The Solid Life of Sugar Water
by Jack Thorne
A Graeae Theatre Company and Theatre Royal Plymouth co-production

Alice Genevieve Barr
Phil Arthur Hughes

Director Amit Sharma
Designer Lily Arnold
Lighting Designer Ian Scott
Sound Designer / Composer Lewis Gibson
Movement Director Cathy Waller
Voice Coach Christopher Holt
Casting Director Sarah Hughes

For Graeae / Theatre Royal Plymouth
Production Manager Hugh Borthwick
Company Stage Manager Rosie Giarratana
Technical Stage Manager Drew Baumohl
Costume Supervisor Lorna Price
Wardrobe Mistress Cheryl Hill
Drum Technician Matt Hoyle
Head of Sound Dan Mitcham
LX Practicals Chris Blacker
Rehearsal photographs Richard Matthews
Production photographs Patrick Baldwin

Audio Description Wayne ‘Pickles’ Norman
Access Worker Narinder Samra
Tactile Set Model Box Robin Bray-Hurren
A fully accessible production with creative captioning and audio description at all performances.

Contains strong language and themes of an adult nature.

Opening
World premiere, Theatre Royal Plymouth, 8 June 2015
Pleasance Theatre, Edinburgh, 5 August 2015
National’s temporary theatre, 29 February 2016

Length
About 80 minutes (there is no interval).
NB. This time is approximate. Please check with front-of-house staff for accurate timings. Latecomers may not be permitted to enter the auditorium.

Access
Audio description is available at every performance of this production. Headsets are essential and available from the Box Office.
Captions are used at every performance of this production. Infra-red audio system available in all theatres for every performance. Free headsets and neck loops, available from the Box Office, are essential.
Facilities in the foyer of the temporary theatre:
Tactile model of ‘The Solid Life of Sugar Water’ set.
Easy Read synopsis.
Video synopsis.
nationaltheatre.org.uk/access

Post-show talk On ‘The Solid Life of Sugar Water’
Thursday 10 March, post-show (30mins), Temporary Theatre, free (booking required)
This event will have live Speech-to-Text transcription by STAGETEXT.

Graeae Associate Director Amit Sharma and playwright Jack Thorne talk about the production.

**Shop**
The playtext of ‘The Solid Life of Sugar Water’ by Jack Thorne is on sale front of house or online [shop.nationaltheatre.org.uk](http://shop.nationaltheatre.org.uk)

**Production credits**
Set, costumes and props by the Theatre Royal Plymouth.
With thanks to Fran Miller; Marius Rønning; Jonathon Pascoe; Emma Dunstan.
Partner for New Audiences **Bloomberg Philanthropies**
The National Theatre wishes to acknowledge its partner **National Angels Limited**
National Theatre Construction Department SAOM and Elcon CNC machines provided and serviced by **Daltons**
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**Biographies**

**Genevieve Barr (Alice)**
Genevieve Barr’s theatre debut was in the 2013 UK tour of ‘Translations’, directed by Adrian Dunbar, for Millennium Forum.

**Arthur Hughes (Phil)**
Arthur Hughes trained at the Royal Welsh College of Music & Drama, graduating in 2013. His work in theatre includes ‘Alix in Wundergarten’ for The Other Room; ‘Bedazzled: A Welshman in Scotland’ on Welsh tour/St Andrews Byre Theatre; and ‘TRACY’ at the White Bear, Kennington. TV includes ‘Combat Trains’ and ‘Doctors’. Radio includes ‘Sword of Honour’, ‘Listening to the Dead’, ‘The Oresteia’, ‘Pilgrim’, ‘Home Front’ and ‘Ordeal by Innocence’. He was a member of the BBC Radio Drama company
Jack Thorne (Writer)
Work for theatre includes ‘Hope’ at the Royal Court; ‘Let The Right One In’ for Dundee Rep, the Royal Court, NTS and Marla Rubin Ltd; ‘The Borough’ for Punchdrunk and Aldeburgh Festival; ‘Stuart: A Life Backwards’ (adaptation) for HighTide and Sheffield Theatres, also at the Edinburgh Festival and on tour; ‘Mydidae’ for DryWrite at Soho Theatre and Trafalgar Studios; ‘The Physicists’ (adaptation) at Donmar Warehouse; ‘Bunny’ for nabokov on UK tour and NYC; ‘Red Car Blue Car’, ‘Two Cigarettes’ and ‘When You Cure Me’ at the Bush; ‘Greenland’ at the National; ‘2nd May 1997’ for the Bush/nabokov; ‘Burying Your Brother in the Pavement’ for NT Connections; and ‘Stacy’ at Tron, the Arcola and Trafalgar Studios. TV: ‘The Last Panthers’, ‘This is England ’90’, ‘Don’t Take My Baby’, ‘Glue’, ‘The Fades’ (Best Drama Series, BAFTA 2012), ‘This Is England ’88’ (Best Mini-Series, BAFTA 2012), ‘This is England ’86’, ‘Cast-Offs’ and episodes of ‘Skins’ and ‘Shameless’. Film: ‘Warbook’, ‘A Long Way Down’ and ‘The Scouting Book for Boys’ (Best British Newcomer, London Film Festival 2010).

