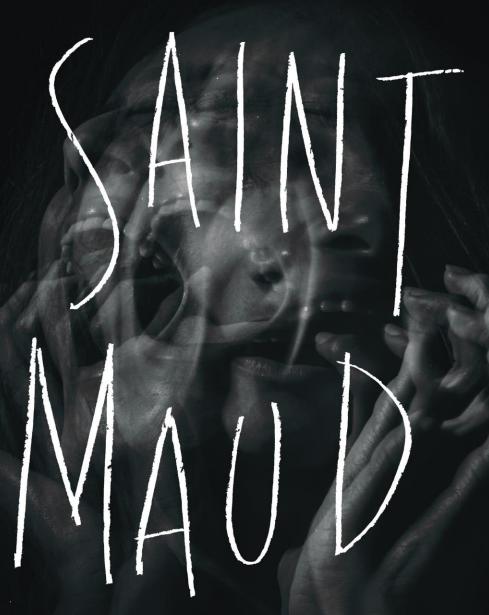


THE HORROR PHENOMENON LIVE ON STAGE



SHE IS HERE TO SAVE YOUR SOUL

BASED ON THE FILM WRITTEN & DIRECTED BY **ROSE GLASS**

PRODUCED BY OLIVER KASSMAN AND ANDREA CORNWELL

ADAPTED FOR THE STAGE BY JESSICA ANDREWS AND JACK MCNAMARA MUSIC BY GAZELLE TWIN

Live Theatre, Broad Chare, Quayside, Newcastle Upon Tyne NE1 3DQ 0191 232 1232 www.live.org.uk









CREATIVE TEAM

Adapted for the stage by JESSICA ANDREWS & JACK MCNAMARA

Directed by JACK MCNAMARA

Starring **BROGAN GILBERT** as Maud, **DANI ARLINGTON** as Amanda and **NESHLA CAPLAN** as Carol

Music by GAZELLE TWIN Designed by ALISON ASHTON Sound design by MATTHEW TUCKEY Lighting design by DRUMMOND ORR Movement by ROBERTA JEAN Costume supervisor LOU DUFFY Stage Manager CRAIG DAVIDSON Deputy Stage Manager CHLOE RIBBENS Lighting Programmer TAYLOR HOWIE AV Programmer PHILL HOWARTH Associate Producer JOHN DAWSON Producer JD STEWART





Jessica Andrews is a writer from Sunderland. Her debut novel, *Saltwater* won the Portico Prize in 2020 and her second novel, *Milk Teeth* was shortlisted for the Royal Society of Literature Encore Award in 2023. Her work is translated into eight languages.

She is a Contributing Editor at ELLE magazine and she also writes for the Guardian, the Independent, BBC Radio 4 and the Architectural Review, among many others. Her writing has been featured on BBC Front Row, BBC Woman's Hour and BBC Radio 3 and she has given guest lectures at universities across the world.

She was shortlisted for the Women's Prize for Fiction Futures for writers under the age of 35 and longlisted for the BBC National Short Story Award in 2022. She co-runs literary and arts magazine, The Grapevine and co-presents literary podcast, Tender Buttons. She is a Lecturer in Creative Writing at City University, London.

A WORD FROM THE WRITER

All Live Theatre productions carry a degree of unpredictability, yet horror elevates the potential for danger, as audiences navigate the boundary between risk and safety.

In Rose Glass's stylised film, Maud's heightened emotions are deftly captured in single shots, whereas I had to find a way for the haunting in the play to be wrought from the language and layering of imagery. Much of Maud's turmoil comes from an absence of care, community and support. This led me to think about the ways in which absence is a kind of haunting. I moved the setting from Scarborough, where the film is set, to a fictionalised version of Redcar in Teesside. I thought about the absence of the steelworks, imbued with loss. I wondered about chemicals in the sea and coal washing up on the beach. The shadow of deindustrialisation became a kind of haunting for Maud; a legacy that has shaped her life, even if she is not directly connected to it.

I will always be interested in the body and transformation, and the ways in which girlhood and young womanhood can be a kind of horror; the violence inherent in our relationships with our changing bodies, as they move through classed, patriarchal society. I want audiences to feel the chemical, visceral world of this play in their own skin. I hope that Maud's relationship to Catholicism, arguably a religion of bodies, transformation, denial and beauty, holds within it the horror and joy of inhabiting a young working-class woman's body, haunted by absence, at the edge of the dark North Sea.

MAUD

A devout young nurse

A terrible secret

"God gives us pain to teach us something"

AMANDA

"Who will be with me at

A once great dancer

Now facing death

the end?"

Brogan Gilbert - Maud Brogan Gilbert is a North East creative. She began developing her skills through Live Youth Theatre and the Globe Young Players. Her acting credits include CBBC's The Dumping Ground, BBC's Inside Out, Live Theatre's Bonnie and Fanny's Christmas Spectacular, and Shakespeare's Globe's The Malcontent and Dido Queen of *Carthage*. She is a member of the comedy troupe Your Aunt Fanny, whose performance venues include Soho Theatre, The Tron, The Stand Comedy Club, and the Edinburgh Fringe Festival. Brogan is represented by Janet Plater Management.

Dani Arlington - Amanda Dani trained at Mountview Academy of Theatre Arts, London and also The HB Studio, New York. Dani recently made her West End and Broadway debut's playing Tessa in Suzie Miller's Olivier Award winning play *PRIMA FACIE*. Dani has also recently worked, as both an actor and director at Hampstead Theatre, New Diorama and The Finborough.



Neshla Caplan - Carol Neshla graduated from the Royal Conservatoire of Scotland.

Theatre Credits include: *An Oak Tree*; The Royal Lyceum, *ADAM*; National Theatre of Scotland, *The Stamping Ground*; Raw Material/Eden Court, *Sunshine on Leith*; Leeds Playhouse/UK Tour, *The Alchemist*; Tron Theatre, *The Choir*; The Citizens Theatre

TV/Film-*Rebus*; BBC/Eleventh Hour, *The Rig* (1 & 2); Amazon Prime, *Too Rough*; BFI/Devil May Care Entertainment. **Gazelle Twin** AKA Elizabeth Bernholz (she/her) is a British composer, producer and performer whose vocal-led experimental music encompasses euphoric and haunting choral landscapes, to frenzied electronic dance music, diversely influenced by classical, choral and sacred music, pop, industrial, and EDM. Her work is presented through strong visual themes and extraordinary live performances featuring changing personas. To date she has released the critically acclaimed albums; *Black Dog* (2023), *Deep England* (2021) with NYX Drone Choir, *Pastoral* (2018), *Kingdom Come* (2017), *Unflesh* (2014) and her debut, *The Entire City* (2011).



If you have been affected by any of the themes in this show and need additional support, please refer to local and national helplines below:

NEWCASTLE AREA

Anxious Minds: 0191 262 0305 / anxiousminds.co.uk

Peer Talk: 07719 562 617 / peertalk.org.uk

Re-Co-Co: 0191 261 0948 / recoverycoco.com

NATIONAL AGENCIES

Samaritans: 116 123 / samaritans.org

Mind: 0330 1743174 / mind.org.uk

Shout: Text 85258 / giveusashout.org