

HAMPSTEAD DOWNSTAIRS/
CELIA ATKIN PRESENT

THE STRANGE
DEATH OF
JOHN DOE

DOWNSTAIRS

25 MAY - 30 JUNE

BY **FIONA DOYLE**
DIRECTED BY **EDWARD HALL**

#HTJohnDoe

WELCOME

When we presented Fiona Doyle's *Deluge* in 2015, in a stylish Anna Ledwich production that involved *flooding* Downstairs, it was clear she was a special talent - so special that we immediately commissioned her next play. ***The Strange Death of John Doe*** is the product of a two-year close collaboration between director and playwright, including a week's workshop last summer with a full cast, and it has been a joyful experience.

Deluge wasn't only unusual because of the quality of the writing; the Trust that then supported Hampstead Downstairs couldn't fund the production because its articles confined its support to British writers. Fiona is Irish. We were incredibly lucky that Jocelyn Abbey, who loved the play, stepped in with a major gift and made that production possible. And Jocelyn, together with Tom Carney, has continued to support Fiona's work, enabling us to have a much larger cast for this play than we could otherwise afford. This direct relationship between philanthropists and artist is heartening in a world of declining ACE subsidy.

For last summer's workshop, I knew we would need a choreographer, so I approached Scott Ambler who worked with me on *Chariots of Fire* and *Wonderland* (as well as on our productions of *Hapgood* and *The Arrest of Ai Weiwei*). Scott placed himself at the heart of the workshop process, and his sure theatrical instincts – expressed with characteristic laconic humour – contributed much that has shaped the eventual form of *John Doe*. He was due to join us in rehearsal, but his untimely death in March intervened; the world was robbed of a special talent, and, like many fellow directors, I lost a dear friend and invaluable collaborator. We have felt his presence every day in rehearsals and his influence runs right through what we have done. This production is dedicated to him.

EDWARD HALL
ARTISTIC DIRECTOR



THE STRANGE DEATH OF JOHN DOE

CAST IN ALPHABETICAL ORDER

FELIPE/AIRPORT SECURITY/AVIATION OFFICIAL	DAMOLA ADELAJA
GER	CHARLOTTE BRADLEY
XIMO	BENJAMIN CAWLEY
ANNA/RAE	CALLIE COOKE
THE DOCUMENT DOCTOR/PAULINO/MORUF	MAYNARD EZIASHI
SAMUEL/JAN/TRAVELLER/CORONER	NICK HENDRIX
JOHN KAVURA	RHASHAN STONE
CARTER	ABIGAIL THAW

CREATIVE TEAM

WRITER	FIONA DOYLE
DIRECTOR	EDWARD HALL
DESIGNER	MICHAEL PAVELKA
MOVEMENT DEVELOPED BY	SCOTT AMBLER
LIGHTING DESIGNER	MATTHEW HASKINS
SOUND DESIGNER	CHRIS MURRAY
ASSISTANT DIRECTOR	KATIE PESSKIN
PRODUCTION MANAGER	TAMMY ROSE
STAGE MANAGER	KEZIA BEAMENT
STAGE MANAGER	SALLY C ROY
ASSISTANT STAGE MANAGER	BETH ABSALOM
REHEARSAL PHOTOGRAPHER	JESS WOODWARD
PRODUCTION PHOTOGRAPHER	ROBERT DAY
COSTUME SUPERVISOR	SIOBHAN BOYD

HAMPSTEAD THEATRE WOULD LIKE TO THANK

Cassie Lane and her team at Uxbridge Public Mortuary, Rob Chapman (pathologist), Simon Slater, the National Theatre Studio

This production has benefitted from additional support from
Jocelyn Abbey and Tom Carney



THE WILL MORTIMER INTERVIEW

WM This is your second play at Hampstead Theatre, commissioned after the success of *Deluge* in 2015. How does it feel to be back?

FD I've always been made to feel like I have a home here, which is particularly important for a writer like me because new playwrights often struggle to receive commitment from the Irish theatre industry. I feel extremely fortunate to have such a strong support system in London. I have a career because of it.

WM How did the issues the play tackles seize your attention?

