

Large Print Accompaniment to Dark  
Sublime

Trafalgar Studio 2 July 2019



Welcome to the accompaniment to *Dark Sublime* by Michael Dennis that touches down in Trafalgar Studio 2 until Saturday the 3<sup>rd</sup> of August 2019.

Performances are Monday to Saturday at 7:45pm with matinees on a Thursday and Saturday at 3pm.

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 you in any way they can.

*Dark Sublime* lasts for 2 hours and 30 minutes including a 20 minutes interval and ends around 10:15pm for an evening performance and 5:30pm for a matinee.

There are signed interpreted performances on Wednesday the 17<sup>th</sup> and Tuesday the 30<sup>th</sup> of July at 7:45pm.

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 visit the access page

<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 will give 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 *Dark Sublime* states:

Oli arrives at the door of Marianne, a fading jobbing actress. He's impatient to make an impression, to make

a friend. Marianne knows about waiting – for her turn at something more substantial than a half-remembered role on a cult TV show, for her best friend to see her differently. As Oli forces her back into the past, and a strange, outrageous world she hasn't visited in almost 40 years, Marianne must find her own way into the future – and together they begin to discover what every good relationship needs: time and space.

Michael Dennis' debut comedy boldly explores what later life is like for older gay women as well as the next generation, testing the outer limits of how far friendships and relationships can be pushed. Fans will do anything for their heroes – but what if your biggest fan is your closest companion?

Making her West End debut, **Marina Sirtis** (*Star Trek: The Next Generation*) stars alongside **Kwaku Mills** (*Good Dog*, UK Tour; *The End of Eddy*, Unicorn Theatre & UK Tour), **Jacqueline King** (*Doctor Who*, BBC One; *Spring Storm*, National Theatre), **Simon Thorp** (*Hard Sun*, BBC One; various leading roles, RSC), **Sophie Ward** (*Young Sherlock Holmes*, Amblin Entertainment; *Jane Eyre*, BBC Films) and the voice of **Mark Gatiss** (*Sherlock* and *Doctor Who*, BBC One; *The Madness of George III*, Nottingham Playhouse). The production is directed by **Andrew Keates** (*As Is* and *Dessa Rose*, Trafalgar Studios).

*Dark Sublime* is a love letter to British Sci-Fi in the seventies and eighties with nods to Doctor who, Blake's 7, Sapphire and Steel and The Tomorrow People but is also a heart-felt drama that explores the human condition, relationships, fan culture and finding your purpose in life.

*Dark Sublime* consists of 5 actors and actresses who portray dual roles plus the Voice of Mark Gattis that is recorded and heard throughout the play.

Marina Sirtis portrays the character of Marianne and in act 2 scene 4 the dark sublime segment – the character of Ragarna.

Marianne is white and in her early 60's attractive, with flowing brown hair, in certain scenes she wears a watch and large dangly earrings, her finger nails are painted bright red, She start off by wearing a cotton loose fitting pink top, blue jeans and brown high heels.

As Ragarna she is meant to be younger and ravishing, she wears a stunning silver sequin dress that dazzles and glimmers, with larger silver knee high boots.

Kwaku Mills Plays Oli, in act 2 scene 4 during the dark sublime segment he portrays the character of Vol.

Oli is 21, a slim gay attractive black man that some would refer to as a twink, he is camp and vivacious especially in his hand movements and facial.

expression, his hair is short, frizzy and shaved around the sides, he is dressed in a t shirt dark jeans and bomber jacket in his first scene and Nike black and white trainers.

As Vol he is the same age and dressed in a tanned tribal outfit with belt and matching boots.

Jacqueline King - portrays the Character of Kate and in act 2 scene 4 plays the president of Earth.

Kate is in her late 50's with full length blond hair and a full figure, she is confident and fully expressive in her demeanour in all scenes, in her first scene she wears black smart work trousers and cardigan with top under and closed toe shows.

As the president of earth she wears a bright glittering red dress, with a long regal purple cloak, with a grand gold crest that rises up above hair length.

Simon Thorp plays the character or Bob Fraser who is seen in the convention scenes in Act 2, in the rest of the play he portrays the character of Vkyar from the *Dark Sublime* TV Show.

In between the drama there are sequences involving Vkyar from the *Dark Sublime* TV Show, he is a white gentleman in his 50's or sixties, with a full mop of black hair and a beard. He wears an elaborate space suit in the style of Blake's 7, that is a 1970's vision of the

future with a grey and black tunic and a green and silver sleeveless jacket on top with raised shoulder pads, he has a large metallic colour belt and often has a prop gun also inspired by Blake 7 – a mazon blaster silver and steel in design with a large spiral outer rim.

Bob Fraser is a white male, early sixties, who has let himself go a little, he wears a flat cap, Hawaiian shirt, and blue jeans.

