
The Green Room
Celebrating 10 complete editions!
Summer Term 2025
Edition 10
Fallibroome Performing Arts
Front Cover by Grace Groenewald

Dear Readers,

We are so excited to welcome you all to Edition 10 of The Green Room Magazine!

Although the wait has been long, we hope you enjoy it! Our writers and designers have worked tirelessly to make this edition a fabulous end to the summer term. We are so grateful to the teachers and students who have agreed to be interviewed and have given us a crucial insight into the events of this busy year! This landmark edition features our usual reviews and news from across the department, as well as highlighting some key performances and events held since Christmas. We shine a spotlight on the brilliant Mr Gibb and his exciting career so far, as well as interviewing talented ex-student Scarlet Bailey, an original member of the Green Room team.

We hope you enjoy reading and have a wonderful summer holiday!

We're always looking for new writers, designers and content creators to join our wonderful team, so don't hesitate to come along at Monday lunch times to Studio 6.

The Green Room Team

Editor & Social Media Manager – *Zara Bradley*
Sub-editor & Front Cover Design – *Grace Groenewald*



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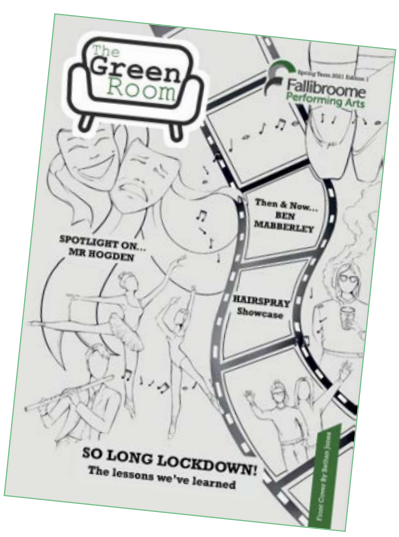
Looking back...

To celebrate the 10th edition of the magazine, The Green Room Team has gathered some testimonials from performing arts staff and other key individuals to reflect on the magazine. This includes why it is special to them what it means to the Performing Arts Department as a whole. We also asked a few of our testimonial-givers about their favourite editions and pages, so it might be worth checking them out after reading this issue!

Mr Ebbrell (Trust Media and Comms Manager):

"I'm not sure that I can pick a favourite issue of The Green Room as all the issues have had elements that are great and memorable. I would say that the various Green Room teams over the life of the magazine have always strived to produce a great publication which reflects the Fallibroome Academy's amazing and diverse Performing Arts productions and projects. There has also always been a focus on the behind-the-scenes aspects of the performing arts. Spotlighting those who don't appear on the stage or screen has given a voice to those who contribute so much to the success of the Department. The articles that feature those who work in the creative media and performing arts are essential to students who want to follow that path in life. I always look forward to seeing what a new issue will feature... Long live The Green Room!"





Scarlet Bailey (Co-creator of the Green Room Magazine):

"I think the first edition was the most special as we got to see for the first time what we had been working towards and what all our ideas would look like."

Maddalena Cagol (Editor of edition 8 and 9):

“The Green Room is a wonderful magazine and insight into the Performing Arts Department at Fallibroome. After being Editor for the past two editions, I have really enjoyed diving deep into the behind the scenes of the Performing Arts Department. A personal favourite of mine was always the Let's Get Technical page and Scene It All which allows us to give the best recommendations of the time to the readers. The Green Room team itself is made up of a wonderful group of writers and designers, it was a privilege to be a part of and how exciting it is for The Green Room to be celebrating its 10th edition!”

Mrs Fay (Director of Performing Arts):

"What an achievement—reaching the 10th edition of The Green Room Magazine! The very first edition remains unforgettable. I still remember when two students met with me to pitch the idea of a student-led magazine dedicated to reporting on and celebrating the Performing Arts Department. Seeing that first edition in print was a massive milestone—it paved the way for all the editions that followed and created numerous opportunities for students to get involved. I am incredibly proud of every student who has contributed to the success of this publication!"



