



Courtesy, Actors Touring Company

THE EVENTS

By David Greig

CAST

The Boy **Clifford Samuel**
Claire **Derbhle Crotty**
Pianist **Magnus Gilljam**

COMPANY

Director **Ramin Gray**
Composer **John Browne**
Designer **Chloe Lamford**
Lighting Designer **Charles Balfour**
Sound Designer **Alex Caplen**
Associate Director **Polina Kalinina**

Dramaturg **Oda Radoor**
Dramaturg **Brigitte Auer**
Casting Director **Julia Horan**
Company Stage Manager **Jess Banks**
Technical Stage Manager **Jon Jewett**

PROGRAM

There will be no intermission.

INSIGHTS

Stay after the performance for a post-show discussion.




Tuesday, October 7 at 7:30 PM
Wednesday, October 8 at 7:30 PM
Thursday, October 9 at 7:30 PM
Friday, October 10 at 8 PM
Saturday, October 11 at 8 PM
Sunday, October 12 at 3 PM

Tuesday, October 14 at 7:30 PM
Wednesday, October 15 at 7:30 PM
Thursday, October 16 at 7:30 PM
Friday, October 17 at 8 PM
Saturday, October 18 at 8 PM
Sunday, October 19 at 3 PM

Prince Theatre

Commissioned by Actors Touring Company and Drammatikenshus, Oslo.
Co-produced by Actors Touring Company, Young Vic Theatre, Brageteatret and Schauspielhaus Wien.

 Supported by the British Council.

 Media support for these performances is provided by Philadelphia Weekly.

PROGRAM NOTES

Director's Note

Every act of theatre revolves around a transaction between two communities: the performers onstage and the improvised community that constitute what we call an audience. When Anders Breivik killed 77 people in Norway in July 2011, his actions set out to destroy one community while simultaneously and unintentionally galvanising other communities around the world. From simple outpourings of grief, through reams of testimony, heated debate, lengthy judicial process, psychiatric analysis and raw soul-searching to the writing and performing of this play, it's clear that we need to churn over such events in an effort to understand. And, of course, the very best forum for those efforts remains the public, shared space of the theatre. But could it just be, as David Greig suggests, that some things remain beyond the realm of the comprehensible?

As an international touring company in a world where everyone seems to be on the move (something that Breivik clearly found deeply disturbing), this felt like an important subject for us to investigate. Sadly, since then both the Boston bombing and the events in Woolwich have kept the material resonating. In the play, David's fictional Boy crystallizes so many of the dissociated young men who seem to perpetrate these events, while Claire's obsessive need for understanding seems to mirror us, the audience, and our communal drive for closure.

Many plays, from the Chorus of Old Men in the Oresteia onwards, have found ways of embodying community on stage, underscoring the central role of theatre in civic life. The Actors Touring Company constantly arrives in different cities, performing for a few nights, then moving on. In conceiving this new play with David, I wanted to make sure we connect more deeply with audiences and find a way of representing them accurately. Hence our idea of inviting local choirs wherever we play to join us on stage each night to experience first hand the struggle to digest but also to embody what is at stake. We are profoundly grateful to all the choirs who have developed and participated in the production of this play.

I also need to give thanks to our Norwegian collaborators and supporters – Kai Johnsen and Oda Radoor (then of Dramatikkenshus) who allowed us to gain first-hand insight into a stunned community in the wake of July 22, 2011. Since then, we are pleased to have found in Elsa Aanensen and Brageteatret a Norwegian touring company who share many of our goals. We are equally blessed with our Austrian partners at Schauspielhaus Wien (Andreas Beck and Brigitte Auer) and of course with David Lan and his team at the Young Vic.

RAMIN GRAY
London, July 2013

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PROGRAM NOTES

Each performance of *The Events* features a different Philadelphia community choir. Annenberg Center Live and Actors Touring Company thank these choirs for working with us to create 12 entirely unique performances.

