

## Ken Bentley

As director productions include David Mamet's *Oleanna* at the White Bear; the US premiere of Paul Sellar's *The Bedsit* in Chicago; *Dark is the Night*, a double bill of mystery and suspense adapted by Paul Sellar for Gilded Balloon Productions and *Anna Wiess* by Mike Cullen at the Jermyn Street Theatre. Has developed a number of new plays with Time Out Critics Choice award winning writer Paul Sellar including *The Damage* for Gilded Balloon Productions. Audio plays include *Doctor Who: The Death Collectors* by Stewart Sheargold for Big Finish Productions.

As associate director productions include *Treasure Island* at the King's Head and the 400th anniversary production of *Macbeth* staged in the Great Hall at Hampton Court Palace.

As assistant director West End productions include *The King & I* at the London Palladium; the workshop for the new musical *Taboo* and the workshop for the new musical *We Will Rock You*. Also assisted on Columbia Artists' production of Lehar's *The Merry Widow* which toured the USA and on *The Beauty Queen of Leenane* at the Haymarket Basingstoke.

Work in film includes second assistant director and foley/voice artist on *Room 36*, and assistant music researcher on Stephen Poliakoff's *Capturing Mary*.

Writing includes a full-length play about the early life of Salvador Dali which received a four star review at the Edinburgh Festival; *Super Nova*, a short story published in issue seven of *Aesthetica Magazine* and *The Accidental Recall*, a short play shortlisted for the Short & Sweet Festival Sydney 2008.

Trained as a director at Drama Studio London.