Student Alumni

Scarlet Bailey

A member of the original Green Room Team!



During Lockdown, Scarlet and her friends, who were all media students, realised "there was nothing really showing what the Performing Arts Department does throughout the year." In her friend group, one of her friends wanted a career in journalism while another wanted a career in graphic design - so a magazine sounded like a great idea! They decided, alongside the help of their media teacher Ms Birch, to "put together a magazine which highlights each department and what they have done throughout the year." This was the making of the Green Room!

Scarlet's involvement in the magazine ranged from writing articles to a secretarial role. Mrs Birch described her involvement as helping to make sure that everything was running on time and that writers and designers had enough time to finish what they had to do, while also making sure the workload was spread out so no one had too much to do. Scarlet's role was so important as it helped the whole magazine function effectively!

During her time at Fallibroome Scarlet participated in the annual musical as an ensemble from years 7 to 10, while also being part of the Junior Wind Band, Songbirds and Senior Choir and performing in the Christmas, Spring and Year 10 concerts. Her dedication and commitment to Performing Arts is clearly demonstrated through the multitude of extra curricular activities she was involved in!

"I still use things I learned from the magazine now"

Since leaving Fallibroome, she has started a degree in Nutrition and Health which she is now in her 3rd year of. Although she hasn't gone into anything Performing Arts based she says "I still use things I learned from the magazine now" For example, "keeping to a time scale and working with others, which has become very important in university." These transferable skills can help with any career choice!

It is clear that her passion for The Arts is still ignited as for the last four years she has helped out with a Musical Theatre Summer Camp where "children learn a musical in a week and show their parents on a Friday." During these, Scarlet has made a range of different props and set pieces, while also making sure children knew what they were doing and where they were meant to be.

Scarlet is a great example of how commitment and dedication to Performing Arts activities can teach you important skills for whatever you do in life!



Scarlet (second from the right) helping out at an annual Musical Theatre Summer Camp!

TEECHERS LEAVERS 22

Spotlight on Fallibroome: A Stellar Take on Teechers

There are school plays—and then there are productions like Teechers: Leavers '22 at Fallibroome Academy, which manage to transcend the limits of school theatre entirely. With a stripped-back set, a tight ensemble cast, and direction that crackled with energy, Fallibroome's take on this fast-paced John Godber classic was bold, hilarious, and unexpectedly moving.

Performed in March 2025 in the Fallibroome Academy Performance Hall, the show marked the culmination of months of work by students and staff alike. But from the moment the house lights dimmed, it was clear this was more than just an end-of-term production. The performers launched into the play's breakneck rhythm with such confidence and cohesion that the audience was immediately swept along, caught in the blur of classroom caricatures, dance numbers, and pointed satire.

Speaking before opening night, cast members shared their enthusiasm and nerves. "I've never done so much multi-rolling," said one actor, "and it's been really exciting to explore that. It's a challenge, but one that really pushed us." Another performer laughed as they promised "questionable dance moves, lots of laughs—and maybe even a few tears." And they weren't wrong.







The production had the audience in stitches with its comedic choreography, but also delivered emotional gut punches that lingered long after the final blackout. Backstage, the atmosphere was just as driven. Staff praised the professionalism of the students and the intensity of the rehearsals. With support from Fallibroome's outstanding Performing Arts Department—and the school's longstanding reputation as a specialist arts college—the technical polish was evident. Lighting cues were sharp, transitions fluid, and the show's musical moments were pitch-perfect. Whether parodying a school disco or choreographing a social media-style routine, the cast moved with infectious energy.

But what truly elevated Teechers was its relevance. The updated script touched on the post-Covid classroom, the loss of creative subjects in state education, and the persistent inequalities between schools. A particularly powerful moment saw the students realise that their beloved drama teacher was being forced to leave—just as they discovered their own talents. The moment was quietly devastating. It wasn't just theatre—it was a protest in school uniform.