Sophie Ward portrays Suzanne and in act 2 scene 4 she plays the character of Jaylin in the Dark Sublime TV Sequence.

Suzanne is in her mid-fifties, tall, slim and attractive with long blond hair; in her opening scene she wears a white sleeveless top with black polka dots, and black trousers.

Jaylin is wearing a light tan tribal dress with brown leather style belt and arm bands and matching boots and a space age blaster like Vykar's.

As you enter the small intimate space of Trafalgar studio 2, there are a few steps down to the stage and other rows of seats; the performance space is open to you.

The set depicts a living room in a flat that fills the whole space.

At the back of the stage is a large wall with, sea blue wallpaper, and two chocolate brown doors. On Stage left is the front door with bolts and a letterbox and on stage right is an inner door that leads to the bathroom and bedroom, this door is also used for scenes in other locations and during the dark sublime scenes.

On the back wall in the centre between the two doors is a TV screen Attached to the wall, around it are some framed photos personal to Marianne, above it is a book shelf with books on it, below the TV is a smart Ikea Style 2 tone brown cabinet, on top of it, lies a white colour changing pineapple, a dish of sweets, a large pot plant, and a framed photo, underneath it a couple of scripts and by the side a tall standing modern lamp with a yellow print lamp shade.

In front are 2 square dark brown leather seats (pouffes) that are often moved around and used as seats in various locations like the pub, and hotel. Centre stage is a large square grass like rug, and the whole flooring is a three shade light brown laminated flooring with a bark like print on it, on the left side of the stage is a chez style sofa with union flag print and a alight blue thro over the headboard, at the side of the rug is a classy round coffee table with a pine style wood rim and a glass panel in the centre, this is multi-functional and is used living room, pub and dark

sublime space like sequences. During those segments the glass panel lights up and becomes a console.

To the side of the front door in a 2 sided alcove with a mosaic blue print wallpaper, a large framed photo and coat hangers hangs on the wall adjacent to the front door, in the centre of the alcove is an orange hexagon style shelf below it a small dark brown side board style table with a circular yellow/green lampshade a turquoise old fashioned telephone, a candle, pair of glasses and some perfume, under it is a wine-rack with bottles in.

At the side of the alcove is an exit that leads to the unseen kitchen.

The action takes places during the course of 2016.

### **Scene breakdowns**

While the audience take their seats, adverts from the 1970's are played but no images can be seen.

Spacey music is played between each scene change.

### ***Act 1 Scene 1***

The TV Screen plays quite a prominent part in the play and is used to display various things throughout.

At the Start a bold spacey green Please stand by appears to the ident of the Thames TV logo, the screen flickers to produce static then goes black.

Kate is on the other side of the front door as the play begins peering through it, Marianne wears a gold watch and brings 2 cube like glasses in from the kitchen, Kate sits on Chez reading a letter wearing red rimmed glasses, she puts them in her black leather bag, Marianne eats frazzles out of dish and offers one to Kate, Kate takes out a pack of cigarettes, and a cigarette. Toward the end of the scene when Kate says 'come into the garden' Marianne holds a pot plant close to her heart for 10 seconds and then puts it back.

## ***Act 1 scene 2***

### *Dark Sublime Sequence*

The lighting changes subdued and moody to signify futuristic, a console appears on the TV Screen with many dials and moving animation as computer Kosley speaks, Vykar appears and uses the full use of the stage.

## **Act 1 Scene 3**

This takes place in Marianne's Flat,

Marianne wears a blue t-shirt, blue jeans and black fluffy slip on sandals.

Oli is top man trendy with a white tee and bomber jacket, dark jeans and Nike trainers.

He is sitting on the edge of a cube like seat looking ill at ease.

Marianne comes out of the kitchen carrying a bowl of fizzy jelly snakes and offers him one then eats one then sits on the chair.

As the scene unfolds Oli sets up a cheap looking microphone with red cable attached to a smart phone on the coffee table and then gets a pen and notebook out of his worn LOOKING black messenger bag.

Then both sit on the cube like seats opposite one another.

Marianne towards end of scene gets black rimmed glasses out of a black textured handbag and reads a message on her smart phone.

Oli is very nervous and demonstrates throughout the scene with lots of restless hand gestures.

### ***Act 1 scene 4***

Dark Sublime sequence with Vykar.

Lighting subdued and moody to signify space show setting.

3 glowing planets appear on TV screen to illustrate a futuristic landscape with contrasting colour of grey, orange black and blue.

The Coffee table reverts into a space age console with circular dials in the centre that are gold with flashing red and blue lights around it , Vykar stands to the side of this as he speaks to Kosley the computer he uses the TV Remote control as a communicator.

### ***Act 1 Scene 5***

This is set in a pub and the coffee table and the two cube like seats are its setting.

