

FORTHCOMING PRODUCTION



Maskers will be back with
The Three Musketeers
in the open air
at Townhill Park House
15-17, 22-24 July 2022

Watch the website for details

BOOKING: Via link on our website or 0333 666 3366
maskers.org.uk



Programme

4 - 9 April 2022

MASKERS STUDIO THEATRE

Registered Charity no. 900067

maskers.org.uk

Director's Notes

" Beauty is but skin deep, ugly lies the bone.

Beauty dies and fades away, but ugly holds its own." Albert Einstein

I have to admit I am a bit bored with so-called "entertaining" plays and the opinion that we need comedy and humour to offset all the bad things that are happening. But the truth is those bad things keep happening, no matter how many funny plays we put on the stage. Why not keep humour as an element and provide layers that help us to discuss and try to make sense of all this mess? *Ugly Lies the Bone* is just such a play, which centres around a veteran recovering from injuries received in Afghanistan in 2011, but whose themes of dealing with pain and coping with, and readjusting to, everyday life, are just as relevant to today's situation of a world dealing with a pandemic and the threat and consequences of war.

This play is inspired by the true story of First Lieutenant Sam Brown, an American soldier who received near fatal burns in an IED attack. He was in so much pain that morphine was ineffectual. Sam became one of the pioneering patients using Virtual Reality to treat and cope with pain. The VR had been developed from a programme initially devised to treat arachnophobia. This was developed into a programme known as "Snow World" or "Cool". The game was an immersive VR experience where soldiers' avatars wandered through a snowy landscape, listening to Paul Simon, whilst having snowball fights with penguins. The senses were overwhelmed by foreign stimuli so that the brain avoided thinking about physical pain.

We have taken some liberties with the VR environment to create an impression rather than a true representation. In the original London production, extensive 3D projections and holograms were used to envelop the actors and the stage. I felt that overwhelming the audience's senses would be too distracting and would remove one of the strongest elements of theatre - that of imagination. This applies also to Jess' burns and scar tissue. Elaborate makeup was used in the London production, but I felt that it didn't achieve the same effect as leaving the injuries to the imagination, which, of course, would be much worse; although there is one image used to give you a point of reference. I feel that our approach allows a true connection with the emotional levels of the play as Jess tries to reconnect to her life and the people who were important to her. This provides a subjective and experiential approach, which may have been lost in more technical productions. We are providing an immersive experience but allowing the real world to blur across the lines of Virtual Reality. Hundreds of American soldiers have benefited from VR treatment as it allows procedures to be carried out without anaesthetic or painkillers. Burn victims in particular, found that unbearable pain still remained, even after treatment. The only non-medicinal treatment that was successful in pain relief was VR.

This play is initially about a survivor of war, coping with disability and pain, and reaffirming who they are and where they belong in the world as a disabled veteran. Above all it is a human story of communication and relationships struggling against injury, pain and trauma in the shape of PTSD. Ultimately the play is uplifting, real and human, in that it enforces the message that everyone has the inner strength to get up each day and face the challenges of living, no matter how painful it may be. We can all, like Jess, travel through the dark and find ourselves among the stars.

I dedicate this production to the memory of my sister, Anthea, who died 20 years ago this March of complications derived from severe MS. *Paul*

Acknowledgements

Our thanks to:

Debbie Metsky for Florida lottery tickets

Chesil Theatre

Sara Boilen

Jackie Foyle

Shirley Warren Primary School (for the loan of the fish tank)

Session Event Hire for the hiring of the Projector

Chrissy Gordon Smith for the VR headset



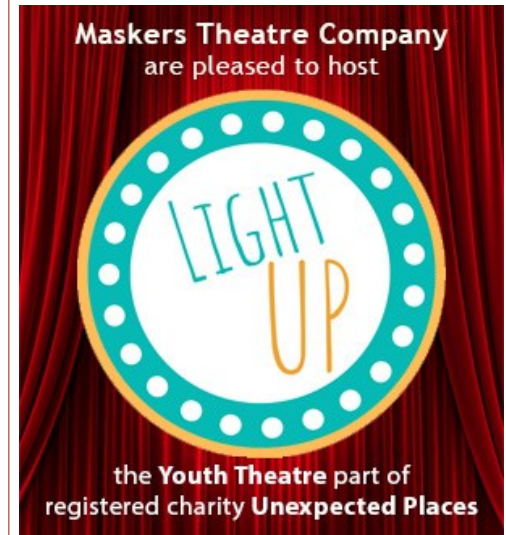
We hope you enjoy our Show !!

