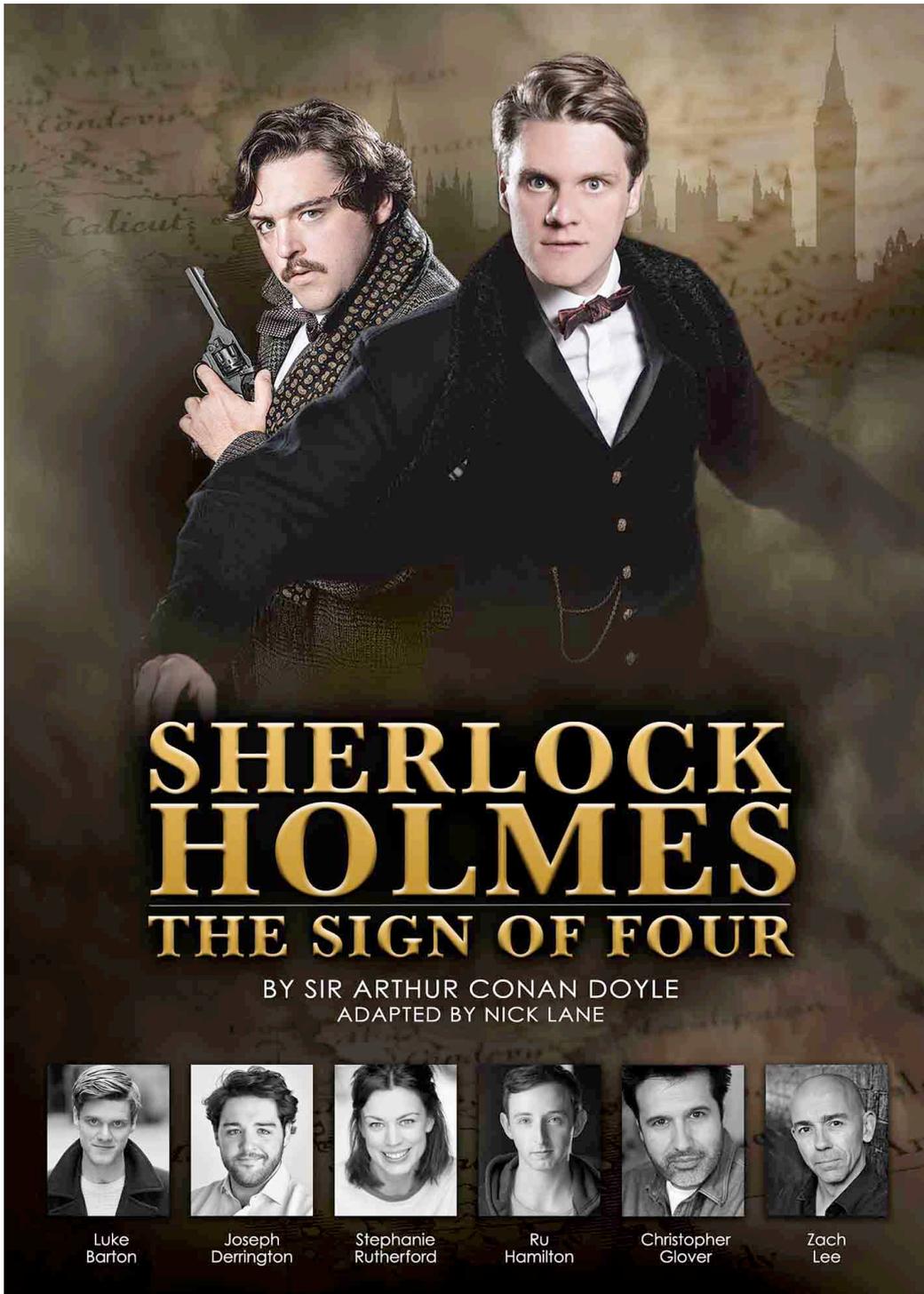


BLACKEYED
THEATRE



Media Pack

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Credits

Sherlock Holmes: The Sign of Four
By Sir Arthur Conan Doyle
Adapted by Nick Lane

Produced by Blackeyed Theatre
in association with New Theatre Royal Portsmouth and South Hill Park Arts Centre

Cast

| | |
|-----------------|----------------------|
| Sherlock Holmes | Luke Barton |
| Dr John Watson | Joseph Derrington |
| Mary Morstan | Stephanie Rutherford |
| Thaddeus Sholto | Ru Hamilton |
| Dost Akbar | Christopher Glover |
| Jonathan Small | Zach Lee |