For all its laughs and lightness, the production made space for genuine reflection. "Every school should have drama at its heart," declared one line. The applause that followed suggested the audience agreed.

In a world where arts funding is often first on the chopping block, Fallibroome's Teechers served as both entertainment and a passionate defence of creativity in education.

Spring Concert











Fallibroome Academy's Spring Concert, held in the Performance Hall in May 2025, was a striking showcase of musical ambition and youthful talent. From the moment the opening notes resonated through the auditorium, it was clear this was more than a term-end recital—it was a carefully curated celebration of sound, passion, and artistic growth.

The evening began with the senior ensemble presenting an acoustic set that immediately captivated the audience. Each piece felt like a thoughtful conversation between performer and listener, a fitting prelude to the grand finale. And what a finale it was: a dramatic, full-voiced rendition of "O Fortuna" from Carl Orff's Carmina Burana. The orchestra, choir, and percussion sections combined with thunderous precision, filling the hall with raw power and emotion. It was a spine-tingling moment that perfectly encapsulated the concert's theme of contrast—quiet reflection, building to a triumphant explosion.

Behind the scenes, the preparation was intense. Rehearsals stretched for weeks, involving not just performers but a dedicated technical crew fine-tuning acoustics, lighting, and staging. Social media buzz reflected the backstage hustle, with the department proudly sharing glimpses of "epic grand finale" rehearsals and congratulating students for their hard work. It was clear that Fallibroome's well-known performing-arts ethos was thriving: meticulous planning, collective spirit, and creative ambition at the heart.

The repertoire at the concert displayed an impressive range—from delicate folk arrangements to the classical-climactic "O Fortuna." The contrast of quieter, unplugged pieces with full orchestral force gave the whole event a satisfying arc. Each ensemble—vocal, instrumental, soloists—had its moment to shine, and the conductors' thoughtful pacing ensured the audience remained engrossed from first chord to last bow.

Students interviewed after the performance spoke of exhilaration and pride. One commented that performing Carmina Burana was "a dream come true," while another said the quieter ensemble pieces demanded "a level of listening and subtlety we hadn't had to do before." Both responses spoke to the educational value of the concert—how it challenged students to stretch their musical and emotional range, and to collaborate with peers and mentors alike.

For many in the audience, the highlight was the emotional journey the concert offered. It wasn't just a series of performances—it felt like a curated experience, moving through intimacy, dialogue, and finally catharsis. Applause echoed long after the last note, and cheers during the soloists and choir confirmed that the evening resonated on both technical and emotional levels.

Fallibroome's Spring Concert proved that the academy is not only committed to developing performers—but to presenting work that inspires, excites, and advances their capabilities. This wasn't school music; this was musical storytelling, ambition met with skill, and an unmistakable message: when passion, preparation, and creativity unite, the result is an unforgettable night.

Creativity Week: Journeys





Patrick's journey

Patrick's journey was a short film created by the Drama Department as part of Creativity Week. The film follows the challenges that some of Fallibroome's students face when travelling around the school site, including Patrick who requires wheelchair access. The film is intended to recognise the barriers that make life harder for people with impairments, and help to understand that removing these barriers creates equality and offers people more opportunities. The film demonstrates Patrick's ability to overcome challenges, but also highlights the excellent provision and opportunities provided for students due to the accessible and inclusive nature of Fallibroome. It is definitely worth a watch, and can be found on Fallibroome Performing Arts Facebook!

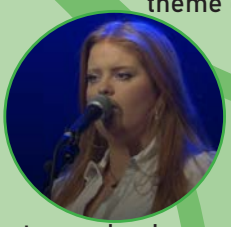
TheMusicDepartment

Busking at lunchtime: A selection of talented students brought live music into Fallibroome filling lunchtimes with energy and excitement! This event not only showcased musical talent but also lifted the spirits of the whole school community, fostering a sense of togetherness.

The Big Sing: One of the most inclusive events of the week, The Big Sing brought together students from local feeder primary schools for a singing workshop. Exploring their voices within the theme of journeys, students united in a performance of I Would Walk 500 Miles. The school's own Songbirds choir also performed Dancing Through Life from Wicked, reinforcing the theme of personal and musical growth.