Choir Schedule

Tuesday, October 7: **Penn Glee Club**

Wednesday, October 8: **Penn Sirens**

Thursday, October 9: **Haverford-Bryn Mawr Chamber Singers**

Friday, October 10: **Jersey Sound Chorus**

Saturday, October 11: **African Episcopal Church of St. Thomas Choir**

Sunday, October 12: **Jersey Sound Chorus**

Tuesday, October 14: **Allora: Philadelphia Women's Music Project**

Wednesday, October 15: **Healing Presence Choir**

Thursday, October 16: **Rutgers University Singers**

Friday, October 17: **Philomusica**

Saturday, October 18: **Anna Crusis Women's Choir**

Sunday, October 19: **Philomusica**

ABOUT THE ARTISTS

Clifford Samuel (The Boy)

Samuel attended the Guildhall School of Music and Drama. Theatre credits: *Troilus and Cressida* (RSC/Wooster Group); *The Two Gentlemen of Verona*, *Julius Caesar* and *Arden Of Faversham* (RSC); *Titus Andronicus* and *Merchant of Venice* (RSC Workshop); *Mother Courage* and *Statement Of Regret* (National Theatre); *The Changeling* (Cheek By Jowl/ Barbican); *The Lightning Child* (Globe Theatre); *One Monkey Don't Stop No Show* (Tricycle Theatre/Tour); *Obama The Mamba* (Curve Leicester/ The Lowry Salford); *The Girl In The Yellow Dress* (Theatre 503/Salisbury Playhouse); *Every Coin* (Soho Theatre); *In The Blood* (Finborough Theatre); *Carthage Must Be Destroyed* (Theatre Royal, Bath); *The Burial* (Almeida Theatre); *Chasing The Moment* (Arcola Theatre); *Exit Sign* (Royal Court Rough Cuts Festival); and *Tierno Bokar* workshop with Peter Brook at Bouffe Du Nord, Paris. Film credits: *The LOCK-IN* (Papercutt Productions); *Betsy & Leonard* (Iron Box Films); *Looking for Jacob* (Met Films); *Sex & Drugs & Rock & Roll* (Aegis Film Fund, DJ Films, Lipsync Productions); and *Shoot On Sight* (Aron Govil Productions, Cine Boutique Entertainment). TV credits: RTS/BAFTA award nominated *The Bill-3 part story Salvation* (as Tyrone), *Roman's Empire*, *London's Burning* and *Grange Hill*.

Derbhle Crotty (Claire)

For ATC, Crotty has also performed in *Crave* and *Illusions*. Theatre credits: *Sive*, *The Dead*, *Marble*, *Tales of Ballycumber*, *An Ideal Husband*, *The Three Sisters*, *A Month in the Country*, *The Plough and the Stars*, *The Well of the Saints* and *The Mai* (Abbey Theatre); *Best Man* (Everyman & Project); *Dubliners* and *Everyday* (Corn Exchange); *The Beauty Queen of Leenane* (Young Vic); *The Field* (Gaiety Theatre); *The Silver Tassie* and *The Gigli*

Concert (Druid); *I'll be the Devil*, *Macbeth*, *Penelopiad*, *Hamlet*, *Camino Real* and *Little Eyolf* (RSC); *The Alice Trilogy* and *The Weir* (Royal Court Theatre); *The Home Place* (Gate Theatre Dublin & Comedy Theatre London); *Dancing at Lughnasa* (Gate Theatre Dublin); *Bailegangaire* (Peacock Theatre); *Summerfolk*, *The Merchant of Venice* and *The Playboy of the Western World* (National Theatre); *Sive* (Druid/ Gaiety Theatre); *The Good Father* (Druid & Project); *Portia Coughlan* (Abbey Theatre/Royal Court); and *Miss Julie* (Vesuvius). Film and TV credits: *Noble* (Destiny Films); *Stella Days* (Berystede Films); *Joy* (Venom Films); *The Clinic* (RTE); *Notes on a Scandal* (Scott Rudin Prods); *Inside I'm Dancing* (Momentum); *The Merchant of Venice* (WGBH); *Any Time Now* (Nora Films Ltd); *Poorhouse* (Ocean Films); and *Gold in the Streets* (RTE).

Magnus Gilljam (Pianist)

Gilljam is a freelance pianist, musical director, répétiteur and vocal coach who trained at the Academy of Music, Gothenburg University and Guildhall School of Music and Drama. Musical direction credits: *I Sing* (Union Theatre), *La Cenerentola* (EPOC-Cochrane Theatre/ Unicorn Theatre), *State Fair* (Trafalgar Studios), *The Full Monty* (New Players Theatre), *Just So* (Tabard Theatre) and *Bernarda Alba* (GSA-Electric Theatre Guildford). Film and TV credits: *Intimate Romantic with Katherine Jenkins* (BBC Wales) and *One Chance* (Hot House Music/David Frankel/Weinstein). Gilljam is an associate tutor on the musical theatre program at Guildford School of Acting (GSA) and designated vocal accompanist at Junior Guildhall.

