale. The troupe burst into a magnificent dance routine with canes, top hats and spangly costumes, receiving rapturous applause from an appreciative audience.
9. **Best Supporting Performer in a Musical in a Male Role** September Taliana-Carey as Sir Bedevere in 'Spamalot' (TTC) September Taliana-Carey took on the role of inept Sir Bedevere with aplomb, valiantly playing one of the 'All For One' Round Table Knights charged with finding the Holy Grail. September also characterised a shrieking Sir Dennis Galahad's Mother and Concorde, Sir Lancelot's horse. September threw herself into the parts with enthusiastic vitality giving each their own distinctively colourful persona.
10. **Best Supporting Performer in a Musical in a Female Role** Tash Wills as Jenny in 'Calendar Girls The Musical' (BROS) Tash Wills rose to the occasion in this demanding part. Tash imbued complexity and substance into Jenny who was a feisty, rebellious schoolgirl and her performance had just the right amount of teenage hubris. Tash's singing voice had beautiful tone and depth and she injected some lovely comic relief into a very watchable characterisation
11. **Best Supporting Performer in a Play in a Male Role** Matt Tester as 7 different characters in 'Bullshot Crummond' (Q2 Players) Most nominations are for an actor playing a role. Matt Tester played seven, to the increasing surprise and admiration of the audience and, had it not been for the programme, one would never have known. Matt had the amazing versatility and ability to metamorphose seamlessly into each character. A true tour de force and all the more so given the need for rapid costume changes in such a restricted environment.
12. **Best Supporting Performer in a Play in a Female Role** Denise Rocard as Anne in 'The Father' (Rhinoceros Theatre Company) Denise Rocard gave a thoroughly convincing portrayal of a daughter's desperate struggle with her father's confused descent into dementia. In a captivating performance, Denise's character Anne displayed a wide range of emotions, veering from frustration and exasperation to compassion and sensitivity. Her powerful performance allowed the audience to empathise with her impossible situation of keeping an eye on her ailing father while managing her own

complex life.

13. **Best Leading Performer in a Musical in a Male Role** Guillaume Borkhataria as Emmett Forrest in 'Legally Blonde, The Musical' (TOPS) Guillaume Borkhataria as Emmett Forrest gave a strong, heartfelt performance. Guillaume, who possesses excellent stage presence, portrayed Emmett with vibrancy and sensitivity through his skilful acting and beautiful singing. Emmett swept us away with his charm and kind hearted charisma and we were delighted when he finally won the heart of Elle.
14. **Best Leading Performer in a Musical in a Female Role** Alex Alderson as Elle Woods in 'Legally Blonde, The Musical' (TOPS) Alex Alderson was a sensational Elle Woods as she transitioned from an archetypal dizzy blonde who loved pink, to a Harvard legal eagle. Elle's character showed determination, with a bubbly personality and an intelligence which shone through. Alex has a terrific singing voice, excellent comic timing and combined with an ability to convey any kind of emotion, she both endeared and mesmerised the audience. OMG, stunning!
15. **Best Leading Performer in a play in a Male role** Luciano Dodero as Cyrano de Bergerac in 'Cyrano de Bergerac' (RSS) Luciano Dodero gave a stunningly powerful portrayal of Cyrano de Bergerac in a breathtakingly exciting open-air production. Luciano successfully captured the very essence of this complex character of an articulate man who had everything except looks! Learning Roxane, his unrequited love, desperately loved Christian (handsome but dull), Cyrano embodied his rival surreptitiously with the poetic wit and style she craved. Luciano brought enormous energy, style and braggadocio to his characterisation.
16. **Best Leading Performer in a Play in a Female Role** Dorothy Duffy as Melissa Gardner in 'Love Letters' (OHADS) Dorothy Duffy's portrayal of Melissa gave a heartfelt, colourful performance from a young girl's naivety to grown up insecurity. Dorothy entertained with effortless warmth and charm, whilst reading letters aloud. This was acting at its best. Bringing Melissa's character to life, Dorothy engaged us with a range of emotions, facial expressions and vocal inflections. Pregnant pauses created when Melissa's feelings were hurt and agony depicted when she realised her abandonment by Andy, moved some of the audience to tears.
17. **Best Ensemble** (for a cast where work is shared fairly equally, any genre) 'Panic' (TTC) Panic was an excellent example of how to create a great musical drama in the small space of the Coward Theatre. Each actor's movements were well choreographed, with a 10-minute pre-show preamble by the cast setting the scene and the mood impeccably, capturing the activities in a studio both on and off-air. The comedic elements grew almost imperceptibly as the show progressed, much to the delight of the audience.
18. **The Cygnet Award** 'Bullshot Crummond' (Q2 Players) – Dominic Parford, Director Dominic Parford took this 1974 farce and turned it into a riotous production, full of fun. He clearly rehearsed his cast intensely, for every word, every gesture and every comic act was right on cue, to the delight of the audience and, indeed, the cast themselves whose clear enjoyment only added to the overall joy of watching this play.
19. **Best Musical Production** (any musical, pantomime or play where music is integral to the plot) 'Spamalot' (TTC) – Nigel Cole, Director; Lizzie Lattimore, Musical Director; Gita Singham-Willis, Choreographer Nigel Cole and his team did a splendid job not only directing but adapting the script for local audiences. The ensemble was extremely well

rehearsed, demonstrated by wonderful co-ordination throughout. A good balance between humour and pathos was achieved and most effective. The silliness of the whole story was expertly captured making it a magnificently uplifting and hilarious production. With some great solo acting plus terrific ensemble scenes, it gave us a rip-roaring show.

20. **Best Production of a Play** 'Enron' (RSS) – Maxina Cornwell, Director Audit Fraud is perhaps not the easiest subject to unload on a theatre audience. Maxina Cornwell pulled out all the stops to show how a lie can grow to become a monster. We were presented with a dramatically complex scenario made simple by excellent acting, vibrant dancing, brilliant staging and clever theatrical effects throughout. Enron was a triumph in theatrical story-telling.
21. **The Swan Judges' Award** (for a singular aspect of a production (whether performance, design, stagecraft or creation) which does not fit easily into any of the above categories)'The Drowning Girls' (TTC) - 3 Porcelain Baths filled with water and props An unusual scene met the audience of 3 baths lined up mid-stage filled with water which piqued huge intrigue. On cue and with perfect timing, 3 Brides in Edwardian underwear dipped into each bath to recount to us their grisly fates. A surprising number of authentic props were artfully concealed and magically emerged from every bath to be used with great effect by 'The Drowning Girls'.
22. **The Wild Swan** (a novel moment in a production of particularly atmospheric & memorable theatre — a coup de theatre) 'Bullshot Crummond' (Q2 Players) – Outstanding Dogfight Footage Plays often have a poster outside illustrating the play. For this production, we had an enthralling taster of the exciting sequence of dog-fight scenes we were to witness during the performance itself. Projected onto a back-screen during salient moments, those films brought to life the dramatic background of this excellent story, cementing the production as a whole.