FD The play was conceived in 2015 while on attachment at the National Theatre Studio. I was staying near Mortlake, where Jose Matada's body was discovered in 2012. I remember getting off my train a stop early one day and walking to the exact spot where he'd been found. It was a balmy summer's evening and everything felt calm and peaceful. The juxtaposition of that against the violent end he met really jarred with me. His story grabbed me and wouldn't let go. But although this play was inspired by his story, it's not his story per se. The world of the play is a fictional one and it's important to note that.

WM Hampstead takes a very artist-centred approach to production, so you and the director worked closely developing the text and bringing it to production. Can you describe that process?

FD Wonderful. Ed is a brilliant dramaturg and director and we got this play to a place it never could have reached if we hadn't teamed up. He was like a mentor throughout but also hugely respectful of my process, always giving me the space and time I needed. I'd work with him again in a heartbeat and I'm a more confident and assured writer now because of him.

WM Hampstead cannot often afford development workshops, like the one for this play last year. Did it change the script significantly?

FD It was really important to get this play up on its feet so we could start figuring out what was or wasn't working. The workshop definitely helped it get to final draft stage and I think it also played a big part in the play being selected as a Susan Smith Blackburn finalist.

WM How are you feeling about the rehearsal process?

FD Relief that it's working as Ed and I hoped it would! Plays aren't meant to be read: they're meant to be performed. It's only when you get into the rehearsal room that you can really begin 'interrogating'. We definitely had to recalibrate stuff along the way but that's what rehearsals are for. Particularly when dealing with work that feels like it's pushing boundaries at times. And it's been a joy to see how much everyone believes in it. They've all put their hearts and souls into making it the best piece of theatre they can. I couldn't ask for any more.

THE HAMPSTEAD THEATRE LITERARY MANAGER TALKS TO THE WRITER FIONA DOYLE

WM Though the play tells of the tragic journey of one man, it is obviously also a play with a strong political message... Do you think that's fair, and would you describe yourself as a political playwright?

FD I never set out to write a play with a message, be it political or otherwise. That doesn't work for me. I just start someplace small and honest and then see what happens. No matter how experienced a writer you become, plays often rely on a kind of intuition you can't quite explain. Of course, you have to be able to take control of your play and shape it when it needs you to; but you also have to know when to just follow your gut and trust that it'll lead you somewhere.

WM Do you think all playwrights have an obligation to be political – with either a small or a capital “p”?

FD Playwrights are obliged to do nothing except try to write a better play than the last one. Expecting them to do anything else imposes restrictions, and the minute we start imposing restrictions on writers we might as well forget about it. Though sometimes playwrights censor themselves. I struggled for a long time with the fact that I'm a white writer writing a story with a black man from an African country at the centre of it. But after many conversations with many different people and a large amount of soul-searching, in the end I still felt it was a play I had to write. All I could do then was approach it with as much integrity and commitment as possible.

WM What do you want the audience to take away from the play?

FD I just hope it makes them feel something.



CAST OF THE STRANGE DEATH OF JOHN DOE

HOW OFTEN DO PLANE STOWAWAYS FALL FROM THE SKY?

BY JON KELLY

No-one saw the body fall from the sky on to Portman Avenue.

A few neighbours thought they heard something, a thud or a loud bang. But not a soul was around to witness a man hit the pavement of this quiet residential street in Mortlake, south-west London, early on a bright September Sunday in 2012.

"He must have come down pretty much vertically to miss the parked cars," says John Taylor, 79, who heard a thump from his home across the street in this placid, affluent suburb. "I expect he was dead already. Poor chap must have been desperate."

'96 INDIVIDUALS AROUND THE WORLD HAVE TRIED TO TRAVEL IN PLANE WHEEL WELLS SINCE 1947'

It is not the first incident of this kind on the Heathrow flightpath.

In 2001, the body of Mohammed Ayaz, a 21-year-old Pakistani, was found in the car park of a branch of Homebase in nearby Richmond. Four years prior to that, another hidden passenger fell from the undercarriage of a plane on to a gasworks close to the store.

Others turned up at Heathrow itself. On 24 August 2012, just 16 days before the discovery on Portman Avenue, the remains of another man were found in the landing gear bay of a Boeing 747 after it touched down from a 6,000-mile flight from Cape Town. The bodies of two boys, thought to be as young as 12, were discovered in the undercarriage of a Ghana Airways flight from Accra in 2002.