David Greig (Playwright)

Greig's award-winning works include *The Letter of Last Resort*, *Fragile*, *The Strange Undoing of Prudencia Hart*, *Midsummer*, *Dunsinane*, *Damascus* and *Miniskirts of Kabul*, *Brewers Fayre*, *Outlying Island*, *The American Pilot*, *Pyrenees*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*, *The Architect and Europe*. Adaptations: *Creditors*, *The Bacchae*, *Tintin in Tibet*, *When the Bulbul Stops Singing*, *Caligula*, *Peter Pan* and *Charlie and the Chocolate Factory*. Work for children: *The Monster in the Hall*, *Yellow Moon*, *Gobbo* and *Dr Korczak's Example*. Films: *Vinyan* and *A Complicated Kindness*. Greig is also working with Film Four on a screen adaptation of his stage play *Midsummer*.

Ramin Gray (Artistic Director)

For ATC, Gray has directed *The Golden Dragon*, *Crave* and *Illusions*. Theatre credits: *Constellations* (Schauspielhaus Wien), *Orphans* and *Herper Reagan* (Salzburg Festival); *On The Shore of the Wild World* (Volkstheater Wien); *Kind of Hearts* (with Max Stafford-Clark for Hampstead Theatre/Out of Joint); *I'll Be The Devil* and *The American Pilot* (RSC); *Over There*, *The Stone*, *The Ugly One*, *Advice to Iraqi Women*, *The Arsonists*, *Motortown*, *Scenes from the Back of Beyond*, *Just a Bloke*, *Woman and Scarecrow*, *Way to Heaven*, *Ladybird*, *Terrorism* and *Push Up* (Royal Court Theatre); *The Child* (Gate Theatre); *A View From the Bridge* and *Spring Awakening* (Liverpool Playhouse); and *The Malcontent* (Latchmere Theatre). Opera credits: *The Importance of Being Ernest* (ROH); *Bliss* (Hamburgische Staatsoper); and *Death in Venice* (Hamburgische Staatsoper).

John Browne (Composer)

Browne trained as a composer at the University College Cork with Gerald Barry and Séamas de Barra, and the Manhattan School of Music in New York (Fulbright Award). For the last few years, Browne has been composer-in-residence at FNSNM at Kings College, London. His music has been chosen to represent Ireland at the International Rostrum of Composers in Paris and has been performed at the Dublin Festival of Twentieth Century Music. His opera credits include *Babette's Feast* and *Demon Juice* (ROH); *Early Earth Operas* and *Midnight's Children* (English National Opera); *A Nightingale Sang* (Southbank Centre); and *Small Selves* and *Out of Suffering* (Westminster Abbey). His films credits include *The Itch of the Golden Nit*. He has also done choral arrangements for the band *Elbow*.

Chloe Lamford (Designer)

Design theatre credits: *Lungs* (Schaubühne Berlin); *The World of Extreme Happiness* (National Theatre Shed); *Circle Mirror Transformation* and *Open Court* (Royal Court Theatre); *Salt, Root and Roe* (Donmar Warehouse/Trafalgar Studios); *Disco Pigs*, *Sus* and *Blackta* (Costume Designer, Young Vic); *My Shrinking Life*, *Appointment with the Wicker Man* and *Knives in Hens* (National Theatre Scotland); *Praxis Makes Perfect* and *The Radicalisation of Bradley Manning* (National Theatre Wales); *Boys* and *1984* (Headlong Theatre); *Cannibals* and *The Gate Keeper* (Manchester Royal Exchange); *My Romantic History* and *The History Boys* (Sheffield Crucible); *Ghost Story* (Sky Arts Live Drama); *Britannicus* (Wilton's Music Hall); *Joseph K* and *The Kreutzer Sonata* (Gate Theatre); *It Felt Empty...* (Clean Break); *Everything Must Go!* and *This Wide Night* (Soho Theatre); *The Mother Ship* and *How to Tell the Monsters from the Misfits* (Birmingham Rep); *The Country* (Salisbury Playhouse); *Desire Lines* (Sherman, Cardiff); and *Small Miracle* (Tricycle/ Mercury Colchester)(Winner Best Design TMA awards, 2007). Design for opera credits: *The Little Sweep* and *Let's Make An Opera* (Malmo Opera House, Sweden); *The Magic Flute* (English Touring Opera); *War and Peace* (Scottish Opera/ RCS); *Cunning Little Vixen* and *Orpheus in the Underworld* (Royal College of Music); and *La Calisto* (Early Opera Company).

