

The Production Crew

Production Manager
Stage Manager
Lighting Design
Assistant Lighting Designer
Lighting Operators
Sound Design
Properties
Costumes
Set Design and Construction

Ian Wilson
Kathryn Salmon
Clive Weeks
Tom Foyle
Josh Clark, Kal Robinson
Stuart Gray, Jamie McCarthy, The Cast
Ian Wilson
Susan Wilson
Ian Wilson, Clive Weeks



The Mon 2 - Sat 7 December
Flint Street Nativity
by Tim Firth
"It's Child's Play!"
With mulled wine, mince pie and carols - of course
MASKERS STUDIO THEATRE



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100
by Neil Monaghan, Christopher Heimann and Diene Petterie
One memory for eternity
One hour to decide
Could you choose...?

Programme

21-26 October

2019

MASKERS STUDIO THEATRE

Registered Charity no. 900067

maskers.org.uk

Director's Notes

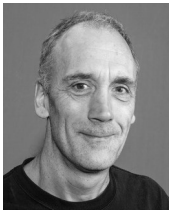
I originally came across **100** about three years ago; it's fair to say after a first reading that I thought it would be one step too far for me. I loved the idea of minimalism in terms of the set and props but the thought of finding a cast that would be happy to represent everything with bamboo canes (and an orange) filled me with horror. After reading it several more times, however, I began to formulate ideas and felt that it was one I could have a go at.

The thought of having to identify a key memory from my life (in an hour) is not an easy challenge and having had the opportunity to think about it for several months, I still can't identify one. I'll keep thinking about it, you never know whether you may need it. Another interesting thread of the play is the idea that near-death experiences may lead to a reassessment of what is important in life; something that has been dramatized before, most memorably in the film *Flatliners* – albeit a bit Hollywood. I would ask, though, do you really need that to reassess your life?

The show is a very physical piece and required a lot of choreography, not something I have really done before. Fortunately I was able to call upon help to ensure that it looked great. The cast have thrown themselves into it one hundred percent, providing brilliant sound effects, breaking things on the way and being criminally negligent in the preservation of oranges.

Anyway, I have enjoyed directing the show and watching it develop and I hope you find it fun and thought provoking. If you go away thinking about that one key memory then I know I will have succeeded.

Ian



Directed by Ian Wilson - This is Ian's fourth go at directing a play for Maskers after **Closer**, **Chair** and **Zoo Story** so you would have thought he would know better by now. This play, however, provides a new challenge for him as it involves a lot of movement and physical theatre which he has not directed before; he is definitely up for this challenge. He has managed to assemble a talented and enthusiastic cast along with all the requisite props and scenery, bamboo canes and an orange!

Special thanks to Suze Avery for her invaluable input and guidance into the movement and choreography of the piece

The play runs without an interval

For the Maskers

Technical Manager:- Jamie McCarthy; **Lighting Consultant:-** Clive Weeks; **Sound Consultant:-** Jamie McCarthy; **Marketing Director:** Peter Court;

Marketing Team:- Angela Stansbridge, Sarah Russell, Clive Weeks, Anna Hussey, Robert Osborne, Meri Mackney, Paul Baker, Rob Davis; **Front of House and Box Office Manager:-**

Chris Baker; **Photography:-** Clive Weeks, Stuart Gray, Ian Wilson; **Bar Manager:-** Meri Mackney

The Cast



The Guide played by **Sam Hussey** — This is Sam's second show with Maskers, having played Sir Andrew Aguecheek in the summer outdoor production of **Twelfth Night**. He's been on the local am-dram scene for a few years though, usually singing and dancing in a fairly hazardous manner in musicals. To date, his biggest and favourite role was as Joe Casey in Southampton Musical Society's production of the Madness musical, *Our House*..

Sam is enjoying the very different challenge of performing in **100**, particularly the smaller, more minimalistic setting and intimate feel of the play.



Alex played by **James Fairley** — This is James' third production with Maskers and he is enjoying the new challenge of the minimalistic script and setting. Creating everything from the scenery to the soundscape is a fantastic test for a performer and he is excited for you to see this production of **100**. Previous roles for Maskers are Sebastian (**Twelfth Night**) and Pip (**Great Expectations**). Other previous roles include Jack (*Vinegar Tom*), Haemon (*Antigone*) and Laurence (*Abigail's Party*).



Ketu played by **Ruben Sanchez-Garcia** — Ruben joined Maskers in 2010 and has appeared in several open air productions at Hamptworth (as a pirate in *Treasure Island*, Oberon in *A Midsummer Night's Dream* and Passepartout in *Around the World in 80 days*), as well as in the Maskers Studio (Soldier in *Chair*, Peter in *Zoo Story* and Andrey in *Afterplay*). He directed *Butterfly Kiss* at the Maskers Studio in 2013 and *Don Quixote* at Hamptworth in 2018. After playing Orsino in **Twelfth Night** at our new outdoor venue, he is back at the Studio to play an Amazonian tribesman in this thought-provoking play.



Nia played by **Anna Hussey** — Anna joined Maskers 2 years ago and has been involved both on and off stage. Debuting with Maskers in **Wyrd Sisters** as part of the ensemble, Anna played a peasant, a member of the Thieves Guild, a player and a guard. Safe to say she has experience at morphing into many different characters! Anna has mainly been contributing backstage and working with the marketing team since. She even had her first experience of assistant stage managing with this year's open-air production of **Twelfth Night**.



Sophie is played by **Joanna Iacovou**— Joanna has been a member of Maskers since 2003. The roles she has played have been many and varied, ranging from the Sarcastic Bystander in **Pygmalion**, Ruby Birtle in **When we are Married**, Greta in **Metamorphosis** and, most recently, Childie in **The Killing of Sister George**. **100** has been a challenging show for Jo, not just because she has two left feet and physical theatre requires a certain amount of co-ordination, but also because in both her professional and personal life she deals with people whose memories are already being stripped away - while they're still alive.