

Large print accompaniment to *The Girl Who Fell* playing in Trafalgar Studio 2 until Saturday November the 23<sup>rd</sup> 2019.



Welcome to the large print accompaniment to *The Girl Who Fell* written by Sarah Rutherford and directed by Hannah Price on at Trafalgar Studio 2 until Saturday November the 23<sup>rd</sup> 2019 with evening performances Monday to Saturday at 7:45pm and matinees on Thursday and Saturday at 3pm.

The running time is approx. 1 hour and 45 mins without an interval.

Studio 2 is an intimate performance space situated downstairs close to a bar and toilets, with lift access and has just around 100 seats. The box office is situated directly ahead as you enter the foyer and there are plenty of customer service staff on hand to assist in any way they can.

Touch tours are available on request subject to availability for further information regarding access

email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com) or enquire at the box office.

Or for further access details visit the access page for all the up to date information.

<https://trafalgarentertainment.com/your-visit/access/>

To book tickets you can call the Access line on 0800 912 6971.

Trafalgar Studio 2 is situated in Whitehall, near Charing Cross Train Station, Post code SW1A 2DY, as you enter the venue the box office is directly in front of you.

This accompaniment gives you an overview of the synopsis, cast, and stage design, Props, costumes, visual ambience, an extract from the programme, production credits and theatre Information. It has been written, performed and edited by Tim Calvert of Calvert Creative Concepts.

The Promotional material for *The Girl Who Fell* states:

***(Quote) It seems wrong that she experienced something so huge without me. Like if your kids had sex before you did."***

Sam's dead at fifteen. It's a social media thing. Or is someone to blame?

Mother and prison chaplain Thea is battling the fallout from her daughter's suicide. Sam misbehaved online, and Thea did something she will always regret. Blamed by herself and others, she embarks on a mission to comprehend what Sam went through and where, if anywhere, she is now. She's joined by offbeat teen twins Lenny and Billie, plus Gil – a lost soul whose life collides with theirs in a way that will change everything. The most dangerous step towards understanding Sam's death is right around the corner, and Thea's awakening is not at all what she, or anyone, could imagine.

***The Girl who fell*** is a poignant and darkly funny play about loss, guilt and Snapchat from the “provocative and entertaining” Sarah Rutherford (*Telegraph*), former Writer in Residence at Park Theatre and writer of sell-out hit *Adult Supervision*:

***“A cracking new play ... outrageously funny”***  
(*Telegraph* ★★★★★)

***“A sparky, modern show ... Rutherford is a fresh voice”*** (Daily Mail ★★★★★)

***“Fiercely funny stuff”*** (Time Out ★★★★★)

This gritty realistic comedy drama comprises of 12 scenes and is an exploration of acceptance, loss, addiction, regret, consequence, and rebirth.

To get to Studio 2 you can go down a set of stairs or use the lift which is adjacent to a bar area and toilets.

As you enter Studio 2 there are 3 rows of just under a 100 seats on three sides that are red in colour, there are a few steps down to stage level which is right in front of row A as studio 2 is a very intimate performance space.

As you enter the auditorium the stage is open to you frantic energised disco beats are playing in the background as the audience take their seats – the lighting is subdued.

The performance area consists of a backdrop that is split into two parts, at the top a skyline that changes colour and the lower half a painted black wall with a jagged edge. The skyline changes colour throughout to signify the mood or location. Before the play begins it is a greeny blue- morphing into a light blue for when the action begins.

In front of the backdrop is a collection of wooden window frames of different sizes overlapping, mostly with the glass missing there are fragments of glass in

some of them. There is a front door with the pane only partially fitted towards the far left hand side with a bit of unfinished wall on either side with weeds and moss coming out of it, this is also present all over the window frame structure.

Directly in front of this on the right hand side is a pale wood unit with shelves and a concealed fridge. On the top when the play starts a white kettle and a mug and a bottle of whiskey and glasses appear. On the shelves below are a box of frosties breakfast cereal, tea coffee utensils, mugs, glasses, a hi fi and an assortment of books.