Fallibroome WorldTour Concert



Another of Performing Arts events to celebrate Creativity Week was Ben Axon and Tom Dixon's Fallibroome World Tour Concert as part of their Gold Arts Award.

The pair were influenced to donate ticket sales to our partner schools in South Africa because they wanted the money to go to a good charity that is based abroad, as part of the journeys theme. The concert had a lot of preparations and last minute decisions to ensure it ran smoothly. Ben said "It would have been impossible for the concert to happen without the help of the school community, namely; Max Hogden, Lindsey Evans, Annabel Beatie, Graham Ebbrell, Tim Jones, Matt Gwilt, Albert Houlihan and Lucy Pond". The concert showcased music from all around the world, however due to a few restrictions (not enough people speaking foreign languages) we decided to focus it more around Europe. For Ben, "the best part of the concert was seeing our work pay off". This concert was a really enjoyable night for all as it showcased a multitude of students' talents!



HoldingRoom5

Another of the Drama Department's celebrations as part of Creativity Week was Fallibroome Young Actors Company production of **"Holding Room 5"** written and directed by Andy Jones as a guest director. This performance focused on the theme of journeys, exploring the evacuation of British children during the Second World War. This powerful performance epitomised this year's theme of journeys.





SPOTLIGHT ON ...

Mr Gibb

Leading with music and heart

If you've ever walked past the music block during break, chances are you've heard the sounds of singing, violins tuning up, or even a spontaneous drum solo. At the centre of all this creative energy is Mr Gibb, our inspiring Head of Year 8 and much-loved music teacher.



Mr Gibb didn't grow up in a musical family—but from a young age, he knew music would be a huge part of his life.

"Our house was always filled with music—Vivaldi, Tchaikovsky, REM, David Bowie—you name it," he says. "When a violin teacher visited my primary school, I asked for lessons. My parents said yes—but warned me I probably wouldn't be very good because no one in our family played! I just loved the idea that I could create the same sounds I'd heard on CDs. That feeling never left me."

Despite being encouraged to pursue medicine due to strong results in Science and Maths, Mr Gibb chose to follow his passion—and never looked back. As he said himself: "Studying Music at university was the best decision I ever made."

"His classroom philosophy? Firm, Fair, Fun."

"It's not just about becoming a great performer—it's about becoming a well-rounded person."

From Blazer Blunders to Lifelong Lessons

Mr Gibb still remembers his very first lesson as a teacher—and it's one he won't forget.

"A Year 7 boy got his arm stuck in his blazer and had to be cut out by the teaching assistant. Total chaos—but I absolutely loved it! It showed me early on that no two lessons are the same, and you have to be ready for anything. That unpredictability is part of what makes teaching so rewarding."

As Head of Year 8, Mr Gibb takes pride in supporting students both musically and personally. His classroom philosophy? Firm, Fair, Fun.

"I have high expectations, but I also want my classroom to feel like a space where students can enjoy learning and be themselves," he explains.

"I do regular one-to-one check-ins—just asking students how they're doing, in music and in life. I always remind them: practice matters more than natural talent. That's not just a music message—it's a life lesson."



"Studying Music at university was the best decision I ever made."

Radiohead, Resilience, and Why Music Matters

With an eclectic taste in music ("I'll listen to absolutely anything!"), Mr Gibb still credits one band as a major influence.

"Radiohead. Seeing them live in 2000 was a turning point. Their sound is constantly evolving, and their music challenges you. That's what I want students to take away too: music isn't static—there's always more to discover."

And when it comes to music education, Mr Gibb is clear: it's no easy subject. "Music is one of the most demanding things you can study. It takes creativity, discipline, emotional resilience, teamwork—often all at once. People think it's simple because it's fun, but that's a big misconception. The skills you develop through music stay with you forever. It's not just about becoming a great performer—it's about becoming a well-rounded person."