All other parts played by members of the cast

Artistic Team

| | |
|-----------------------|-----------------------------------|
| Writer & Director | Nick Lane |
| Composer | Tristan Parkes |
| Set Designer | Victoria Spearing |
| Lighting Designer | Claire Childs |
| Costume Designer | Naomi Gibbs |
| Movement Director | Emma Webb |
| Company Stage Manager | Caroline Sheard |
| Producer | Adrian McDougall |
| Press Relations | Chloe Nelkin Consulting |
| Education Advisors | Danielle Corbishley and Liz Allum |

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Press Release

Blackeyed Theatre, in association with New Theatre Royal Portsmouth and South Hill Park, presents

Sherlock Holmes: The Sign of Four

By Sir Arthur Conan Doyle

Adapted by Nick Lane

UK Tour September 2018 – July 2019

New dates have been announced for Blackeyed Theatre's thrilling new adaptation of *The Sign of Four*, Sir Arthur Conan Doyle's epic second Sherlock Holmes novel. Having successfully mystified audiences throughout autumn 2018, this spectacular world premiere, adapted and directed by Nick Lane, will continue to tour to theatres across the UK throughout spring 2019, culminating in a four-week tour of China in June.

When Mary Morstan arrives at Baker Street to request help following the mysterious disappearance of her father, Sherlock Holmes and his companion Dr Watson are plunged into a murky world of deception and a complex plot involving murder, corruption and stolen jewels.

Crammed full of adventure, romance, comedy and, of course, one or two rather brilliant deductions, this faithful adaptation will combine original live music, high energy theatricality and ensemble storytelling.

The cast features Luke Barton as Sherlock Holmes (*The Unexpected Guest*, *Mill at Sonning*; *Misterman*, Liverpool Everyman and Playhouse), Joseph Derrington as Dr John Watson (*The Importance of Being Earnest*, MAC Belfast; *The Canterville Ghost*, Erasmus Theatre), Zach Lee as Jonathan Small (*Bouncers*, *Glass Menagerie*, Hull Truck; *The Derby McQueen Affair*, York Theatre Royal), Stephanie Rutherford as Mary Morstan (*Kubla Khan*, *Mirror Mirror*, Oily Cart; *Cinderella*, Derby Theatre), Christopher Glover as Dost Akbar (*Peckham The Soap Opera*, Royal Court; *Eastenders*, BBC) and Ru Hamilton as Thaddeus Sholto (*Tipping the Velvet*, Lyric Hammersmith; *Peter Pan*, Derby Theatre).

Director Nick Lane comments, *I don't think I know anyone over the age of ten who doesn't know at least the name Sherlock Holmes. He is part of the literary fabric of this country - hugely popular and hugely adaptable - and his cases with Watson are a blueprint for so many crime novels, films, TV shows and theatre. We have approached this adaptation in a stylised way which will appeal to avid fans of the novel as well as those who simply want to come to the theatre and enjoy a rattling good crime story!*

Sherlock Holmes: The Sign of Four is produced by Blackeyed Theatre in association with New Theatre Royal Portsmouth and South Hill Park Arts Centre in Bracknell and supported by Arts Council England.

