

**The Large print Accompaniment to A
Day in the Death of Joe Egg by Peter
Nichols on at Trafalgar Studio 1 until
November 30th 2019**



creating inclusivity and equality in disability

Welcome to the large print accompaniment of *A Day in the Death of Joe Egg* by Peter Nichols and directed by Simon Evans which is playing in Trafalgar Studio 1 until the 30th August 2019. Performances are nightly Monday till Saturday at 7:30pm with Matinees on Thursday and Saturday at 2:30pm. The Running time is 2 hours and 30 minutes including a 20 minutes interval. It is recommended for ages 12 +.

Please note the show includes the use of herbal cigarettes.

There will be an audio described performance on Wednesday the 6th of November 2019 at 7:30pm and touch tour at 6pm this is delivered in house by Roz Chalmers.

There is a captioned performance on Tuesday 12th of November 2019 at 7:30pm.

Further Touch tours are available on request subject to availability for further information regarding access and to book in for either the audio described or caption performance email access@trafalgentertainment.com or enquire at the box office, or visit the access page <https://trafalgentertainment.com/your-visit/access/>

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

Trafalgar Studio 1 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.

Studio 1 is a medium sized theatre space consisting of around 400 seats all red in colour; they go upwards in a steep slant and can be accessed upstairs or downstairs via a series of stairs and steps.

This accompaniment gives you an overview of the synopsis, cast, 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 play states;

Peter Nichols' funny and moving masterpiece, **A Day in the Death of Joe Egg**, is the extraordinary play inspired by the author's own experience of raising his daughter. A story about family, it shines a light on her parents' caring for their disabled daughter, affectionately nicknamed "Joe Egg", and how they live using wild wry humour to keep the family together.

This new production brings together some of Britain's greatest actors including **Toby Stephens** (*Oslo, Lost in Space*), **Claire Skinner** (*Outnumbered*) as husband and wife, Bri and Sheila, who star alongside Olivier Award winner **Patricia Hodge** (*Miranda, National Theatre's Money*) as Bri's mother, all making their long-awaited returns to the West End in this new production from leading director **Simon Evans** (*Killer Joe, Arturo Ui*).

Hilarious and heart-breaking, this vitally important story will pierce your heart one moment, and fill it with warmth the next. With its courageous humour and astonishing honesty, **A Day in the Death of Joe Egg** is the must see play of the autumn.

As you enter the auditorium the set is concealed - At the beginning of the show the set is facing upstage, which means that we see the back of a building grey in colour, with an external door with a Christmas wreath on it.

The play starts with the character of Brian delivering a schoolroom monologue, on a performance area, with a black vinyl floor on the same level as the front row - the set then moves downstage a bit then rotates clockwise to reveal the living room. Immediately following this we see another piece of scenery to the left of the living room move in to connect with the living room; this is the kitchen. Halfway through act 1, the whole set moves upstage slightly, which clears some space downstage of the set, where most of the remainder of the act takes place, vaudevillian style.

In the interval the set moves back downstage. At the end of act 2, the kitchen moves away from the living room and the living room rotates anti-clockwise, briefly showing the exterior of the house again. A few moments later, the living room rotates clockwise again, as it snows revealing the full cast for the curtain call.

The play is set in Bristol in December 1967 just before Christmas.

The Lounge set is - 6m wide 4.5 m deep and is very much of its time, with a white door on the left leading to the kitchen and a white door on the far side of the back wall often open leading to a hallway that we can partially see. A green wreath is hanging on the other side of the door, In the hallway we can make out the first couple of steps of an old fashioned staircase, adjacent to an orange painted wall with four small paintings evenly placed with tinsel over the top of them, Christmas cards hung between them, A small brown side table below with family portraits and a pot plant placed on top, on the floor a reddish carpet and faded orange patterned rug.

On the back white wall of the Living room multi coloured paper chains hang all the way across, on the left hand side a large portrait of Jo as a cowgirl in the wild west hangs on the wall about one meter wide, below it a bird cage and pot plant. In the centre a large pine dresser side board unit, tanned brown in colour, 1.4 meter wide and 2 meter high on top of it 2 large pot plants and assorted Christmas cards. The three shelves are full of books, bottles of booze, vases, pot plants and a glass gold fish bowl.

Adjacent to the door far right another cowboy portrait hangs on the wall next to a tall standard lamp, beside it a small table with a medium sized Santa clause Figure on and few more Christmas cards. On the right side is white window frame with Ghastly 60's style green and blue curtains at the side with a large green artificial Christmas tree full of multi coloured hanging baubles and an assortment of various shaped Christmas presents on either side, there is also a nest of coffee tables with a desk top record player on that is beige and red in colour with a pile of records below and next to it a brown wooden chair with blue vinyl soft cushion seat.