The US Federal Aviation Administration has identified 96 individuals around the world who have tried to travel in plane wheel wells since 1947. The incidents happened on 85 flights. Of these, more than three-quarters have proved fatal.

It isn't difficult to see why. The undercarriage compartment of a plane is equipped with neither heating, oxygen nor pressure, all of which are crucial for survival as the altitude rises.

At 18,000ft (5,490m), experts say, hypoxia will set in, causing weakness, tremors, light-headedness and visual impairment. By 22,000ft (6,710m) the

stowaway will struggle to maintain consciousness as their blood oxygen level drops. Above 33,000ft (10,065m) the lungs require artificial pressure to function normally. At the same time, hypothermia is likely to be brought on, with temperatures dropping as low as -63C (-81F).

Those stowaways whose bodies are not mangled by the retracting landing gear or killed by these extreme conditions will almost certainly be unconscious by the time the compartment doors re-open a few thousand feet above ground, causing them to plunge to their deaths.

Some stowaways have survived. They tend to have travelled fairly short distances, but all rely more on luck than judgement. In 2010 a 20-year-old Romanian survived a flight from Vienna to Heathrow stowed

in the undercarriage, but only because the private jet flew below 25,000ft due to bad weather. In 2000 Fidel Maruhi Tahiti survived the 4,000-mile journey from Tahiti to Los Angeles and, two years later, Victor Alvarez Molina made it from Cuba

In the West, a public information campaign would be an obvious response to the stowaway deaths. But as the cases tend to originate from developing countries, it's hard to imagine where a concerned organisation might start.

'THE OBVIOUS QUESTION IS WHY ANYONE WOULD EMBARK ON SUCH A HIGH-RISK JOURNEY'

to Canada alive. But all suffered severe hypothermia.

With such a low survival rate, the obvious question is why anyone would embark on such a high-risk journey. The overwhelming majority of cases involve individuals from developing countries attempting to make their way to Europe or North America and they are also almost exclusively male - despite International Labour Organisation figures suggesting women made up 49.6% of all migrants worldwide in 2005.

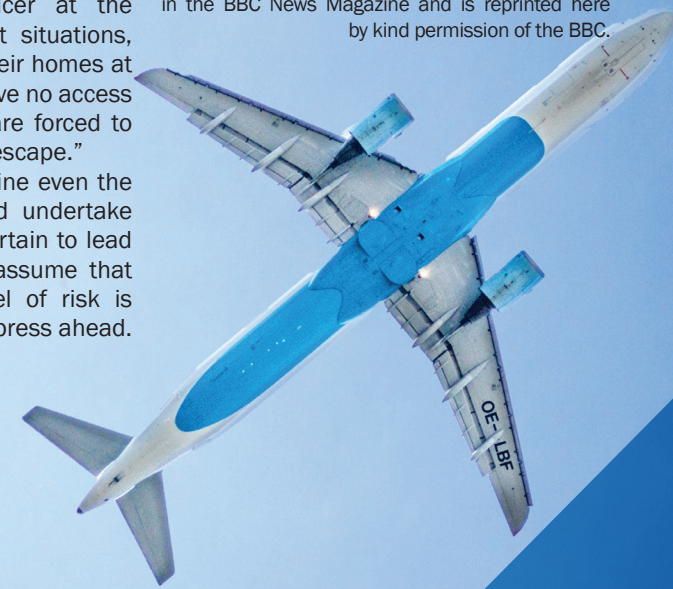
"We don't know the circumstances of these particular people, but we know from our work with refugees that people are often forced to take extreme measures in order to flee their countries," says Deborah Harris, chief operating officer at the Refugee Council. "In conflict situations, people often have to leave their homes at very short notice, and may have no access to money or belongings so are forced to take desperate measures to escape."

And yet it's hard to imagine even the most afflicted migrant would undertake a journey that was almost certain to lead to their death. It's easy to assume that ignorance of the sheer level of risk is what leads the stowaways to press ahead.

According to Norman Shanks, former head of group security at BAA, the threat to anyone other than the stowaway themselves - passengers, flight crews, people on the ground - is minimal.

But actually preventing someone slipping into the undercarriage depends on checks and procedures that are not always present, Shanks warns: "In a lot of places around the world, the control of movement and airside control areas is not the same as what we have here... It's much easier in some locations to access the airside areas than it is in the UK. The only way it could be prevented is if the rest of the world tightened their procedures."