Ends

Recommended for age 11+

Running time 2 hours plus interval

#SignOfFour

Tour Dates – Spring 2019

| Date | Theatre | Town / City |
|----------------|--|-------------------------------|
| Jan 21 - 22 | Wyvern Theatre 7.30pm | Swindon |
| Jan 23 - 25 | Theatre Severn 7.30pm (+2.30pm Thu) | Shrewsbury |
| Jan 28 - 29 | Capitol Theatre 7.30pm (+2.30pm Tue) | Horsham |
| Jan 31 - Feb 2 | Lighthouse 7.45pm (+2pm Sat) | Poole |
| Feb 5 - 9 | Yvonne Arnaud Theatre 7.45pm Tue-Thu, 8pm Fri-Sat (+2.30pm Thu & Sat) | Guildford |
| Feb 12 - 13 | Corn Exchange 7.45pm | Newbury |
| Feb 14 - 16 | Theatre Royal 7.30pm (+2.30pm Sat) | Winchester |
| Feb 19 - 20 | Venue Cymru 7.30pm (+2.30pm Wed) | Llandudno |
| Feb 21 - 22 | Swan Theatre 7.30pm | Worcester |
| Feb 25 - 26 | Brewhouse Theatre 7.30pm | Taunton |
| Feb 28 - Mar 2 | Shanklin Theatre 7.30pm (+2.30pm Sat) | Isle of Wight |
| Mar 4 - 5 | Key Theatre 7.30pm | Peterborough |
| Mar 7 - 9 | Performing Arts Centre 7.30pm (+2pm Fri) | Lincoln |
| Mar 15 - 16 | Theater aan het Vrijthof 8.30pm | Maastricht The Netherlands |
| Mar 18 | Parktheater 8.30pm | Eindhoven The Netherlands |
| Mar 21 - 22 | Harrogate Theatre 7.30pm | Harrogate |
| Mar 25 - 26 | Grand Theatre 7.30pm | Lancaster |
| Mar 27 - 28 | Charter Theatre 7.30pm (+1.30pm Thu) | Preston |
| Mar 29 - 30 | Middlesbrough Theatre 7.30pm | Middlesbrough |
| Apr 2 - 3 | Theatre Royal 7.30pm | Wakefield |
| Apr 4 - 5 | Broadway Theatre 7.30pm | Letchworth |
| Apr 24 - 25 | Eastwood Park Theatre 7.30pm | Giffnock |
| Apr 26 - 27 | Brunton Theatre 7.30pm | Musselburgh |
| Apr 30 - May 4 | Devonshire Park Theatre | Eastbourne |

| | | |
|-----------------|--|------------------|
| | 7.45pm (+2.30pm Wed & Sat) | |
| May 7 - 11 | Greenwich Theatre Times TBC | Greenwich |
| May 14 - 18 | Festival Theatre 7.30pm (+2.30pm Wed & Sat) | Malvern |
| May 21 | Palace Theatre 7.30pm | Mansfield |
| May 22 - 23 | Mercury Theatre 7.30pm (+2.30pm Thu) | Colchester |
| May 24 - 25 | Theatre Royal 7.30pm | Margate |
| May 28 - 29 | Civic Theatre 7.30pm | Rotherham |
| May 30 - June 1 | Stephen Joseph Theatre 7.30pm (+2.30pm Sat) | Scarborough |
| Jun 3 - 4 | Rhodes Arts Complex 7.30pm | Bishop Stortford |
| Jun 6 - 7 | The Broadway Theate 7.30pm Thu / 1.30pm Fri | Barking |
| Jun 10 - Jul 7 | Tour of China | Various |

Box Office Information

| | |
|------------------------------|--|
| Title | Sherlock Holmes: The Sign of Four |
| Author | Adapted from Sir Arthur Conan Doyle's novel by Nick Lane |
| Company | Blackeyed Theatre - www.blackeyedtheatre.co.uk |
| Running time | Approx 120 minutes plus interval |
| Type of event | Play (Professional touring production) |
| Style of work | Exciting, high energy theatre. A faithful adaptation of the original novella using ensemble storytelling and including original live music. |
| Description | <p>Crammed full of adventure, romance, comedy and of course one or two rather brilliant deductions, <i>The Sign of Four</i> is Arthur Conan Doyle's epic second Sherlock Holmes tale, a breathtaking yarn brought to life in this spectacular new stage adaptation.</p> <p>When Mary Morstan arrives at 221B, Baker Street to request help with the mystery of her missing father, Holmes takes the case and together with his companion Dr Watson enters a murky world of deception and trickery, unravelling a complex plot involving murder, corruption and stolen jewels.</p> <p>A stunning world premiere, <i>Sherlock Holmes: The Sign of Four</i> includes original live music, stylish theatricality and magical story-telling for an unforgettable theatrical experience.</p> |
| Warnings | None |
| Age suitability | 11+ |
| No. performers | 6 |
| Additional activities | <p>Post-show Q&As may be available. Please check with venue.</p> <p>Schools workshops available. Contact company for details.</p> <p>Education pack available from www.blackeyedtheatre.co.uk</p> |

Brochure Copy

Blackeyed Theatre

In association with New Theatre Royal Portsmouth and South Hill Park Arts Centre presents

Sherlock Holmes - The Sign of Four

by Sir Arthur Conan Doyle

Adapted for the Stage by Nick Lane

Directed by Nick Lane

Music by Tristan Parkes

Set design by Victoria Spearing

Costume design by Naomi Gibbs

Lighting design by Claire Childs

Movement direction by Emma Webb

“When you have eliminated the impossible, whatever remains, however improbable, must be the truth”

Crammed full of adventure, romance, comedy and of course one or two rather brilliant deductions, *The Sign of Four* is Sir Arthur Conan Doyle’s epic second Sherlock Holmes tale, a breathtaking yarn brought to life in this spectacular new stage adaptation.

