

Large Print Introduction to *A Hundred Words for Snow* 'showing at Trafalgar Studios 2 From Tuesday the 5<sup>th</sup> till Saturday the 30<sup>th</sup> of March 2019.



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Welcome to this large print version of a *A Hundred Words for Snow* written by Tatty Hennessy, performed by Gemma Barnet and directed by Lucy Jane Atkinson which graces the Trafalgar Studio 2 stage until the 30<sup>th</sup> of March 2019. Evening performances are Monday to Saturday at 7:45pm with a matinee on Thursday and Saturday at 3pm.

The performance is approximately 65 minutes long without an interval.

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

Touch tours are available on request subject to availability, there is also a signed performance scheduled on Tuesday the 19<sup>th</sup> of March for more information please ask at the box office or email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com).

Trafalgar Studios 2 is situated in Whitehall, near Charing Cross Train Station, Post code SW1A 2DY.

This accompaniment gives you an overview of the synopsis, cast, and stage design, Props, costumes, visual ambience, creative credits, extracts from the programme and theatre Information. It is written, presented and edited by Tim Calvert of Calvert Creative Concepts.

The promotional material for the play goes on to say;

*It's a bit weird to be sitting in the Arctic Circle chatting to a fit boy with your Dad's ashes in your backpack"*

Rory's Dad was an explorer.

Well, not literally. Literally he was a Geography teacher. But inside, she knows, he was Bear Grylls.

And when he dies suddenly in an accident, Rory knows he needs her help to make one last expedition.

With a plastic compass and Dad's ashes at her side, Rory sets off in the footsteps of all the dead bearded explorers before her, to get Dad to the North Pole. Before Mum finds out they've gone.

*A Hundred Words for Snow* is about being an explorer in a melting world. It's a coming of age story. With polar bears.

Following a critically acclaimed run at VAULT Festival and a UK Tour, **Tatty Hennessy's** 'warm, witty and wonderful' (The Stage) **A Hundred Words for Snow** transfers to Trafalgar Studios for a limited run, directed by **Lucy Jane Atkinson** (The Stage's 'Top talent to watch') and performed by **Gemma Barnett** (*Goggles, Roosting*).

The show has been developed with the support of the Peggy Ramsey Foundation and Arts Council England.

*A Hundred Words for Snow* is a one woman play performed as a monologue By Gemma Barnett portraying Rory – A 15 year old teenage girl, from London.

Although the actress playing Rory is clearly older her performance is true and realistic to the age of the character.

Rory has long brown curly hair and dark brown eyes, and small gold hoop earrings, she is slim and energetic, she wears a long length white and black polka dot blouse, and a short fitting Mustard sweater that shows off a part of the blouse, skinny fitting light blue jeans and Khaki explorer style suede boots. During the course of the play she uses various props and extra costume pieces, these include a fashionable dark blue puffy padded jacket with black fake fur on the hood and a Russian style khaki trappers hat that is fur lined with ear fobs and fur all the way around and a large green/blue rucksack with lots of straps. She takes these out of a bench style cubby hole in the centre at the back.

Props used throughout the play include 2 photographs that Rory describes out loud, a brown leather style embossed journal, a hardback book - Farthest North by Fridjof Nansen. that she reads a quote from and a detailed silver urn with a black sketched embossed design on the lid, the top and the bottom, this contains her dads ashes so when she often refers to her father she is sometimes looking at the urn.

Gemma's performance of Rory is extremely expressive, using non-verbal communication to its full potential often omitting facial emotions like happy – smiling, frustration – frowning and excitable – eyes wide open and a look of content, she is constantly making hand gestures from waving them around when enthusiastic or angry or holding them to her heart when thoughtful and reflective, She uses the full length of the stage to express herself switching from standing in various places to sitting on benches placed around the stage or sitting on the floor. During an emotional scene when a sound effect of a siren is heard, she is kneeling holding the urn in both hands.

As you enter Studio 2 which if you don't know already is a small intimate venue with a few steps down leading to some of the 100 seats within, the stage is open to you, The seats are bright red and the walls at the side are black, The set is a map of the arctic. And the stage is a complex design of colours on the back wall and stage floor – comprising 3 shades of orange and 4 shades of blue all swirled together with white spiral lines creating no particular sense of order, wooden set pieces that resemble racks on the wall, white benches and raised platforms positioned on the

floor, all spread out, constructed in a way to resemble aspects of the map.

The lighting is simple but very effective projecting contrasting beams to illustrate the mood. These range from white, to blue, to orange with different intensities, When Rory talks about a polar bear the overall lighting is subdued and a blast of stark red light shines out to signify the flow of blood.

Towards the end of the play when Rory is in a helicopter – this is signified by storm sound effects and a large fan, she opens the urn and 100's of pieces of confetti are blown up in the air until the fan switches off.

### Play Credits

Gemma Barnett who portrays Rory trained at the Oxford school of drama gaining a first class honours, her stage credits include Lola in Lola at the Vaults, Cinderella in Cinderella – A wicked mother of a night out at the not too tame theatre, Beatrice in Foxing at the Pint Sized theatre. Rory in Hundred words of snow at the Vaults, 1 in Flog at Camden peoples theatre, Charlie in Roosting at the Park Theatre, Kelly in Oil and Matter at the Bunker, Billie in cousins, at the Soho Theatre, and Heavenly in Spring Storm at the North Wall.