Jon Kelly is a senior Broadcast Journalist at BBC News. This article was published on 14 September 2012 in the BBC News Magazine and is reprinted here by kind permission of the BBC.





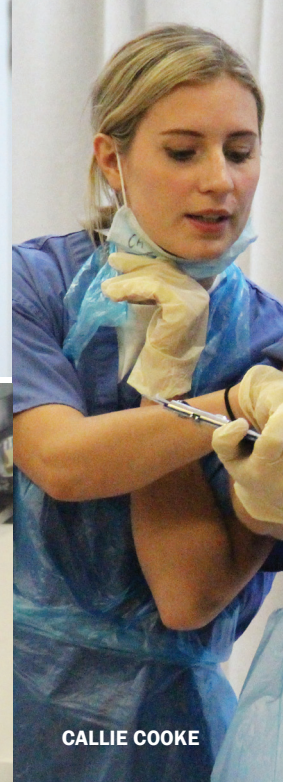
RHASHAN STONE



ABIGAIL THAW



DAMOLA ADELAJA



CALLIE COOKE



BENJAMIN CAWLEY



NICK HENDRIX



COMPANY



FIONA DOYLE



EDWARD HALL



MAYNARD EZIASHI



CHARLOTTE BRADLEY

CAST AND CREATIVE TEAM



FIONA DOYLE WRITER

Fiona's work in theatre includes *Coolatully* (Finborough/ Mead Theatre Lab, Washington DC - winner of the 2014 Papatango New Writing Prize); *Deluge* (Hampstead Downstairs - winner of the 2014 Eamon Keane Full-Length Play Award); *The Annihilation of Jessie Leadbeater* (ALRA); *The Ceasefire Babies* (National Theatre Connections 2018);

and *Ms Y* (short - part of the Young Vic's Five Plays).

She has been the recipient of the Irish Theatre Institute's Phelim Donlon Playwright's Bursary and Residency Award in association with the Tyrone Guthrie Centre, a Cill Rialaig Artist residency, a Peggy Ramsay Foundation grant, and was recently awarded a Fellowship from the MacDowell Colony for their 2018 Winter/Spring season. She has been on attachment at the National Theatre Studio and her work is published by Nick Hern Books and Methuen Drama.

The Strange Death of John Doe was a finalist for the 2018 Susan Smith Blackburn Prize.

EDWARD HALL DIRECTOR



As Artistic Director of Hampstead Theatre his productions include *Cell Mates*; *Filthy Business*; *Rabbit Hole*; *Wonderland*; *Sunny Afternoon* (also Harold Pinter Theatre/ UK tour); *Raving*; *Chariots of Fire* (also West End); *No Naughty Bits*; *Loyalty*; *Enlightenment* and *Firebird* (Hampstead Downstairs/Trafalgar Studios).

As Artistic Director of Propeller, productions have included *Rose Rage* (adapted from Henry VI, I, II & III); *Henry V*; *The Winter's Tale*; *The Taming of the Shrew*; *Twelfth Night*; *The Merchant of Venice*; *Richard III*; *A Midsummer Night's Dream* and *The Comedy of Errors*. His Propeller work has toured worldwide, played the West End and Broadway (as well as regular seasons at Hampstead Theatre) and has won numerous Awards both in the UK and overseas.

Other theatre work includes *Once in a Lifetime* with David Suchet (National Theatre); *A Streetcar Named Desire* with Natasha Richardson (Roundabout, New York); *A Funny Thing Happened on the Way to the Forum* (National Theatre); Mark Ravenhill's *Dick Whittington* (Barbican); *Calico* (Duke of York's); *Edmond* with Kenneth Branagh (National Theatre); *Two Men of Florence* (Huntingdon, Boston); *Macbeth* with Sean Bean (Albery); *The Constant Wife* (Apollo); *Julius Caesar* (RSC); *Tantalus* (Denver Centre and UK tour); *Henry V* (RSC); *The Deep Blue Sea* (Vaudeville) and *The Two Gentleman of Verona* (RSC).

Television work includes *The Durrells*; *Partners in Crime*, a six part series for the BBC; *Restless*; *Downton Abbey*; *Strike Back*; *Spooks*; *Kingdom*; *Trial and Retribution*; *Miss Marple - Sleeping Murder*; *Cutting Edge*; *Safari Strife* and *Richard III*.