When Mary Morstan arrives at 221B, Baker Street to request help with the mystery of her missing father, Holmes takes the case and together with his companion Dr Watson enters a murky world of deception and trickery, unravelling a complex plot involving murder, corruption and stolen jewels.

Don’t miss Blackeyed Theatre’s stunning world premiere of *Sherlock Holmes: The Sign of Four*. Original live music, stylish theatricality and magical story-telling combine for an unforgettable theatrical experience. The game’s afoot!

“One of the most innovative, audacious companies working in contemporary English Theatre”

The Stage

Recommended for age 11+

Running time: Approx 2 hours (including interval)

www.blackeyedtheatre.co.uk

Press Reviews

★★★★★

“EXCITING AND INCREDIBLY ENTERTAINING”
THE SUSSEX NEWSPAPER

★★★★★

“OUTSTANDING”
WEEKEND NOTES

“A GLORIOUS TRIUMPH”
MATURE TIMES

“BUZZES WITH ENERGY, WIT AND MYSTERY”
BURY FREE PRESS

“SLICK, STYLISH AND SEAMLESS”
PORTSMOUTH NEWS

“WORKS EXCEEDINGLY WELL”
CHICHESTER OBSERVER

9/10 “CLUED UP ON HOW TO KEEP AN AUDIENCE ON ITS TOES”
LIVERPOOL SOUND & VISION

“COHESIVE, WELL CONSTRUCTED AND AMAZINGLY PERFORMED”
POLKA-DOT PAGES

9/10 “WILL HAVE YOU THRILLED FROM BEGINNING TO END”
VISIBLE INC

“A MUST SEE”
CURIOUS REVIEWS

Cast



Luke Barton
Sherlock Holmes

Luke trained at the Oxford School of Drama.

His recent credits include ***The Unexpected Guest*** and ***Spider's Web*** (The Mill at Sonning, directed by Brian Blessed), ***Twelfth Night***, ***Romeo & Juliet***, ***A Midsummer Night's Dream*** and ***Henry V*** (UK Tour for Merely Theatre), ***Reunion***, ***Echoes***, ***Absent*** and ***After Three Sisters*** for Living Record Productions (Edinburgh Festivals and Brockley Jack Theatre), ***Misterman*** and ***L'Etranger*** (Liverpool Everyman and Playhouse).



Joseph Derrington
Dr John Watson

Joseph graduated from The School of The Arts (University of Northampton) in 2014. He has since worked with directors Laurie Sansom, James Farrell (RSC Associate Director) and Jamie Rocha Allan (Frantic Assembly and Associate Director, RSC).

His theatre credits include ***The Canterville Ghost*** (Erasmus Theatre touring Italy), ***Stinksville*** (Arletty Theatre: UK Tour), ***The Importance Of Being Earnest*** (Bruiser Theatre at MAC Theatre Belfast), ***Tyke*** (Arts Theatre and Edinburgh Fringe), ***The Lost Carnival: The Battle Of The Carnivals*** (LAS Theatre/Wild Rumpus Theatre), ***The Dumb Waiter*** (Maltings Arts Theatre, St Albans), ***The Bacchae*** (Royal & Derngate) and ***The Crucible*** (Looking Glass Theatre).

His screen credits include ***Birdsong*** (Working Title) and ***William And Mary*** (Granada Television).



Christopher Glover

Dost Akbar, Adnan, Chowdar, Athelney-Jones, Khan

Christopher has performed extensively in the UK, Ireland and Australia, and he was an original member of Irish theatre company, *Tinderbox*.

His recent theatre includes *Aladdin* and *Alice in Wonderland* (16feet), *Peckham The Soap Opera* (Royal Court), *Who Cares* (Royal Court) and *5 Steps* (Royal Court Tottenham).

His film/TV credits include *Eastenders* (BBC), *Touching Evil* (ITV), *Rules of Engagement* (ITV), Dennis Potter's *Karaoke* (BBC/Channel 4), *The Bill* (ITV), *Underworld* (Hat Trick/Channel 4), *Hollyoaks* (Lime Pictures / Channel 4) and *Casualty* (BBC). He was in the 2014 film *Heard* and last year *America's War On Drugs* (Talos Films) as Mexican Drug Lord "El Chapo".