Tatty Hennessy the writer of the piece is an award winning playwright and dramaturg. She is a graduate of the Royal Court Young Writer's Programme; previous work includes All That Lives at the Oval house, The Snow Queen at Theatre N16, and F Off for the National Youth Theatre. This is her first published play.

Director, Lucy Jane Atkinson is an award winning theatre director, focused primarily on new writing, She has directed work by acclaimed playwright's – Tristan Bernays, - Testament, and Barry McStay, - Vespertillo plus her recent work directing a hundred words for snow all for the Vaults festival in London, her work over the last two years has led to her being named number one on the Stage's list of talents to watch. Stating" her direction is acutely sensitive to the shifting energy of the writing. Evident but never overbearing".

The play was

Designed by Christianna Mason

Lighting designer is Lucy Adams

Sound designer is Mark Sutcliffe

Associate sound designer is Annie May Fletcher

State manager is Bryony Byrne

And the play is produced by RJG Productions

Excerpts from the programme

Writers note from Tatty Hennessy

And Directors note from Lucy Jane Atkinson

## **Writers note**

I've always been a bit obsessed with Polar Exploration, people pushing themselves to extremes, risking and often losing their lives in the pursuit of knowledge. It seems all the more poignant now, as we continue to come to terms with our hand in climate change and disaster – this landscape used to lay waste to us, and now we destroy it. Which may, in turn, destroy us. I wanted to write a story that probed at this. What does it mean to be an explorer of the world? How do we relate do the planet and each other? What world will we leave for the generations after us? How do we come to terms with what we've already lost? And I knew I wanted a hero at the centre of that story who wasn't like the explorers we're used to seeing in the history books. The wild, baffling,



lonely, improbable landscape of the arctic felt like quite a natural place to explore the similar landscape of girlhood and adolescence, and of grief. Rory was born.

## **Directors note**

Both Tatty and I were raised on stories of polar exploration. My godmothers made sure I knew all about Shackleton's death-defying heroism, whereas Tatty is more of a Nansen girl.

One unavoidable fact of these stories is the total absence of women. In writing *A Hundred Words for Snow*, Tatty wanted to re-dress that balance, placing a teenage girl in what is traditionally viewed as an expressly masculine environment, and in doing so to re-frame how we as an audience choose to view that environment. One of the supreme joys of working on this show has been playing with the notion of what is expected of a teenage girl. So rarely in theatre (or in the world as a whole) are teenage girls' narratives taken seriously. We spent a long time in rehearsal working to make Rory a fully rounded human being, complete with joys, sorrows, passions and desires, without ever losing sight of the fact that she is a "normal" 15-year-old girl, with all the anxieties and complexities that entails.

There is something magical about directing monologues. You have to serve as both audience and director in a totally different way to when directing shows with large casts. There is no fourth wall. You can't make notes during scenes because your actor needs your eye contact. You have to be totally present in the moment for them. This breeds an intimacy and trust between actor and director that you simply don't get in any other form of theatre. When rehearsing one on one with Gemma, the lines between character and actor, between performance and conversation, began to merge. We wanted the play to feel conversational, for the audience to feel like they're sitting in Rory's room while she tells them her story, and my hope is that the intimate way in which the show was made shines through to all of you in the audience tonight.

*A Hundred Words for Snow* is, for me, a play about taking up space. It is about finding the strength to stand your ground, be in your body, feel what you feel, without apology. It is about being aware of the world around you and choosing to make a place for yourself within it. It is a play about how for too long women, especially young women, haven't been allowed to take up the space they need. It is about how we all need to take care of this earth so that future generations can take

their place here too. It's about making space for adventure, for joy, for grief, and for growth.

### Theatre information

A Touch tour can be provided on request – subject to availability – please ask at the box office or by email:

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

An audio introduction to each show is available on sound cloud searching for – Trafalgar Studios or by requesting a 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,

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

Currently showing in Trafalgar studios 1

Admissions is on until the 25<sup>th</sup> of May 2019 with evening performances Monday to Saturday at 730pm and matinees on Thursday and Saturday at 3pm

**Alex Kingston** (*ER, Doctor Who*) stars in this award-winning and biting funny new comedy from the writer of acclaimed hit **Bad Jews**, direct from New York's Lincoln Centre, producers of **Oslo**.

Sherri is the Head of Admissions at a private school, fighting to diversify the student intake and she wants you to know about it.

When her son is deferred from his university of choice, and his best friend – who 'ticks more boxes' – is accepted, Sherri's personal ambition collides with her progressive values.

Piercing and provocative, Admissions dares to question whether the race to the top is ever simply black and white.

The audio described performance and touch tour is on Thursday the 25<sup>th</sup> of April

The Captioned performance is on Tuesday the 7<sup>th</sup> of May 2019 at 730pm

To book for the captioned performance or the audio-described performance, please email

access@trafalgarentertainment.com to book, putting Captioned Performance or Audio Described Performance in the subject line.

An audio introduction to the play will be available on sound cloud around mid-march by searching for Trafalgar studios or emailing for a CD or asking at the box office.