Whether he's conducting an ensemble, mentoring Year 8s, or cutting someone out of a blazer (hopefully not again!), Mr Gibb is proof that the right teacher can truly strike a chord—with music and with life.

A Midsummer Night's Dream

With the lower school production of A Midsummer's Night Dream and their performance having gone down amazingly, we reached out to members of the production to see how they found it and got along!

Jemima – Playing Hermia

"I've loved working with friends and developing my drama skills. It's been an exciting experience. My character, Hermia, is independent and stands up for herself, representing feminism in the play. She plays a big role in the story. It's a well-known play with cultural references that pop up all over the place. It's a must-see!"

Rachel – Playing Oberon

"I've enjoyed working with different people and contributing my ideas to the production. My character, Oberon, is a complex character. Though he's often seen as the villain, he ultimately wants to make things right. The play is full of comedy and great moments that will make you laugh."

Josie – Playing Nick Bottom

"I've loved playing such a comedic role. Bottom is fun to act, especially because he's so bossy and full of himself. My character Nick Bottom is loud, confident, and unaware of how ridiculous he is, which makes him even funnier. This play is different from other performances—it focuses more on acting and comedy, and has a unique style that's really enjoyable."

The Shakespeare Schools Festival had a highly appreciative review of this production below:

"This was a wonderful, vibrant and fun production of A Midsummer Night's Dream. The attention to detail and consideration of design was obvious from the very beginning. I was particularly struck by the clever use of props and lights, especially during the love potion scenes. The lighting was subtle yet effective, and the props helped to create a mysterious, enchanted atmosphere. There are almost too many stand-out moments to mention. From making Bottom fly and having the audience in stitches, to the brilliant dance break, and who could forget 'Careless Whisper' being triggered each time a character fell madly in love with a new person. It was clear that the entire cast worked extremely hard on their characters, but also supported each other as a whole ensemble. This was a remarkable and professional production of A Midsummer Night's Dream with a committed and highly skilled cast."







"This was a remarkable and professional production of A Midsummer Night's Dream with a committed and highly skilled cast."
- Shakespeare Schools Festival







Lia's Fashion Show

A spectacular night showcasing the passion and commitment of Gold Arts Award Student Lia Martland!

Lia Martland is a Year 13 student who brilliantly organised a fabulous fashion show as part of her Gold Arts Award earlier this year!



Lia had always really loved the idea of doing a leadership and management project, which is what drew her to the Arts Award. However she wanted to organise something completely new that Fallibroome hadn't done before, and to most of the teachers' recollection there had never been a fashion show done before. This also tied in with Lia's interest in costume and fashion - making the beginnings of something fantastic!

The charity Lia decided to raise money for was "Beat", which is the National Eating Disorders Charity. Having suffered with quite poor mental health and an eating disorder for the past five or six years, this charity was quite close to Lia's heart. Despite having never directly worked with "Beat" herself, she knows the amazing work they do not only for people struggling with eating disorders, but also their friends and family who are impacted by their struggle. As well as raising awareness for this important cause, Lia also managed to raise over £1500 for "Beat", which is incredible!

A challenge which Lia overcame completing the Gold Arts Award in one year not two, was underestimating the workload involved. She realised there would be a lot of work going into it, however during the immediate run up of the show she had a lot going on! On top of planning the show, sorting and assigning outfits, she also had university applications, A-level work and coursework. Which is a lot to organise!

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Lia's determination pushed her through as she said "I don't regret doing it at all, I would do it again in a heartbeat if I could". This shows how she's a great role model for any student thinking of taking on the Gold Arts Award challenge!





Lia's advice for students thinking about completing the Gold Arts Award is "if you have the drive and passion, be prepared, it is a lot of hard work... but there's nothing wrong with asking for help and outsourcing some of the work as well. It doesn't make you any less of a leader or any less capable of doing it, it's all part of it and you learn so much from the experience."