We welcome your comments on tonight's show for marketing purposes and also any feedback on your visit to Maskers Studio

Email: feedback@maskers.org.uk

Many Thanks

See you again soon!!



Shirley Juniors/Seniors
Fridays, 4pm-6pm, Aged 7-11/11-16

Shirley Advanced
Fridays, 6pm-7pm, Aged 7-16

info@lightupdrama.org.uk

For the Maskers

Technical Manager:- Jamie McCarthy; **Lighting Consultant:-** Clive Weeks; **Sound Consultant:-** Jamie McCarthy; **Marketing Team:-** Angela Stansbridge, Abigail Caveney, Clive Weeks, Anna Hussey, Robert Osborne, Meri Mackney, Paul Baker; **Front of House and Box Office Manager:-** Chris Baker; **Photography:-** Clive Weeks; **Bar Manager:-** Meri Mackney

The Production Team

Director	Paul Green
Production Manager	Robert Osborne
Stage Manager	Robert Osborne
Lighting Designer	Thomas Smyth-Wright
Sound Designer	Jamie McCarthy
Video Effects Designer	Chris Moses
Lighting and Sound Operators	Rob Davis, David Cowley, Mark Humber
Set Design	Paul Green, Clive Weeks
Set Construction	Clive Weeks, Peter Hill
Set Painting	Robert Osborne, Paul Green, Sue Dashper, Angie Stansbridge, Meri Mackney
Set Dressing	Angela Stansbridge
Costume Sourcing	Robert Osborne, Angela Stansbridge and cast
Properties	Adam Taussik, Nicky Caveney, Martin Caveney
Show photography	Ian Nicholls



Directed by Paul Green - Paul has been acting and directing in Southampton and the surrounding area for over 45 years. He was the Artistic Director of The Talking Heads Theatre Pub in Portswood during the 90s. Since then, Paul has worked with many companies in and around Southampton. Paul has also directed at the Minack Theatre in Cornwall - a well-received production of *The 39 Steps*. He joined Maskers in 2013 and has acted in and directed several shows. Acting roles include an Italian Waiter in *Betrayal*, Akela the Wolf in *The Jungle Book* and most recently Mr. Samsa in *Metamorphosis*. Directing credits for Maskers include *Di, Viv and Rose*, and *Around the World in 80 Days*. The last show he directed was *The Railway Children* at the Nuffield Theatre Campus for SUP Theatre, just before lockdown in 2020.

WARNING

This play contains flashing lights, loud explosions, gunshots and music, injury detail.
There is strong language throughout and some scenes that may be upsetting.

POP IN AND GET TO KNOW US BETTER



Ever wondered what goes on offstage at a play?

Every show has a host of people working away out of sight of the audience. Maskers is welcoming people into the theatre to see the bits the audience doesn't usually get to see. Come and learn a little about the workshop, the technical department, the costume department and how we go about marketing our shows.

Or just drop in for a cup of tea and a chat on the first Saturday of every month.

Saturday 7th May

Running from 10am – 1pm.



Lindsey Ferrentino is a New York-based playwright originally from Florida, where many of her plays are set. Her critically acclaimed *Ugly Lies The Bone* was a New York Times Critic's Pick and played a sold-out, extended run at Roundabout Theatre before being produced at The National Theatre in London. Other work: *Amy And The Orphans* (Roundabout Theatre Company), *This Flat Earth* (Playwrights Horizons), and *The Year To Come* (La Jolla Playhouse). In the New York Times Lindsey has been called "a brave playwright of dauntless conviction whose unflinching portraits are hard to come by outside of journalism." Lindsey will make her screenwriting-debut with the feature film *Not Fade Away* which Emily Blunt is attached to star in. Ferrentino is the recipient of the 2016

Kesselring Prize, Laurents/ Hatcher Citation of Excellence, ASCAP Cole Porter Playwriting Prize, Paul Newman Drama Award, 2015 Kilroys List, finalist for the Susan Smith Blackburn, nominated for the Outer Critics Circle John Gassner Award, and is the only two-time finalist for the Keneda Playwriting Prize. She is currently under commission from Roundabout, The Geffen, and South Coast Rep. She holds a B.F.A. from New York University's Tisch School of the Arts, and has two M.F.A.'s in playwriting from Hunter College and The Yale School of Drama.