DAMOLA ADELAJA CAST

Theatre work includes *Parliament Square* (Bush/ Royal Exchange); *The Immigrant* (Rich Mix/British Library); *Under Dark Skies* (Talawa); *Our Country's Good* (St James', Out Of Joint); *A Drop to Drink* (Soho); *Fixer* (Oval House); *A Raisin in the Sun* (Manchester Royal Exchange); *Junun Dementia* (GBS Theatre); *Ruined* (Almeida); *Slave* (Lowry Theatre); *The Crossing* (Hall For Cornwall/ Theatre503); *Dreams Come Out to Play* (Knavish Speech/Birmingham Rep/UK tour) and *Romeo and Juliet* (Tower Theatre Islington/UK tour).

Film work includes *White Colour Black*; *The Huntsman: Winter's War*; *The Circus* and *Ragtime*.

Television work includes *Berlin Station*; *EastEnders* and *Doctors*.



CHARLOTTE BRADLEY CAST

Theatre work includes *The Unmanageable Sisters* (Abbey Theatre); *Typhoid Mary* (Viking Theatre); *The Hen Night Epiphany* (An Taibhdhearc); *A New Day* (Bewley's Café Theatre); *Retreat* (New Theatre); *Liola* (National Theatre); *Bug* (Purple Heart); *Project One* (Project Arts Centre); *Mum's the Word* (Tivoli Theatre); *Mrs Warren's Profession* (Yew Tree); *Ay Carmela* (The New Theatre); *An Solas Dearg* (Peacock Theatre); *An Ghráin agus an Ghruaim* (Beckett Centre); *Dún na mBan Trí Thine* (Peacock Theatre); *Buddleia* (The Olympia); *Pilgrims* (Project Arts Centre) and *Wasters* (SFX Theatre).

Film and television work includes *Striking Out 2*; *Don't Go*; *Bent*; *Into the Badlands 2*; *Nails*; *Hardy Bucks*; *An Bronntanas*; *The Yank*; *Coward*; *Titanic: Blood & Steel*; *Vexed*; *Milo*; *Ros na Rún*; *Seacht*; *Two Point Five Billion*; *Shameless*; *Rough Diamond*; *Speed Dating*; *The Innocence Project*; *Whatever*; *The Clinic*; *Proof*; *Veronica Guerin*; *The Boys and Girl from County Clare*; *Random Passage*; *On Home*; *About Adam*; *Fair City*; *The Ambassador*; *Mystic Knights of Tir Na Nog*; *Smilla's Feeling for Snow*; *Trojan Eddie*; *The Van*; *Moll Flanders*; *Father Ted - The Old Grey Whistle Theft* and *Family*.



BENJAMIN CAWLEY CAST

Theatre work includes *Queen of Chapelton* (West Yorkshire Playhouse); *The Wind In The Willows* (Wardrobe Ensemble); *The Tempest* (Southwark Playhouse); *Get Carter* (Northern Stage/UK tour); *FOG* (UK tour/Park Theatre/Finborough); *Shiverman* (Theatre503); *The Hospital at the Time of the Revolution* (Finborough); *Chavs* (Lyric, Hammersmith); *Dunsinane* (RSC); *On the High Road* (RADA Studios); *Sense* (Made By Brick); *Sticks and Stones* (Old Red Lion); *Dark Carnival* (Old Vic Tunnels); *Patterns of Grace* (Hampstead Theatre/Heat & Light); *Love Is Not Enough* (CLF Art Cafe) and *O.O.L.P.O.S.P* (Oval House).

Film work includes *Christmas Eve* and *Tick*.

Television work includes *Crossing Lines*; *The Pact*; *Doctor Who*; *Shetland*; *Doctors* and *How TV Ruined Your Life*.

Radio work includes *Switching Lanes*.



CALLIE COOKE CAST

Callie graduated from Drama school in 2015.

Theatre work includes *Filthy Business* (Hampstead Theatre); *Firebird* (Hampstead Downstairs/Trafalgar

Studios - nomination for an Emerging New Talent Evening Standard Awards).

Television work includes *Britannia* (series regular); *Overshadowed*; *Strike* and *Informers*.