In the centre is a beige wooden sofa with a dark chocolate cushion, this is on its side when the play begins with a pale cushion and coffee table behind it. There is an unfinished piece of wall on the other side opposite it.

The flooring consists of grubby cream tiles with black squares and dirty marks all over, scattered around the outskirts of the performance space and under the front row seats are patches of mud stained grass.

### Character breakdowns

The story features four characters, in order of appearance, Billie, Lenny, Thea, and Gill.

Billie is female and Lenny male and are twins and both 15.

Billie is white is approx. 5'6 in height and very slim, she has long strawberry blond hair, when we first meet her she is wearing school uniform with a yellow and green stripy tie, short skirt, black tights, a varsity style sporty jacket and sparkly silver pumps, she has one strap on roller skate over one pump that she uses to glide around during most of the play.

Lenny is white, about 6 ft. tall slim and athletic with short red hair that is shaved around the sides, he is good looking with a cheeky smile and lots of facial expression, when we first meet him he is also wearing school uniform but dark trousers and black pump style boots with a blue denim jacket.

Thea is white, female and in her forties about 5'7 5'8 in height, slim and looking somewhat dishevelled and unkempt, she has long fair hair that is tied back in a ponytail, When she first appears she is wearing a white blouse, dark blue jeggings, a thin light grey cardigan and is wearing pink patterned socks.

Gill is male and in his forties, he is caramel skinned, with short black hair and a goatee beard that is going a little grey, he is in good shape and slim and around 5'11 in height, when he first appears he is wearing a dark out door jacket with chocolate chinos and dark

brown shoes and the outline of a shirt and sweater. He often appears reserved and reflective.

### Scene breakdowns

Each scene ends and starts with blackout fading into subdued lighting and loud incidental music.

During the transitions the actors playing Lenny and Billie stay in character interacting with each other as they set up the next scene, they also remove the window frames and some of the props as the play unfolds so by the end the set is very bare and minimalistic leaving just the unfinished wall elements and the kitchen unit.

### Scene 1

This takes place outside in the park and the backdrop is light blue with bright lighting, the scene features Billie and Lenny.

Lenny is carrying a saxophone in a case and also unveils a packet of poppy seeds; Billie takes out a strand of red hair and a green balloon and blows it up when mentioned. They are both wearing school uniform and use the full space of the set, Billie glides around on one roller skate.

## Scene 2

The action takes place in Thea's house, and features Thea and Billie, although usually organised the space is overlaid with a few days of chaos and squalor.

At the start of the scene bottles of pills and a bottle of whiskey are laid out on a coffee table in the centre. Is lifting the whiskey as the doorbell rings and she quickly hides the pills in the sofa. Billie and Thea have a casual conversation while standing and sitting often changing position, Billie brings some pie that she puts in the fridge.

## Scene 3

The action moves to an ice cream parlour, Thea sits on a stool hunched over an elaborate chocolate ice cream sundae, she is wearing a purple sweater, blue jeans and cream slip on shoes, Gill enters and approaches her holding a takeaway coffee cup.

## Scene 4

Back at Thea's house a green messy iced two tier birthday cake is in the centre on a small table with a green knife at its side, Thea is on the sofa drinking whiskey as Lenny appears at the front door, he has a small wrapped gift in his hand. They engage in



conversation before Lenny blows out the candles on the cake, and they both drink whiskey, making themselves comfortable, she opens the present Lenny brought and he downs the Whiskey showing discomfort as he drinks.

Lenny then demonstrates a special breathing technique and they crouch down on the floor.

#### Scene 5 (the door frame is taken away)

Starting on Thea's doorstep she is brushing the pavement clean with desperation, after Gill arrives they move inside the house, he wears a white shirt under a grey jumper, a dark jacket and has a tanned leather man bag and brown shoes, during the scene Thea becomes sick and Gill comforts her and offer her water out of a bottle in his bag.

#### Scene 6

Its daytime with a light blue sky and takes place not far from the racetrack at school, Lenny storms in doing a victory dance and Billie is sitting on a bench absorbed in her phone looking unimpressed, Billie is in her school uniform minus a tie and Lenny is in a stripy red and black sleeveless sports top and black shorts and multi coloured sports shoes, his hair is wet.