Ugly Lies The Bone was Commissioned and Originally Produced by Roundabout Theatre Company, New York, NY; Todd Haimes, Artistic Director, Harold Wolpert, Managing Director, Julia C. Levy, Executive Director, Sydney Beers, General Manager.

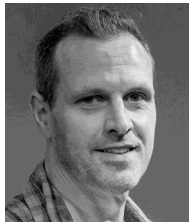
The Cast



Jess is played by **Emma Bates Garcia** - Emma is a new member of the company who is thrilled to have found Maskers. She didn't waste any time getting involved. After helping front of house with *A Box of Delights*, being backstage for *Four Weddings and an Elvis* and now cast in *Ugly Lies the Bone*, she is chuffed with her progression at Maskers! Emma is very happy to play Jess as she felt an instant connection with the character and is delighted by the professionalism and talent across the cast and crew for this moving play.



Kacie is played by **Suzanna Tompkins** - Suzanna is delighted to be performing in her first show with Maskers. She has had the pleasure of working with other companies within Hampshire; most recently she has been in *Season's Greetings* with RAODS and performed as Cecily in their outdoor production of *The Importance of being Earnest* last July. Since the pandemic, Suzanna also performed with YT2 at Totton Drama Festival, where she was nominated for best supporting actress in their production of *The Sentinels*. She is very excited to have truly gotten back into the swing of things and has really enjoyed getting to know the lovely people at Maskers and working with Paul again. *Ugly Lies the Bone* is a beautifully written play and is certainly a rollercoaster of emotions, with a very important message. She hopes you enjoy the show.



Stevie is played by **Neil Maddock** - Neil is originally from Bristol but has lived in Southampton for the past 20 years. Neil toured the UK with Activate Theatre Company, working in schools throughout the country. He then spent two years working with Detour Theatre Company in NZ and, whilst there, he also recorded an album of his original songs!

Neil has performed a variety of roles in his time including Peter (*The Lion, the Witch and the Wardrobe*), Jonathan Harker (*Dracula*), and Jesus (*the Southampton Passion*). He has appeared in musicals such as *West Side Story* and *Half a Sixpence* and was a member of the community cast for the 2019 run of *The Shadow Factory* at the Nuffield Theatre.

For the past 12 years, Neil has been running the charity Martis Productions (formerly E-QUIP Arts), which creatively communicates the Christian faith. In this role he has written, directed, and performed in a number of productions, from large outdoor events in Guildhall Square to one man shows in schools!

This is Neil's first outing on stage with Maskers and he is excited to be joining a group with such a long, rich history of great productions.



Kelvin is played by **Lee Taylor** - This is Lee's third show with Maskers and he's having loads of fun with the character Kelvin. His dream is to pursue a career in acting and he hopes to go to Drama School. He enjoys uploading videos to his YouTube channel leewithane. He currently works at The Forest Park Hotel in Brockenhurst.

This play tackles trauma and pain in creative ways that Lee hasn't seen explored before. The cast is amazing and every character has their moments. The energy that he brings to a scene drew Lee to Kelvin, a man who sees no error in his ways.



Voice/Mom is played by **Hazel Burrows** - Hazel has been a member of Maskers since the 70s, playing many roles, modern and classic. Among her favourite roles are Queen in *Alice in Wonderland*, Miss Prism in *The Importance of Being Earnest*, Mother in *Pygmalion*, Hanna in *Little Women*, Mai in *Our Lady of Sligo* and Cissie in *Quartet*. Directing comedy has also been her great pleasure; her most recent show being *Out of Focus*.

The role of Voice/ Mom sets an enjoyable challenge with an American accent and a wide range of emotions.

There is no interval in this play.

The bar will be open after the show.



We are delighted to have been able to keep the Studio open since September. In addition to our new ventilation system, we protect you and ourselves by wearing protective items, constant cleaning, and regular ionising and fogging. Please support our efforts by wearing a mask in all parts of the building (unless exempt or drinking) and making use of the sanitisers provided. Thank you!