P TO BEAT

Lia found the most memorable part of the show was seeing everybody enjoy themselves and have a good time, as well as the reception and turn out of the audience and how much they interacted with the models. She also described the backstage experience as crazy and chaotic but she was "working with a great group of people" which meant "we did have fun in the chaos!"

Lia described her experience creating the show as "hard work but so worth it and amazing really! I am so fortunate to have had the opportunity."

The future looks bright for Lia, as she has applied to universities to do costume production. She has also been given an offer at the Royal Central College of Speech and Drama, which is in London, and Lia is very excited about it! She's really happy that she's found somewhere that she wants to go, and I'm sure she's destined to do amazing things!

Lia also wanted to add, "just a thank you to everybody who was involved, from the students, the staff, everybody. I think it all came together to be a really special event and I'm really proud of everybody who was involved and thankful to everybody for making it so special!"



It is clear that Lia's commitment and dedication paid off to produce a sensational fashion show, and she is a great role model to any students thinking of completing the prestigious award!

"I don't regret doing it at all, I would do it again in a heartbeat if I could."

Let's Get Technical

Meet Matt Gwilt: Making Theatre Happen from Behind the Scenes

If you've ever been part of a school production—or sat in the audience watching the lights, sound, and special effects come together seamlessly—there's a good chance Matt Gwilt had something to do with it. As part of Fallibroome's backstage and technical team, Matt is one of the key people making the magic happen behind the curtain.

What inspired his journey into technical theatre? For Matt, it started with music.
"I had been a touring musician for many years," he says. "I've played at major UK festivals like Glastonbury and Reading and Leeds, so I've always had a passion for live sound production. But I'd never worked on musicals or theatre shows before, and I was really intrigued by what goes on behind the scenes. I wanted to see what it was like on the other side of the camera—or the stage."

Behind the Desk: How the Tech Comes Together

Matt's role in a production begins long before opening night. His preparation process is detailed, creative, and essential.
"The first thing I do is read the script and create a 'French Scene' spreadsheet. That helps me map out every scene and assign each microphone to the right character or singer," he explains. "From there, I can program the mixing desk and decide how it will be set up for each moment in the show. I also source or create sound effects and write detailed cues for my script reader—who sits behind me during performances—to call out."
Rehearsals are key to refining the technical elements. Every cue, mic change, and sound level must be perfected—not just for the actors, but also for any live musicians involved.
"I tweak everything during rehearsals—making sure each person is heard clearly and that the mix balances well with the orchestra. I also adjust gain levels for moments when a character shouts or screams, and I constantly update my notes as the show evolves."



The Challenge (and Triumph) of West Side Story

Matt joined Fallibroome in September 2024—and was immediately thrown into the deep end with West Side Story, a technically demanding production.
"It was incredibly challenging but also massively rewarding," he admits. "We had 22 radio head mics and a full orchestra that needed to be recorded every night. The mixing desk only has 32 channels—but I needed 52! So I routed the orchestra mics to Studio One, grouped them into sub-mixes like strings and brass, and sent them back to my desk. It was complex and a bit stressful—but it worked!"

The Magic of the Dress Rehearsal

For Matt, one of the most exciting moments comes when everything finally comes together—usually during the dress rehearsal.
"The cast hasn't performed with the orchestra, costumes, lighting, or mics until the dress. And I haven't seen any of the acting rehearsals until then either! So when we all come together, that's when the real magic happens. There's a mix of stress, excitement, panic, and pride. And honestly, we're just as in awe of the cast as they are of the tech team. It's a real team effort."

Thinking About Getting Involved?