MAYNARD EZIASHI CAST

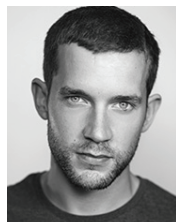
Theatre work includes *The Barber Shop Chronicles* (National Theatre/ WYP); *Free Fall* (Pleasance); *The Dead Wait* (Park Theatre); *Wedlock Of The Gods* (Virgo

Foundation); *A Moment on the Lips* (Tangled Feet); *Faith V Reason* (Bush); *Quay West* (Burgtheater, Vienna); *Winters Tale*; *Pericles* and *Season of Migration to the North* (all RSC); *Guess Who's Coming to Dinner* (St. Andrews Lane) and *A Jamaican Airman Forsees His Fall* (Royal Court).

Film work includes *Streets of Calabar*; *Paradise*

or *Something*; *The Contract*; *Anansi*; *Colour Me Kubrick*; *Kiss Kiss Bang Bang*; *When Brendan Met Trudy*; *Janice Beard 45 WPM*; *Ace Ventura, Pet Detective*: "When Nature Calls"; *A Good Man in Africa*; *Bopha*; *Twenty-One* and *Mr. Johnson* (Winner of the Silver Bear for the Best Actor at the Berlin Film Festival)

Television work includes *Coronation Street*; *Casualty*; *Hotel Babylon*; *The Changeling*; *Bad Boys Ad*; *Downton Lagos*; *Hallelujah Anyhow* and *The Bill*.



NICK HENDRIX CAST

Theatre work includes *Man and Superman* (National Theatre); *Tiger Country* (Hampstead Theatre); *The Light Princess* (National Theatre); *The Winslow Boy* (Old Vic); *What the Butler Saw* (Vaudeville); *Journey's End* (UK tour) and *Eden End* (Theatre Royal, Northampton/ETT tour).

Film work includes *Legend*; *Suffragette*; *Captain America*; *Red Tails* and *Burning* (short film).

Television work includes *Midsomer Murders* (series 19 & 20); *Marcella*; *The Crown*; *Foyle's War* (series 9); *Medics* (Pilot); *The White Queen*; *Call The Midwife II*; *Lightfields*; *Inspector George Gently*; *Black Mirror* and *Silk*.



RHASHAN STONE CAST

Theatre work includes *iHO* (Hampstead Theatre); *Our Town* (Almeida); *Love and Information* and *Clubland* (both Royal Court) *Southwark Fair*; *The Red Balloon* and

Sweeney Todd (all National Theatre); *Simply Heavenly* (Young Vic/West End); *Henry VI Parts 1, 2 and 3*; *Richard III*; *Much Ado About Nothing*; *Hamlet* and *Camino Real* (all RSC); *A Funny Thing Happened on the Way to the Forum* and *The Merry Wives of Windsor* (both Regent's Park); *The Tempest*; *Present Laughter* and *The Seagull* (all West Yorkshire Playhouse); *As You Like It* (Cheek By Jowl); and *Five Guys Named Moe* (West End). Film work includes *To Provide All People*; *Eve*; *Three and Out*; and *Wondrous Oblivion*.

Television work includes *Delicious*; *Carters*

Get Rich; *Apple Tree Yard*; *The A Word*; *Boomers*; *Agatha Raisin*; *Ballot Monkeys*; *24*; *Bluestone 42*; *The Smoke*; *City Hall*; *Black Mirror*; *Strike Back*; *Episodes*; *Mutual Friends*; *Outnumbered*; *Love Soup*; *Perfect Day*; *Bodies* and *Desmond's*.



ABIGAIL THAW CAST

Theatre includes *Julius Caesar* (Sheffield); *The Cutting of the Cloth* (Southwark Playhouse); *Ladies in Lavender* (UK tour); *Sold* (Theatre503); *My Mother Said I Never Should* and *Absent Friends* (both Watford Palace); *Entertaining Angels* (Chichester Festival Theatre/UK tour); *Arab-Israeli Cookbook* (Tricycle/Gate); *The Road to the Sea* (Orange Tree); *Cymbeline* (BAM/Shakespeare's Globe); *Macbeth* (Salisbury); *Misalliance* (Theatr Clwyd/Birmingham) *Private Lives* (UK tour/Lyric, Hammersmith); *A Midsummer Night's Dream* (York); *Pride and Prejudice* (Royal Exchange); *Moscow Gold* (RSC); *A Chorus of Disapproval*; *A View From the Bridge*; *Noises Off* and *Blue Prints* (All Soho Poly/Cockpit); *Cinders* and *Bronx Zoo* (both Royal Court).