#### Scene 7

At the start Billie is Angry and kicks the coffee table and throws a window frame on the floor in anger before leaving.

Back at Thea's house Thea and Gill enter through the door and hang up jackets, Thea puts down her brolley by sofa, Thea's in a bright loose fitting top jeans and tanned leather boots, they make themselves comfortable while Thea makes drinks and they drink coffee out of large round mugs, they often change position from standing and sitting on sofa, Gill sits on the wall at the side and they both drag themselves about on the floor when she talks about what her daughter used to do, this leads to them getting closer and they eventually embrace.

## Scene 8

We're at the garden of remembrance at the Crematorium at night with Lenny and Billie they are both in fancy dress, she has her torch on her smart phone and is dressed as a sexy scarecrow with straw coming out of a hat wearing a pink blouse and denim dungarees and black leather knee length boots, Lenny is in an elaborate lion costume, with a fury animal face hood and fury boots, The conversation gets quite heated and this is represented in their energy, movement and body language.

## Scene 9

We move to Gill's flat, the lights are off, and he is sitting on sofa nursing two bright orange Halloween candy containers full of sweets when the doorbell rings, he's clumsily dressed in white t-shirt, sweater and grey joggers. Its Thea, she enters in a long length black leather jacket, they exchange pleasantries before making themselves comfortable he gives her a can of red bull. The conversation gradually becomes more tense and they pace around the set before resolving and embracing one another.

### Scene 10

Back at Thea's house Billie is lying on the sofa in her scarecrow outfit as Thea comes in not expecting to see her there and is startled wearing a purple sweater and jeans, While she leaves to visit the bathroom out of sight, Billie places a smart phone on a table in the centre of the room, are conversation continues it becomes more aggravated and they stand off against each other changing positions from sitting to standing to pacing.

### Scene 11

A week or two has passed , At Thea's house, Gill has come round for a visit, Thea is holding a bottle of wine, gill drinks a glass of water, they pace around the room and move from standing to sitting and vice versa before sitting opposite each other, after the discovery

of a syringe, vile and rubber band he helps her to inject before injecting himself on a stool in the centre. Due to the effects they both become disorientated and zombie like losing their balance. Billy arrives before all goes black.

## Scene 12

The following morning at Thea's house, Billie is in a grey hoody, a pink stripy tee underneath with blue ripped jeans they engage in conversation before Thea in not seen in bathroom, Billie sits on unit eating frosties out of the box, Thea enters dressed in a plush fleece grey dressing gown, Billie rubs her hair with a bottle green towel. Thea sits on stool as Billie paces around the room.

## Scene 13

The park, two months later.

The sofa has become a park bench, red poppies are scattered all around the centre.

Lenny appears in a bright yellow and blue Timberland jacket, jeans and trainers with a shiny gold sax in his hand which is placed onto the bench, Gill approaches in a thick grey wool jacket, dark jeans, brown and suede shoes and a grey and black textured scarf, Thea enters carrying a dark green paper carrier, she's sporting an oatmeal winter jacket blue scarf, jeans, and

brown boots, they are joined by Billie in a thick red cheque fleece jacket, and plain white trainers, no roller skate, Thea takes out a green urn and scatters ashes over the poppies. Gill leaves followed by Lenny who can be heard playing his sax but not seen, Billie and Thea are left and they sit on the bench and sing Thea, is holding a book open, the play ends and all return for a curtain call and take bows as soon as you hear applause.

### Theatre information

### Access information

Trafalgar Studios are passionate about access and inclusion offering a range of services to make your visit an enjoyable one

There is a access membership scheme in operation at the venue, by signing up to this you will be able to inform us of any specific access requirements you may have meaning we will be able to in turn provide you with a better service, that includes appropriate seating at a discounted rate. For more information or to join you can do this by visiting the box office or emailing [access@traflagarentertainment.com](mailto:access@traflagarentertainment.com) or you can call the access line on free phone number 0800 912 6971 operated by ATG.

## Touch Tours

Touch tours give patrons who are visually impaired the opportunity to visit the stage and set before a performance to touch and feel every aspect of the production including props and costumes and the opportunity to ask any questions you may have along the way. This enhances the experience of the play so as an audience member you are better able to immerse yourself in all the elements that unfold on stage.