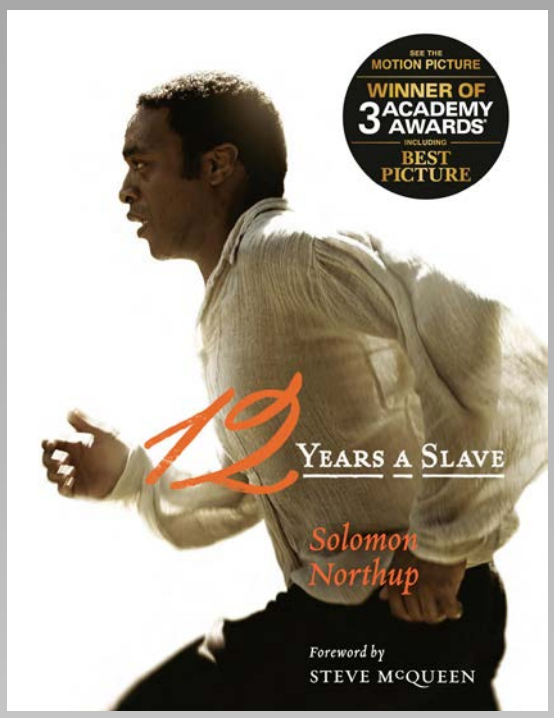
Matt's advice to students interested in tech theatre is simple: "Come see me or Tim! We're always looking for new people to join the crew—especially when older students move on after Year 11 or Sixth Form. You don't need to be studying Music Tech, Drama, or Dance—we're happy to train you up. Whether it's lighting, video, sound, or all three, we've got a place for you."
So whether you dream of being on stage or making the stage work, there's a role for everyone in theatre—and thanks to people like Matt Gwilt, the show really can go on.

Scene It All

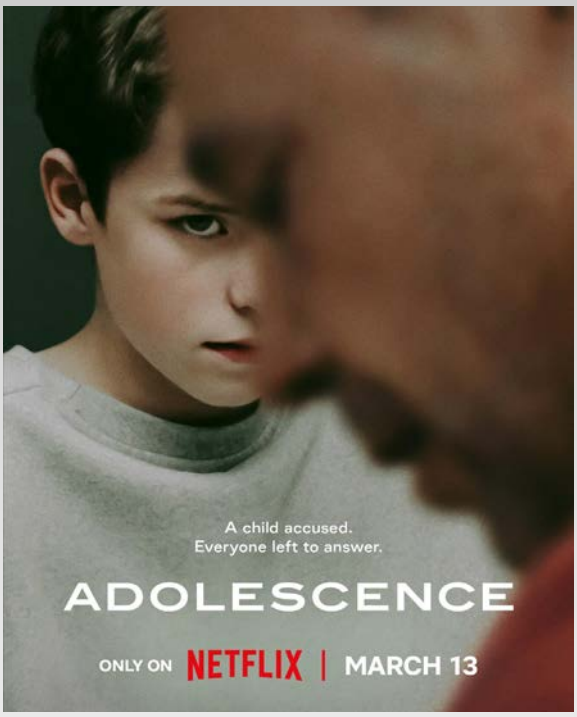
12 Years a Slave

This film, based on a book of the same name, is a critically acclaimed narrative about Solomon Northup, who, a free black man initially living in 1840s New York, is kidnapped and taken to the south of America, where he stays enslaved for 12 arduous years. Solomon endures the tyranny of a cruel slave master and the grueling work of unpaid labour, all whilst vehemently claiming to be a free man.

All of this comes to a gripping climax through a chance encounter with an abolitionist from Canada. He turns Solomon's life around completely, and finally frees him from the jaws of slavery. Even 12 years after its release, the postmodern masterpiece is a grave warning against the harm such intense racist agendas can create, like in late 19th century North America.