In Australia, his theatre credits include *Constance Drinkwater* (Darwin Festival/Tour), *7 Deadly Australian Sins* and *Gods of Spicy Things* (Australian Tours). He also played three characters in Scott Witt's comedy *Macbeth*. As Associate Director of Jute Theatre Australia, he directed the original productions of *Cake* (Tropic Sun/JUTE Tour), *The Shining Path* (Queensland Tour) and *Dancing Back Home* (Mudlark Tasmania), while his play *The Mad Mile* was nominated for several awards.

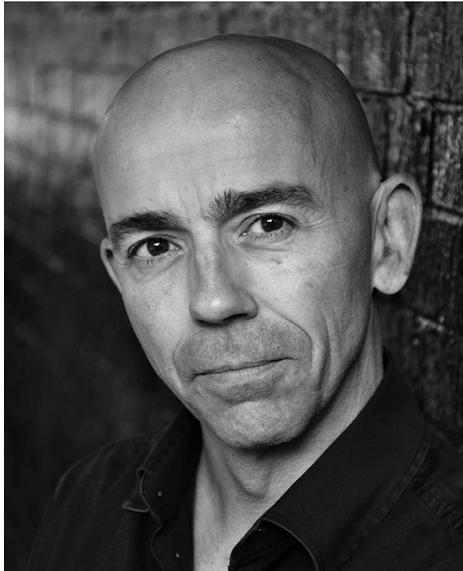


Ru Hamilton

Thaddeus Sholto, Major Sholto, Sherman, Thomas

A graduate of Rose Bruford College, Ru is an actor, singer, musician, composer and musical director. He plays the cello, clarinet, flute, saxophone, piano, double bass and ukulele.

Theatre credits include *Tipping The Velvet* (Lyric, Hammersmith), *Treasure Island* (Birmingham Rep), *Peter Pan* (Derby Theatre), *Farm Boy* (Mercury, Colchester), *Roundelay* (Southwark Playhouse), *Titus Andronicus* (Smooth Faced Gentlemen), *Fragment R&D* (Iron Shoes) and *Rise*(Old Vic New Voices).



Zach Lee

Jonathan Small, Captain Morstan, McMurdo, Matthews

Zach trained at The Arts Educational School a long time ago!

His recent work in theatre includes ***The Strange Case of Dr Jekyll & Mr Hyde*** (Blackeyed Theatre UK tour) ***Bouncers, A Weekend In England, Glass Menagerie, Dr Faustus, Frankenstein, Wuthering Heights, Little Malcolm And His Struggle Against The Eunuchs, A Christmas Carol, Unleashed and Reunion***, for which he received a nomination for Best Actor at the 2003 Manchester Evening News Awards (all Hull Truck), ***The Derby McQueen Affair*** (York Theatre Royal), ***Round The Twist*** (Eastern Angles), ***The Winters Tale*** (Nulty/Pilton Productions), ***Treasure Island*** (Harrogate Theatre), ***South*** (Shred Productions), ***Five Kinds of Silence*** (Stepping Out Theatre), ***The Wife*** (Rude Mechanicals), ***Romeo & Juliet, 100, Some Voices*** (Alchemy Theatre Co), ***Moby Dick*** and ***Frankenstein: Revelations*** (Theatre Mill) and ***Monopoleyes*** (Stolen Thread). He has written & produced two plays, ***Geoffrey Ramsbottom - Man of the 90s*** (Tabard Theatre) and ***Two Brothers And One World Cup*** (Underbelly, Edinburgh Festival then UK Tour). His television credits include ***Emmerdale, Coronation Street, Crime Traveller, Class Act*** (ITV), ***Young Dracula*** (CBBC), ***In The Club*** (BBC), ***The Contract, Sickness And Health, Feelgood Factor*** (CH4), both series of Lynda La Plante's ***The Governor*** (ITV) and ***Underbelly*** (CH 9 Australia).

His feature Films include ***Chasing Dreams, Hard Edge*** (DMS Films), ***Mortal Fools*** (Virtual World Productions) and ***The Creature Below*** (Dark Rift Films).

Zach is a Fingerstyle guitar player and his YouTube Channel "Zach Lee Guitar" shows him playing a wide range of arrangements including Classical, Jazz, Spanish, Pop and Blues.