Amit Sharma (Director)
Amit Sharma has been Graeae’s Associate Director since 2011, and is a graduate from Graeae’s Missing Piece actor training course. In summer 2012, he co-directed the outdoor spectacle ‘Prometheus Awakes’ (with La Fura dels Baus/co-commissioned by GDIF and SIRF), marking the first large-scale outdoor production to be artistically led by Deaf and disabled people in the UK. Also for Graeae, he directed Ted Hughes’ ‘The Iron Man’ which toured both nationally and internationally and co-directed ‘Rhinestone Rollers: Sequins & Snowballs’ with Jenny Sealey at the Southbank Centre. As assistant director, he worked on Graeae’s productions of ‘The Threepenny Opera’, ‘The Changeling’ and on ‘The Four Fridas’ for Greenwich and Docklands International Festival 2015. Amit Sharma has also worked as an actor and director for various companies including the BBC, Tamasha, East 15 Drama School and the Unicorn, where he was part of the ensemble. He currently leads on ‘Write to Play’,
Graeae’s flagship new-writing programme in partnership with venues across the UK.

**Lily Arnold (Designer)**

Lily Arnold trained at Wimbledon College of Art. Designs for theatre and opera include ‘The Jew of Malta’, ‘King Lear’, ‘The Taming of the Shrew’ and ‘The Rape of Lucrece’ at the RSC; ‘Beached’ for Marlowe Studios/Soho; ‘The Edge of our Bodies’ and ‘Gruesome Playground Injuries’ at the Gate; ‘Peddling’ at HighTide; ‘Minotaur’ for Polka; ‘World Enough and Time’ at Park Theatre; ‘The Boss of It All’ at Assembly Roxy/Soho; ‘A Season in the Congo’ and ‘The Scottsboro Boys’ at the Young Vic; ‘Happy New’ at Trafalgar Studios; ‘Ahasverus’ at Hampstead Downstairs; ‘A Midsummer Night’s Dream’ at Cambridge Arts Theatre; ‘Opera Scenes’ for National Opera Studio; and ‘Red Handed’ at The Place, London.

**Ian Scott (Lighting Designer)**

Ian Scott trained at Mountview. Recent lighting designs include ‘Beauty and The Beast’ for Polka; ‘The Drummer Boy of Waterloo’ for Jubilee Opera; ‘A Skull in Connemara’ at Nottingham Playhouse; ‘The 39 Steps’ at the Criterion; ‘My Name is…’ for Tamasha; ‘Sex and the Three Day Week’ at Liverpool Playhouse; ‘Curlew River’ at the Barbican, Lincoln Center and UCLA Berkeley; and ‘Owen Wingrave’ at Aldeburgh and Edinburgh International Festival. Productions with Graeae include ‘Peeling’, ‘Blasted’, ‘Static’ (with Suspect Culture), ‘Reasons to be Cheerful’ and, most recently, ‘Blood Wedding’ (with Dundee Rep and Derby Theatre).

**Lewis Gibson (Sound Designer / Composer)**

theatre for young people with the Royal Exchange, Tangere Arts and the Unicorn, including ‘Tin Soldier’ (winner OFFIE Best Young People’s Show 2012), ‘A Thousand Slimy Things’, ‘The Pardoner’s Tale’ and ‘The Chair’. He has received commissions for sound art works from the V&A, Tate Britain, Shunt Lounge, the Museum of London and Historic Royal Palaces.

**Cathy Waller (Movement Director)**
Cathy Waller was resident choreographer of Dance Offensive 2007–2012 and has since created work for the BBC, Breakin’ Convention and Olympic Torch Relay. After being awarded the Blueprint Bursary, commissioned by East London Dance and Sadler’s Wells, she created Cathy Waller Company, working with dancers and live musicians to focus on the interaction between rhythm, sound and vigorously challenging contemporary movement. The company toured in 2012, including performances at Sadler’s Wells Sampled, West End Live and the National Theatre, and have gone on to create outdoor work, commissioned by Without Walls, Brighton Festival and Gi20, and will tour ‘Double Bill’ in 2016/17. Cathy Waller won the London Dance Award in 2012.