Film includes *The Inbetweeners 2*; *Caring for the Recently Deceased* and *Ghost Writer*.

Television includes *Endeavour*; *I Want My Wife Back*; *Black Mirror 2: The Waldo Moment*; *Poirot: The Clocks*; *Midsomer Murders*; *Love Soup*; *Casualty*; *The Stepfather*; *Doctors*; *Peak Practice X*; *Big Bad World*; *Trust*; *The Bill*; *Vanity Fair*; *Spywatch* and *White Girls on Dope*.

MICHAEL PAVELKA DESIGNER

Michael has designed over 160 productions including two with Lindsay Anderson and many of Edward Hall's shows since 1996, particularly the world touring Propeller Theatre productions (TMA Award Best Set Design for *The Merchant of Venice*) and more in Chicago, the West End, RSC and National Theatre. Other recent West End work includes *Funny Girl*; *The Go-Between* (Best Musical 2012 UK Theatre Award); *Absurd Person Singular* and *Twelve Angry Men* (Garrick).

International work includes *Mother Courage*

and *Her Children* (National Theatre of Uganda and Washington), *Death of a Salesman* (Gate, Dublin), *The Hanging Gardens* (Abbey, Dublin) and *Twelfth Night* (Seattle Rep).

Michael is currently Head of Design for Rutgers Conservatory at Shakespeare's Globe.

He teaches theatre design and drawing; coaching winners and finalists in the Linbury Prize for Stage Design and the 2014 winner of the Jerwood Drawing Prize. He is author of *So You Want to be a Theatre Designer?*

MATTHEW HASKINS LIGHTING DESIGNER

Matt works internationally on theatre, opera, site specific, concert and corporate projects.

Theatre work includes *No One Will Tell Me How to Start a Revolution* and *Kiss Me* (both Hampstead Downstairs); *Great Apes* (Arcola); *Nina* (Young Vic/Unity Theatre); *Til We Meet in England* (Peckham Safehouse); *Peter Pan Goes Wrong* (Apollo); *Some Mothers Do 'Ave' Em* (UK tour); *Truth and Reconciliation* (Royal Court); *Crocodiles* (Royal Exchange); *Much Ado About Nothing* (Queen's Hornchurch) and *The Last Five Years* (New Wolsey).

Opera work includes *Coraline* (Barbican); *The Snowmaiden*; *Hansel & Gretel*; *La Cenerentola*;

La Traviata; *Don Giovanni*; *Turn of the Screw* and *Cautionary Tales* (all Opera North); *The Commission/Café Kafka*; *Glare* and *The Virtues of Things* (all Royal Opera House); *Sukanya* (Festival Hall); *Anna Bolena*; *Maria Stuarda* and *Roberto Devereux* (all Welsh National Opera) and *Der Fliegende Holländer* (Estonian National Opera).

Work as Associate Lighting Designer includes *The Master and Margarita* (Complicite).

CHRIS MURRAY SOUND DESIGNER

Chris graduated from the University of Derby in 'Sound, Light and Live Event Technology' in 2009.

With many years' experience as a production engineer and sound no 1, he has worked on a variety of productions for busy producing houses and theatre companies and more specifically:

Sound Design work for the Mercury Theatre in Colchester includes *Wretch*; *Nora - A Doll's House*; *Stockholm*; *Cider With Rosie*; *The Caucasian Chalk Circle* and *The Kitchen*.

Sound Design work at Theatre Royal Stratford East includes *Rapunzel*; *Summer in London*; *Counting Stars* and *Love 'N' Stuff*.

Work as associate designer includes *Macbeth* (Icarus theatre).