BLAKEYED THEATRE



Stephanie Rutherford

Mary Morstan, Mrs Hudson, Mrs Smith

Stephanie trained at Rose Bruford in Actor-Musicianship, graduating in 2015 with first class honours.

Theatre credits include ***Kubla Khan*** (Oily Cart), King Leontes/Mariner/Sheep in *In a Pickle* (Oily Cart: UK/USA Tour), ***Mirror Mirror*** (Oily Cart), Annie in ***The Frugal Horn*** and ***Now That's What I Call Music*** (Presence Theatre), ***Pulse*** (Bamboozle), ***Down To Earth*** (Bamboozle/Imaginate Festival), Gretel in ***Hansel and Gretel*** (Bamboozle/ Leicester Curve), Sister/Teeth the Rat in ***Cinderella*** (Derby Theatre) and Vicki in ***My Filthy Hunt*** (Holden Street Theatres, Adelaide Fringe).

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Nick Lane



Nick started his career as an actor until a car accident damaged his back and brought his acting career to a premature end. After that he turned to writing and directing. From 2006-2014 he was the Associate Director and Literary Manager of Hull Truck Theatre, a company with which he has had a long association.

Nick adapted *The Strange Case of Dr. Jekyll & Mr Hyde* for Blackeyed Theatre in 2017, and previously for Hull Truck and Theatre Mill. Other adaptations include *The Wakefield Mysteries* (Theatre Royal Wakefield), *Frankenstein*, *Lady Chatterley's Lover* (Hull Truck) and *1984* (Northern Broadsides), as well as a co-adaptation of *Moby Dick* for Hull Truck with his friend John Godber. Original adult plays include: *The Derby McQueen Affair* (York Theatre Royal), *My Favourite Summer* (Hull Truck), *Blue Cross Xmas* (Hull Truck), *Me & Me Dad* (Hull Truck), *Housebound* (Reform), *Seconds Out* (Reform), *Royal Flush* and *Odd Job Men* (Rich Seam Theatre).

Nick is also an accomplished children's playwright – his credits include: *A Christmas Carol*, *Beauty & The Beast*, *The Hunchback of Notre Dame* and *The Snow Queen* (Hull Truck); *Pinocchio* (SJT); *Snow White* and *Little Red Riding Hood* (York Theatre Royal); *The Elves & The Shoemaker* (Hereford Courtyard); and *Hansel & Gretel* (Pilot). His original work for children includes the acclaimed *Ginger Jones and the Sultan's Eye* (Polka/ Drum Theatre Plymouth/ York Theatre Royal), *'Twas The Night Before Christmas*, *When Santa Got Stuck in the Fridge* and *A Christmas Fairytale* (Hull Truck).

Plays that Nick has directed include *The Glass Menagerie*, *Departures*, *Life's A Beach*, *Studs*, *Beef*, *Amateur Girl*, *Lucky Sods* and *Ring Around the Humber* (Hull Truck), *April in Paris*, *Two*, *September in the Rain* and *Little Italy* (York Theatre Royal).

BLAKEYED THEATRE

‘Selling Points’

Below are a few notable facts about the production

The Sign of Four is Sir Arthur Conan Doyle’s second Sherlock Holmes novel, first published in 1890.

In 2014, *The Sign of Four* featured in the Guardian’s ‘100 best novels written in English’, voted in at number 26.

Sir Arthur Conan Doyle was commissioned to write the story over a dinner with Joseph M. Stoddart, managing editor of an American publication Lippincott's Monthly Magazine, at the Langham Hotel in London on 30 August 1889. Stoddart wanted to produce an English version of Lippincott's with a British editor and British contributors. The dinner was also attended by Oscar Wilde, who eventually contributed *The Picture of Dorian Gray* to the July 1890 issue.

This is the world premiere of Nick Lane’s adaptation, commissioned by Blackeyed Theatre. Although there have been numerous film and television versions of the story, there are very few stage adaptations. To our knowledge this represents the largest ever theatre tour of an adaptation of *The Sign of Four*.

Blackeyed Theatre’s interpretation of *The Sign of Four* will feature an ensemble cast of actor-musicians, taking on all the characters between them. The performance includes music composed specially for the production by Tristan Parkes and performed live by the cast.

Nick Lane, who wrote the adaptation and also directs, was Associate Director and Literary Manager at Hull Truck from 2006 to 2014.