Adolescence



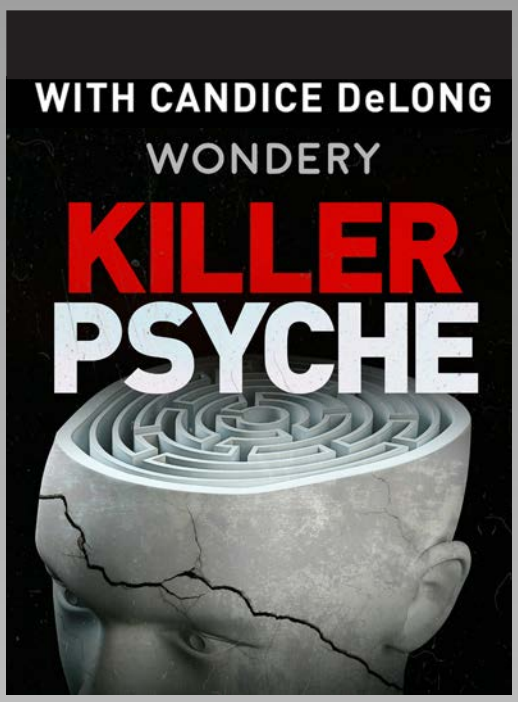
As a newly released TV series, Adolescence has made massive waves in the media. Watchers of the show must witness the aftermath of a murder committed by a 13 year old boy, Jamie, who brutally stabbed a girl of the same age to death. As the protagonist, Jamie is centre-stage, grappling with the consequences of his actions, alongside Jamie's family, who must deal with the backlash of a distraught town.

This series has brought the taboo topic of child murderers to the forefront of social conversation. It as a whole is a very thought-provoking watch, though only consisting of four episodes, and raises some necessary questions about the treatment and stigmatisation of children who kill.

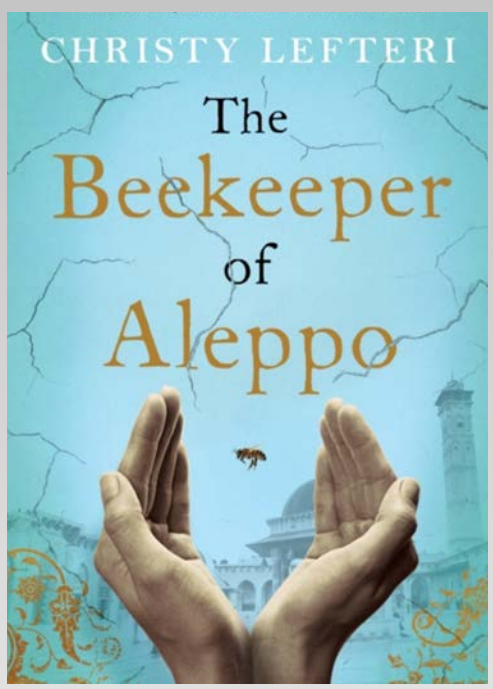
Packed full of detailed accounts of many famous murderers and their crimes, this true crime podcast is unique in the way it explores the mysteries surrounding different killings, alongside the motivations of the culprits behind each one. Candice DeLong, former FBI profiler and psychiatric nurse, masterfully dissects the psyche and background of these killers, piecing together their childhoods and past traumas, and how it eventually drove them all to taking the life of another person/other people.

From psychosis to bipolar disorder, a plethora of mental illnesses are covered, and this information can lend listeners a more nuanced and informed perspective on these murders through the lens of a homicide expert. Each episode is crafted like a novel would be, so it can be interesting even for those who may not be inclined towards psychological analysis.

Killer Psyche



The Beekeeper of Aleppo



The Beekeeper of Aleppo follows Syrian beekeeper, Nuri, and his wife, Afra, as they escape the tangles of war in their country to reach the United Kingdom, facing a perilous journey along the way. Still, the ghost of conflict follows them, and the reader receives an intimate insight into Nuri's thoughts as he witnesses his wife's grief for their late son – as well as his own process of healing.

Cleverly alternating between flashbacks of their journey to the UK and their attempts to get asylum once in England, the story builds in both the past and present, where many twists and turns divulge the overarching plot by the end of the book. These gradual revelations about the story to the reader makes the hardships the couple face even more devastating once the full truth is revealed. This piece of political fiction perfectly illuminates the consequence of war using storytelling and the characters' emotions.

“Faith is almost the bottom line of creativity; it requires a leap of faith any time we undertake a creative endeavour, whether this is going to the easel, or the page, or onto the stage.”

- Julia Cameron

The Fallibroome Performing Arts Department

@TheGreenRoomMag