Charles Balfour (Lighting Designer)

Balfour has done lighting for ATC shows including *Crave* and *Illusions*. Theatre credits: *Marilyn* (Citizens Theatre); *Who's Afraid of Virginia Woolf* (Sheffield Crucible, Northern Stage); *Beauty Queen of Leenane* (Young Vic); *Now or Later*, *The Girlfriend Experience* and *The Ugly One* (Royal Court Theatre); *I'll Be the Devil* (RSC); *Loot* (Tricycle Theatre); *Christmas Carol* (Kingston Swan); *The Weir* (Octagon, Bolton); *Angels in America* and *The English Game* (Headlong); *The Duchess of Malfi*, *Hedda Gabler* and *Don Quixote* (West Yorkshire Playhouse); *A Doll's House*, *Christmas Carol* and *Son of Man* (Northern Stage); *The Flint Street Nativity* and *The Tempest* (Liverpool Playhouse); *Cleansed* (Oxford Stage Company); *Hair*, *Woyzeck* and *Witness* (Gate Theatre); *Amadeus* and *Masterclass* (Derby Playhouse); *Baby Doll*, *Therese Raquin* and *Bash* (Citizens Glasgow); and *Through the Leaves* (Southwark Playhouse/Duchess West End). Dance credits: 26 works for Richard Alston Dance Company (Sadler's Wells & worldwide); *Red Balloon* (Aletta Collins/Royal Opera House); *Dance Cross* (Beijing Dance Academy); *Lap Dancer* and *Bloom* (Aletta Collins/Rambert Dance Company); *Eden/Eden* (Wayne McGregor/San Francisco Ballet/Stuttgart Ballet); *Four Seasons* (Oliver Hindle/Birmingham Royal Ballet); *White* and *Women in Memory* (Rosemary Butcher/Tate Modern Turbine Hall & across Europe); and many others. Music credits: *Opera Shots* (ROH); *Carmen* and *Werther* (Opera North); *Confucious Says HMDT* (Hackney Empire); *Saul* (Opera North); *The Birds* (The Opera Group); *Jordan Town* (Errollyn Wallen-ROH); *Writing to Vermeer* (London Sinfonietta, QEH); *Thimble Rigging* (Scott Walker/Meltdown-Royal Festival Hall); and Zbigniew Preisner's *Silence* and *Night* and *Dreams* (Acropolis, Athens).

Alex Caplen (Sound Designer)

Caplen is a Senior Sound Technician at The National Theatre and an Associate Artist (Sound) for ATC. Caplen has done sound for ATC shows including *Crave*, *Illusions* and *The Golden Dragon*. His other work includes large-scale international music touring as a front of house mix engineer. Theatre credits: *Carpe Diem* (National Theatre-New Views); *A Time to Reap*, *Ding Dong the Wicked*, *Goodbye to All That* and *Wanderlust* (Royal Court Theatre); *Over There* (Royal Court Theatre & Schaubühne Berlin); *Constellations* (Associate-Duke of York's); *Ogres* (Tristan Bates); *It's About Time* (Nabokov); *Mine*, *Ten Tiny Toes* and *War and Peace* (Shared Experience); *Stephen and the Sexy Partridge* (Old Red Lion/ Trafalgar Studios); *Peter Pan*, *Holes* and *Duck Variations* (UK Tour); *The Wizard of Oz* and *The Entertainer* (Nuffield Theatre); and *Imogen* (Oval House/Tour). Opera credits: *The Love for Three Oranges* and *Tosca* (Grange Park Opera). As Sound Operator/Engineer, he has worked in Edinburgh Military Tattoo 2009-2012; *Bronte* and *Kindertransport* (Shared Experience); *Blood Brothers* (UK Tour); and *Ballroom* (UK tour).