A Touch tour can be provided on request please allow at least a weeks' notice and discuss this at the time of booking – this is subject to availability – please ask at the box office or contact by email:

[access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com)

An audio introduction to each show is available on sound cloud searching for – Trafalgar Studios, online by visiting [Trafalgarentertainment.com](http://Trafalgarentertainment.com) you can also request an audio Cd using the email address above or visiting the box office. A large print version is also available

The Trafalgar studio's is situated on 14 Whitehall, in London, postcode SW1A 2DY not far from Charing Cross train station, and Trafalgar square.

There are bag checks at the Theatre on arrival and the box office is in close proximity to the entrance.

Studio 2 is situated downstairs. If you require any assistance please ask a member of staff.

There is an accessible toilet that can be reached by using the lift.

Guide dogs are permitted in the auditorium with prior arrangement and can also be looked after in accordance with guide dogs for the blind guidelines, Please let us know in advance that you will be bringing your guide dog when you make your booking, to ensure that seating is appropriate should you wish to take your dog with you in the auditorium.

Staff is happy to sit with guide dogs and provide them with water etc. in a suitable space during the performance whenever this is preferred.

To book tickets call the access line on 0800 912 6971

Trafalgar Studios Box Office Opening Hours are

Mon-Sat, 10:30am to 7.45pm and 6pm when there isn't a show on.

Trafalgar Entertainment Group

Trafalgar Studios is owned and operated by Trafalgar Entertainment Group, a live entertainment business launched in 2017 by Sir Howard Panter and Dame Rosemary Squire DBE. For more information on the company and its flagship venue Trafalgar Studios, see [www.trafalgarentertainment.com](http://www.trafalgarentertainment.com) or follow us on Twitter, Facebook or Instagram.

The manager of the venue is Martin Scorer.

### **Coming soon to Trafalgar studio**

*A Day in the Death of Joe Egg* by Peter Nichols, starring Toby Stephens and Clare Skinner is on until 30th of November.

With performances nightly at 7.30 pm Mon to Saturday and matinees on Thursday and Saturday at 2.30pm.

### **Captioned Performance is on**

Tue 12 November 2019 at 7.30pm

### **and an Audio Described Performance on**

Wed 6 November 2019 7.30pm + Touch Tour 6pm

To book for the the Audio-Described or Captioned performances, please email

[access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com) to book, putting



Audio Described or Captioned Performance in the subject line.

An audio accompaniment will be available online for those visually impaired two weeks into the run.

**Toby Stephens** (*Oslo, Lost in Space*) and **Claire Skinner** (*Outnumbered, The Father*) will make their long awaited returns to the West End stage this autumn in **Peter Nichols'** (*Privates on Parade, passion play*) funny and moving masterpiece ***A Day in the Death of Joe Egg***. Directed by **Simon Evans** (*Killer Joe, Arturo Ui*), this revival of Nichols' acclaimed bittersweet comedy reunites two of the greatest actors of their generation. The stars, who last worked together 18 years ago on the award winning BBC TV drama '*Perfect Strangers*', will now be performing on stage together for the very first time. Opening at Trafalgar Studios on 21 September, tickets go on-sale today (Friday 19 July). *A Day in the Death of Joe Egg* is presented in the West End by Howard Panter for Trafalgar Theatre Productions and Eilene Davidson Productions.

Bri (Stephens) and Sheila (Skinner) have been struggling to care for their disabled 10-year old daughter Josephine ever since she was

Born. Nicknaming her "Joe Egg", they lose themselves in fantasy games and black humour to help cope with

the struggle of their daily reality. This remarkable story challenges all our assumptions on the limits of love and the power of family.

Inspired by Nichols' own experience of bringing up his disabled daughter in the 1960s, *Joe Egg* was one of the ground-breaking plays of its generation and the issues faced by two parents in this bittersweet comedy still resonate with audiences today, breaking your heart one minute and filling it with warmth the next. Now this startlingly funny and celebrated play returns to the West End for a limited season until 30 November.