CAST OF THE STRANGE DEATH OF JOHN DOE

PATRONS AND SUPPORTERS

INDIVIDUALS

CREATIVE BENEFACTORS

Anonymous
Celia & Edward Atkin CBE
Veronica & Lars Bane
Kurt & Paivi Björklund
Martin Byman & Peggy Samson
Sir Trevor & Lady Chinn
Lin & Ken Craig
Barbara & Mick Davis
Simon & Claire Godwin
Andrew & Marina Newington
Simon & Midge Palley
Maarten & Taina Slendeboek
Katja & Nicolai Tangen
Mary Ellen & Tom Warty
Mattias Westman

PATRONS

Standing Ovation

Celia & Edward Atkin CBE
Alexander Graham
James & Annette Sellar

Encore

Eric Abraham
Tania Black
Sir Trevor & Lady Chinn
The John S Cohen Foundation
The George Colman
Charitable Trust
Ros & Alan Haigh
Madeleine Hodgkin
Selina & David Marks
David Tyler & Margaret Fingerhut

Opening Night

Jocelyn Abbey & Tom Carney
Anonymous
Russ & Linda Carr
Bell Cohen Charitable Trust
Scott Delman
Dr Natalie Greenwald
Melanie J Johnson
Martin & Elizabeth Morgan
Lady Rayne
Sue & Tony Rosner
Davide and Anna Serra
Sophie & David Shalit
Melanie & Michael Sherwood
Roland & Sarah Turnill
Claire Tremere & Bob Reichert
Sarah Williams

Preview

1001 Nights Productions Ltd
Heather Acton
Bob Ainscow
Anonymous
Kay & Jim Ashton
Liz & Mark Astaire
Lucy Astor
James & Melissa Bethell
Pauline & Brian Binstock
Françoise Birnholz & Joseph Taussig
Niall Booker
Katie Bradford
Dorothy & John Brook
Gillian & Tom Budd
Jules & Cheryl Burns
Barry & Deborah Buzan
Paul & Rachel Campbell
Lord & Lady Carlile
Paul & Fiona Cartwright
Richard & Robin Chapman
Dr John L Collins & Mrs Isabel C
H Collins
Meera Cortesi
David Dutton
Michael Frayn
Ian & Margaret Frost
Jackie & Michael Gee
Jacqueline & Jonathan
Gestetner
Lisa & Edward Goldfinger
Katya Gurova
Andrew Harrington & Susan
Schoenfeld Harrington
Claudia & Christopher Harris

Sir Michael & Lady Heller
Yew Weng Ho & Gordon Lewis
Tracy Hofman
Hollick Family Charitable Trust
Sara Holmes-Woodhead
Zmira & Rodney Hornstein
John Hyatt
Andrew & Elizabeth Jeffreys
Adam Jones
Jean-Charles & Luce Julien
Ralph & Patricia Kanter
Dr Costas & Dr Evi Kaplanis
Julie Kaya & Paul Smith
Ian & Deborah Kelson
Nicola Kerr
Varvara Kjallgren
Sarah Kleiman
Janet Langdon
Jacqueline & Melvin Lawson
Wilson & Mabel Lee
R Leeming
Rose & Dudley Leigh
J Leon Charitable Fund
Claudia & Richard Leslie
Karen & Lawrence Lever
Caroline Macdonald & David
Simmons
Alan Maclean

Alexandra Marks CBE
Julia & Julian Markson
Phillip Marsden
Mark & Cassy Martell
Elizabeth & Ashley Mitchell
Catherine & Garry Monaghan
Andrew & Jennifer Morris
Terry & Jenny Nemko
Hugh O'Donnell & Vivienne
De Courcy
Ellie & Philip Olmer
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Ian Bell
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Lisa & Robi Bernberg
The Beryls
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Joanne Black & Nick Young
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Pamela, Lady Harlech
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Gascoigne
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Irina & Russell Jacobs
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Donna Vinter
Carla Wakefield
Gerry Wakefin
Chris Walsh
Paul & Many Wayne
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MAIN STAGE



DOWNSTAIRS

WEST END

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DIRECTED BY LISA SPIRLING

UNTIL 9 JUNE

GENESIS INC.

BY JEMMA KENNEDY

DIRECTED BY LAURIE SANSOM

22 JUNE - 28 JULY

PIGSPURT'S DAUGHTER

WRITTEN AND DIRECTED BY

DAISY CAMPBELL

11 - 14 JULY

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BY DAVID HARE

DIRECTED BY JEREMY HERRIN

5 APRIL - 30 JUNE | ➡ DUKE OF YORK'S, LEICESTER SQUARE

CAROLINE, OR CHANGE

BOOK & LYRICS BY TONY KUSHNER | MUSIC BY JEANINE TESORI

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