The Sign of Four is recommended and prescribed reading for GCSE English literature by the AQA examination board.

Blackeyed Theatre’s tour of *Sherlock Holmes: The Sign of Four* will visit more than 50 theatres across England, Wales and Scotland between September 2018 and July 2019. Spring 2019 dates include theatres in the Netherlands (Maastricht and Eindhoven), and in June 2019 the production will tour to China.

As well as being an actor, Joseph Derrington, who plays the role of Dr Watson in the production, is a medic.

BLACKEYED THEATRE

Press Quotes (Previous Productions)

For *The Strange Case of Dr Jekyll & Mr Hyde* (2017/18):

★★★★★

"A superb performance... The acting is brilliant" The Latest

★★★★★

"Superb new play" Weekend Notes

★★★★.5

"Superbly atmospheric" Reviews Hub

★★★★★

"A triumph... Inspirational, innovative & very smart indeed" Pocket Size Theatre

★★★★★

"A gripping drama... Bannell delivers brilliantly" Plays To See

★★★★★

"Visually striking and incredibly dramatic" Gay Times

★★★★★

"Don't be caught in two minds about seeing this gripping & imaginative adaptation"

Theatre South East

★★★★★

"A fantastic reinterpretation... Designed & performed excellently - a thrill to watch" Mind The Blog

★★★★★

"Blackeyed have triumphed... You just have to sit back and let it overwhelm you. It's worth it" Frost Magazine

For Nick Lane:

"a writer who knows what he's doing" The Guardian

"Lane explores the scientific ideas of the day and the development of neuroscience without it feeling like a foundation lecture in 'a' level psychology" The Independent

BLACKEYED THEATRE

For Blackeyed Theatre:

“One of the most innovative, audacious companies working in contemporary English Theatre” The Stage

★ ★ ★ ★ ★

“Masterful” Broadsheet Boutique (Frankenstein 2017)

★ ★ ★ ★

“Mary Shelley would have loved it” Daily Express (Frankenstein 2017)

“Masterfully constructed” The Stage (Frankenstein 2017)

★ ★ ★ ★

“Rewardingly rich entertainment” The Upcoming (The Great Gatsby 2016)

★ ★ ★ ★ ★

“Timeless” Reviews Hub (Teechers 2015)

★ ★ ★ ★

“Exhaustingly emotive” The Stage (Not About Heroes 2014)

★ ★ ★ ★

“Great clarity and theatrical ingenuity” What’s On Stage (Dracula 2013)

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Sir Arthur Conan Doyle

Sir Arthur Conan Doyle was born on 22nd May 1859 in Scotland. His father, Charles, was an artist, but never made any great success of his work. His mother, Mary, loved books and storytelling and Arthur loved her stories with a passion.

His father was an alcoholic and sadly ended up being committed to a mental health institution, which would have been called a lunatic asylum at the time. Arthur was sent to boarding school, where beating and corporal punishment were commonplace, and from where he wrote regularly to his mother. Indeed it was Arthur's love for his mother that motivated him to do well in life and overcome a difficult childhood.

Initially Arthur decided to train as a doctor, and it is believed that one of his teachers, Dr Joseph Bell, who had exceptional skills for deduction, reasoning and diagnosis, may well have influenced the creation of Sherlock Holmes. Arthur met several future authors at University and soon began writing short stories.

He spent some time as ship's doctor on a whaling boat in the arctic, a truly incredibly adventure, which he turned into a story, *Captain of the Pole Star*. After another much less successful venture on a boat travelling to the West coast of Africa, he ended up opening his own doctor's practice in Plymouth. It was here that he met his wife Louisa Hawkins, the sister of one of his patients, and together they had a daughter who they named Mary.

It was 1886 when Sherlock Holmes first appeared, in a novel published in *Beeton's Christmas Annual*. Doyle didn't much like his Sherlock Holmes stories, despite them rapidly becoming world famous. He described them as 'commercial' and felt that his historical novel *The White Company* was the best thing he'd ever written. Eventually however, he began to write regular short stories featuring Holmes and Watson and struck a deal with The Strand magazine to publish them. When he wrote the last adventure, *The Final Problem*, in which Sherlock and his arch nemesis Moriarty plunge into the Reichenbach Falls, presumably to their deaths, 20,000 readers cancelled their subscription to The Strand Magazine. Sherlock Holmes had become a worldwide phenomenon.