In the centre a long lime green sofa 1.4 meters long with 2 rainbow geometric cushions on either side. In front of it multi coloured geometric shaped rug with

more orange elements than other colours. The flooring is dark brown panels, on the rug a distinctive dark brown coffee table with cream and brown floral shape ceramic tiles on top. On the left side wall another portrait of Jo as a cowgirl in a wheel chair with a revolver in each hand, purple in colour, an old fashioned floral emerald arm chair with slim polished brown wooden arms and a large round red orange and gold cushion. There's another little coffee table at the side with a cream base lamp with autumn leaves on the shade, an ashtray and a couple of photo frames.

The whole room has a distinctive 60's feel to it with a prominent shade of orange and a faded yellow stained colour around the plug sockets and light switches to depict nicotine stains.

An overview of Character's costumes

Sheila starts the show in a short, light green, woollen dress, with short sleeves, black tights and flat black shoes. Partway through Act 1 she exits and returns wearing a short blue and white cotton dress with long sleeves. This has a white background and blue floral pattern, blue collar, cuffs and blue belt. She also wears

this second dress in Act 2, with higher wedge heel style black patent leather shoes.

Bri starts the show in his school teacher clothes - brown trousers and jacket with leather elbow patches, white shirt and think brown stripy tie and brown shoes. After the interval he returns in his painting clothes - grey t shirt and blue and white checked shirt, both splattered with grey, red and orange paint, beige trousers and his brown school teacher shoes splattered with paint. At the end of the show he puts some of his school clothes (shirt and jacket) back on. He wears odd coloured socks one red and one blue.

Joe wears a lilac and white gingham dress, pink cardigan, white socks and black plimsolls in Act 1. She wears her hair in plaits. She wears pink NHS spectacles. In Act 2, she wears white pyjamas with pink and blue circles on, and a quilted buttoned up dressing gown, with a white background and blue and pink love hearts on it. She wears white bed socks.

Pam wears a fitted 60s style dress, with horizontal stripes in orange, brown and green on it. She wears long lace up brown suede boots. She wears her hair in a bun. She wears big hoop earrings and an opulent looking diamond ring.

Freddie wears an orange polo neck top and a brown suit jacket and trousers. The fabric of the jacket and trousers has vertical stripes, but the overall colour is brown. He wears brown socks and shiny chestnut slip on shoes. He has a thin, trimmed moustache.

Grace enters wearing a thick tweed, oatmeal coloured coat, cream hat and silk brown scarf in various shades of brown, which she takes off to reveal a brown tweed skirt, brown and black patterned blouse and cream cardigan. She wears shiny beige court shoes. She wears a wedding ring, a brooch and clip on pearl earrings.

All the characters herald from London with RP accents apart from Grace who has a light Bristol accent.

In Act one Sheila carries in a vintage orange tea set on a tray with chocolate digestives on a plate, and in act two she brings out coffee in 60's style mugs and they pour cognac into them.

Jo is wheeled onto the set in act one in a tall sturdy black and silver wheel chair with a multi coloured croqueted blanket over her, when she arrives there is a blue flight bag brought in. We also see during the course of the play Bottle of yellow medicine. In act two Jo is carried into the living room and lies on the

Sofa with Sheila as she caresses her hair, both her and Brian sing Away in a manger during this scene. All the characters use the full use of the lounge set, Sheila and Bri often sit on the edge of the platform with their legs hanging off the edge and both perform on the lower floor. Bri is particularly animated throughout often using a lot of hand movement and gesture. Early on in the drama Bri also plays the character of a doctor, to do this he puts on a pair of Black rimmed spectacles. Cat sound effects can be heard but there are no actual animals in the play they are just referred to.

There is a white light box led screen around the edge of the lounge set that light up at the start, end of scenes and when the set rotates.

All the characters often perform monologues directly to the audience shifting from interaction to explanation.

The lighting is very subtle and often subdued, during this as a bright white spotlight focuses on them and the rest of the set is in shadow.

Before the start of the play and during the interval patches of blue and green lights are projected onto the back wall.

Theatre information

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

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.

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

Studio 1 has around 380 seats in total and can be accessed upstairs and 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 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 or follow us on Twitter, Facebook or Instagram.

The manager of the venue is Martin Scorer

Coming soon to Trafalgar Studio 2:

The Girl Who Fell by Sarah Rutherford from the 15th of October till the 23rd of November 2019 with evening performances Monday to Saturday at 7:45pm and matinee performances Thursday and Saturday at 3pm.

“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 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*.

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