Marianne wears an abstract baggy blouse, and black jeans, Oli has a burgundy t-shirt, bomber jacket and dark jeans.

Oli brings in a bag of snacks spaces invaders and a pint of cider and glass of red wine and places on table.

They sit opposite each other.

### ***Act 1 Scene 6***

This take place in Marianne's flat 3 weeks later.

As the scene starts Kate is on the chez sofa and Marianne is off set in the kitchen, Marianne wears same as previous scene apart from open toe sandals she shows off red varnish toe nails and Kate is in a red shirt, black jeans and sand colour sandals, Marianne brings in two glass flutes with champagne in.

### ***Act 1 scene 7***

The lighting changes to moody subdued.

Dark Sublime sequence featuring Vkar.

He enters with his space age blaster in hands and talks into a communicator.

### ***Act 1 Scene 8***

The action takes place in Marianne flat on a Friday evening.

Present in the scene Oli, Marianne, Kate and Suzanne.

Oli wears a blue pale shirt and black jeans, and trainers.

Marianne wears a cream embroidered 70's style top with a print on and hanging sleeves.

Marianne offers him some spicy Nik Naks.

When Kate enters she looks over at Oli disappointed.

They all drink glasses of champagne.

Suzanne wears a sleeveless top with spots on black trousers and heeled shoes.

Kate is in a dark blue shirt and Grey trousers with beige patterned shoes.

Oli smiles a lot during the scene.

During talk about the TV Show ' Bird in the Hand ' tensions rise and gestures and movement becomes aggravated with a lot more standing arching, pointing and facing off especially between Marianne and Kate.

Doors are slammed by both Kate and Oli.

### ***Act 2 Scene 1***

This take place in the conference hall of the hotel at the convention and the audience of Trafalgar studio 2 becomes Oli's audience as he appears stage right trying to get a radio microphone to work.

He's wearing a black t-shirt with the Dark Sublime Logo on which is a red ruby with a Black font Dark and White Font Sublime on

The logo Ruby con rotates on the TV Screen

Oli walks around the whole area and uses full use of stage

### *Act 2 scene 2*

This takes place on the grass of Alexandra palace – a picture appears on the TV Screen and features Suzanne and Kate

They lie on the Green grass like rug

Kate wears blue top with grey cardigan, Suzanne sports a white floral playsuit and black cardigan

Kate takes a pack of cigarettes out during a conversation about giving them up and eventually throws them stage right

They start lying down then sit on the cube like seats and then get close with Suzanne sitting between Kates legs at the end of the scene.

### ***Act 2 Scene 3***

Dark sublime sequence with subdued lighting, just the voice of Kosley the computer is featured in this scene to illustrate him malfunctioning.

On the TV screen we see signs of Walsall, Planets, the sky and moon. The Thames TV Logo and lots of TV Static.

### ***Act 2 Scenes 4***

This takes place in a private room at the Convention hotel.

Between Oli and Marianne who sit on the cube like seats and drink Brandy out of space age glasses, she has a bag of sweet foam bananas and offers Oli one.

Oli is dressed as in previous convention scene and Marianne is in a dazzling silver sparkly full length dress.

Later in the scene Bob comes in dressed in flat cap and Hawaiian shirt looking scruffy and run down.

### ***Act 2 scene 5***

This whole scene is a dark sublime sequence of a scene from the lost episode and all the actors play characters from the TV Show.

Lighting is more colourful and moody during this to signify a fantasy TV Show

Vykar and Jaylin appear first on either sides of the auditorium

Both dressed as in character descriptions with the spiral steel space guns in hand,

Regarna enters in a stunning silver Sequin dress and matching silver boots and hair done up in a bun

The lighting changes a lot during the scene at one point the characters are bathed in a red light

The characters are all spaced out on stage with Vykar and Jaylin mostly stood amongst the audience, Reganna in the Centre, Vol Stage left and the president of earth Stage right

The posture movement and gestures in this scene are very reminiscent of 1970's science fiction and illustrate over the top acting or forced movement

### ***Act 2 scene 6***

The action takes place in Marianne's flat

Between Marianne and Kate

The scene starts with Marianne throwing out of the inner door a red fez, 3 wellington boots and a

sombrero before she walks through with a script in hand.

She walks out in a baggy African style print dress with lots of bright colours on it, and starts to flick through the pages of the script.

Kate walks out of the unseen kitchen wearing a burgundy shirt and grey jeans she offers Marianne a flute of champagne.

They stand lengths apart to begin with as they both let out emotions on their faces of unease and frustration as they attempt to repair their relationship.

They eventually get closer and hug and Kate makes a gesture with hand from heart stating she means so much to her.

For 30 seconds she briefly leaves as Marianne weeps and then comes back.

### ***Act 2 Scene 7***

OLI comes in with a book dressed in white t and bomber jacket he starts standing centre stage then sits on rug.