**Chistopher Holt (Voice Coach)**
Christopher Holt has worked as an actor, singer, theatre director and theatre lecturer for 25 years. His stage work has included ‘The Lion King’, ‘Les Misérables’ and ‘Cats’ and he has appeared at venues as large as Wembley Stadium and as intimate as the Donmar Warehouse. Previous voice work for Graeae includes ‘Bent’, ‘Whiter than Snow’, ‘Reasons to be Cheerful’ and ‘The Threepenny Opera’. He has recently been working with Outside Edge as assistant director and dramaturg on their new production.

**Sarah Hughes Casting**
Sarah Hughes is Alan Ayckbourn’s casting director and has also freelanced extensively for the BBC. Other theatre work includes plays for the West Yorkshire Playhouse, Birmingham Rep, and Theatre Royal Northampton, and many projects for Frantic Assembly, including ‘Love Song’, ‘Othello’, ‘The Believers’ and the
forthcoming, ‘Things I Know to be True’. She was also a Senior Cast Co-ordinator for the London 2012 Olympics Opening and Closing Ceremonies.

**Graeae Theatre Company**
Graeae is a force for change in world-class theatre – breaking down barriers, challenging preconceptions and boldly placing Deaf and disabled artists centre stage.

Artistically led by Jenny Sealey MBE, Graeae’s signature characteristic is the creative integration of sign language, audio description and captioning, which engages with both disabled and non-disabled audiences. Championing accessibility and providing a platform for new generations of artists, Graeae leads the way in pioneering, trail-blazing theatre.

Recent productions include: ‘Blood Wedding’ (co-production with Dundee Rep Ensemble and Derby Theatre), ‘The Threepenny Opera’ (co-production with West Yorkshire Playhouse, New Wolsey Theatre Ipswich, Nottingham Playhouse Company and Birmingham Rep Theatre), ‘Belonging’ (co-production with Circo Crescer e Viver), ‘Reasons to be Cheerful’ and ‘Blasted’. Spectacular outdoor productions include ‘The Limbless Knight’ (with Strange Fruit/commissioned by GDIF), ‘Prometheus Awakes’ (with La Fura dels Baus/co-commissioned by GDIF and SIRF) and ‘The Iron Man’.

Graeae develops the next generation of Deaf and disabled artists through groundbreaking programmes and courses including: ‘Write to Play’, a bold initiative committed to developing new writers in collaboration with the most creative minds in the industry and ‘Ensemble’, a work-based learning programme for Deaf and disabled artists aged between 18 and 22. Throughout the year, Graeae runs workshops and training programmes internationally from Brazil to Bangladesh. Graeae works extensively with young people through its outreach programme. Workshops and residencies run by our pool of Deaf and disabled facilitators in a variety of education settings help to
build new audiences, engage young creative minds and empower young disabled artists.

graeae.org  @graeae

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Theatre Royal Plymouth
The Theatre Royal Plymouth is the largest and best attended regional producing theatre in the UK and the leading promoter of theatre in the South West. We produce and present a broad range of theatre in our three distinctive performance spaces – The Lyric, The Drum and The Lab – including classic and contemporary drama, musicals, opera, ballet and dance.

We specialise in the production of new plays and have built a national reputation for the quality and innovation of our programme. Our extensive creative learning work is pioneering and engages young people and communities in Plymouth and beyond. Our award-winning waterfront Production and Learning
centre, TR2, is a unique building with unrivalled set, costume, prop-making and rehearsal facilities.


The Theatre Royal Plymouth also collaborates with some of the best artists and theatre makers in the UK and beyond. We have regularly co-produced with Paines Plough (‘The Angry Brigade’ by James Graham, ‘Love Love Love’ by Mike Bartlett), Ontroerend Goed (‘Sirens’, ‘Fight Night’, ‘All That is Wrong’), Frantic Assembly (‘Othello’, ‘The Believers’ by Bryony Lavery, ‘Lovesong’ by Abi Morgan) and Told By An Idiot (‘My Perfect Mind’, ‘And The Horse You Rode In On’).

We have also co-produced with Complicite (‘The Master and Margarita’, ‘A Disappearing Number’), Hofesh Shechter (‘Sun’, ‘Political Mother’), Graeae (‘The Solid Life of Sugar Water’) and David Pugh, Dafydd Rogers and Kneehigh Theatre (‘Rebecca’). Alongside our own productions we present a programme of quality and popularity and regularly launch national touring productions including ‘Swan Lake’ and ‘Edward Scissorhands’ (Matthew Bourne) and ‘War Horse’ (National Theatre).

Theatre Royal Plymouth gratefully acknowledges the support of the John Ellerman Foundation and The Clothworkers’ Foundation. theatreroyal.com  @TRPlymouth

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In the auditorium, please, no smoking, photography, recording, or refreshments, though cold drinks may be taken in plastic cups. We would like to remind you that the sound of coughing and rustling paper may distract the actors and your fellow audience-members. Please switch off mobile phones and other devices – the light they emit can also be distracting. You are strongly advised not to leave bags unattended anywhere in the theatre.

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