Lights go out then back on and all cast come on stage and take bows as applause continues.

Extract from the programme.

## Cast (in order of appearance)

Kate	Jacqueline King
Marianne	Marina Sirtis
Oli	Kwaku Mills
Vykar/Bob	Simon Thorp
The Voice of Kosley	Mark Gatiss
Suzanne	Sophie Ward

## Production Team

Director	Andrew Keates
Writer	Michael Dennis
Set and Costume Designer	Tim McQuillen-Wright
Lighting Designer	Neill Brinkworth
Composer	Matthew Strachan
Sound Designer	Sarah Weltman
Company Stage Manager	Louise Brown
Assistant Stage Manager	Camilla Direk
Casting Director	Harry Blumenau
Assistant Designer	Marieke Bernard Berkel
Costume Supervisor	Ugnė Dainiūtė
Videographer	Sara Hutchinson
Graphic Designer	Chris Clegg
Original TV Logo & merchandise designer	Clayton Hickman
Production Photographer	Scott Rylander
Public Relations	Chloé Nelkin Consulting
Producer	Rigmarole Productions

General Manager	Rigmarole Productions
Associate Producer	Arion Productions
Associate Producer	JW Carter Productions
Associate Producer	M Green Productions
Set Construction	MWS Productions Ltd

## **First Contact**

Thirteen, fat and gay. I didn't see anyone who was like me on television let alone find anyone to date at school. I grew up being horribly bullied in what felt like a personal dystopia (aka Bournemouth).

One night a triumphant theme tune blasted out of my television, an impressive starship warped from planet to planet and I went on an adventure with an eclectic bunch of extraordinary characters who sought out and appreciated difference, whilst striving for a better future. How could I not adore it?

Over the years I'd find more shows about starships, a little blue box and alien worlds. But these TV shows were never about anything alien, they were about exploring ourselves, humanity and set to a backdrop of a fantastical setting.

It's no wonder that these shows inevitably led me to explore strange new art-forms, such as theatre, to seek

out and appreciate fellow life-forms and to boldly go where this boy had feared to go.

Andrew Keates

## **Planet of the Writer**

*Not that switch!* We're hurtling back – twenty, thirty, *forty* years, to an alien world. Margaret Thatcher has become the first female Prime Minister. The SAS storm the Iranian Embassy. Trevor Francis signs for Nottingham Forest in British football's first £1 million deal. ABBA have their last UK number one single. Richard Beckinsale dies, aged 31. And ITV broadcasts three series of telefantasy melodrama *Dark Sublime*.

That's right – isn't it? I certainly have memories of futuristically utilitarian corridors, of parochially small space battles, of well-known actors in eye-widening millinery, of ballgowns and quarries. Ballgowns *in* quarries.

*Doctor Who, Blake's 7, The Tomorrow People, Sapphire & Steel...* Received wisdom is that these shows look cheap – but back then *all* telly looked cheap. They endure, because those of us who came to them as children didn't discern budgets – we only knew how compelling they were, what fun. And people come to them still, like Oli – attracted by the unashamed scale

of the storytelling, by actors revelling in freedom from earthly performance constraints.

These programmes were part of popular culture, before the explosion of satellite and cable channels, before anyone had thought to sequester them under the dread term 'cult'. They were for everyone – though, if you were a child, aware that there was something separating you from the rest of the world, they offered an especially alternative reality. I know of at least one boy who drank in these morality tales of heroes unusually concerned with kindness and couture. The universe they showed contained monsters and darkness – but, also, always a way out. Utopias in which doors opened both horizontally *and* vertically. Gaudy, brightly-lit, and theatrical, I saw a vision of the future.

Michael Dennis

### Theatre information

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

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

Equus By **Peter Shaffer**  
Directed by **Ned Bennett**

**Until 7 Sep**

MON - SAT 7:30PM

THU & SAT 2:30PM

**Running time**

2 hrs 35 mins (including interval)

### **ACCESS**

**Audio Described Performance**

Thu 25 July 2019 7.30pm

**Captioned Performance**

Tue 30 July 2019 7.30pm

To book for the the audio-described / captioned performance performance, please email [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com) to book, putting Audio Described / Captioned Performance in the subject line.

### **WARNINGS**

- Not suitable for persons under 16 years of age
- Contains nudity
- Strong language and adult themes
- Strobe lighting (7 seconds)



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Observer

The critically acclaimed production from English Touring Theatre and Theatre Royal Stratford East of **Peter Shaffer**’s award-winning play ***Equus*** transfers to the West End for a strictly limited season.

When teenager Alan Strang’s pathological fascination leads him to blind six horses in a Hampshire stable, psychiatrist Dr Martin Dysart is tasked with uncovering the motive behind the boy’s actions. As Dysart delves

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