Doyle was quite active politically and stood for office twice as a Liberal Unionist. He famously wrote about the Boer War in South Africa, explaining why he thought the British involvement was justified, and he believed it was for this that he was knighted. He also helped to clear the names of two men who had been wrongly convicted of crimes. The end of Arthur's life was struck by tragedy. His wife Louisa became very ill with tuberculosis, his father died and he subsequently poured all his energies into the writing that mattered most to him. He also became fascinated by the afterlife and spiritualism. He died of a heart attack on the 7th July 1930, at the age of 71.

BLAKEYED THEATRE

Interview with Writer and Director, Nick Lane

How did you approach adapting *The Sign of Four*?

I approached the adaptation of this novella very carefully! I wanted to get the elements of a good procedural thriller in there, and also I was keen on retaining the essence of Holmes; his unusual manner, his relationship with Watson and so on. This is one of the early novels - it's the second full length book after *A Study in Scarlet* - so Holmes and Watson's relationship is in its early stages, I'd say - they're still young men, so I wanted to capture that friendship without it being too stale and stuffy. I also think that quite often Holmes can be presented as pastiche and I didn't want to do that - he's an easy character to send up I'd have thought - so maybe I just like making the job harder for myself!

For you, what's the key factor of a great Sherlock Holmes story?

The friendship between these men is a key element. I was keen on getting across how fond of one another these two men are, despite their obvious differences. Again I think it's probably an easy trap to fall into to portray Watson as a bit of a buffoon - comic relief, almost. It's never how I've seen him - not only is he our narrator (since all the stories are written from his unique perspective), he's also a man with significant medical knowledge. I'd liken it to getting into Oxford to study Physics only to find that your lab partner is Stephen Hawking!

Tell us how you see the main characters.

In selecting our cast, we have to draw out key aspects of each character. With Holmes, it's a measure of coolness - he's not lacking in passion; he just hides it remarkably well behind his intellect. Watson is almost the opposite - he is a man who cannot hide his emotions; they often guide his actions. You're also looking to find two actors that gel together well. Mary Morstan, who brings the case to the pair... she becomes Mary Watson in future stories, and it'd be easy to relegate her to the role of damsel in distress - Doyle again doesn't focus a huge amount on her in this book - but I was looking for someone with spirit - someone who wore their heart on their sleeve just as openly as Watson does. I'd say those were the three main characters

In what other ways have you diverged from the source material?

The origins of the crime in *The Sign of Four* are rooted in the Indian rebellion of 1857; a time when British Colonial rule was brutal, draconian and cruel. Of course Doyle was writing for a Victorian readership who didn't take quite such a revisionist view but I wanted to give the characters, and thereby the audience, a sense that they at least were aware of what was going on and didn't like it. You run the risk, doing something like that, of veering too far away from the source material so it's a fine line; how far do you go, how much do you say and so on. I'd like to think it works - the chapter with the reveal is the longest in the book and we've honoured that... and at the same time deepened one of the relationships in this version as well as offering further motivation for the crime.

Why do you think Sherlock Holmes remains so prominent in popular culture?

I've always been a fan of crime fiction and I love detail and nuance in character - Doyle provides both expertly. The relationships are beautifully crafted and the cases leave you exactly where Watson is; marvelling at Holmes' logic (and equally fascinated by how Doyle created the mysteries in the first place). This text really does stand the test of time. I think that as long as people remain fascinated by human weakness and the tendency to turn to

BLAKEYED THEATRE

crime to suit a criminal's ends there will always be a place for Sherlock Holmes. His emotionless logic and whiplash intelligence will always cut through the emotions of crime.

What should audiences expect?

Blackeyed Theatre often use an ensemble cast, with the few actors playing multiple roles. We also like to use music in interesting ways. This production will blend recorded and live sound, which I'm really excited about - we've played around with a couple of ways in which we use the music and incorporate it into the story and I think we're there now. As for the ensemble cast, Holmes and Watson largely only play themselves but the other actors are required to play a variety of other characters, and they are more than capable of that! I want to give audiences an exciting evening of high quality theatre. It will be stylish, slick, fast-moving and include one or two surprises!

BLAKEYED THEATRE

Cast Interviews

Luke Barton

What are you looking forward to most about *Sherlock Holmes: the Sign of Four*?

I really enjoy touring and moving around with work, I think it brings a real freshness to each production when moved into new spaces and in front of new audiences every night. It's always interesting to take work around and see the diversity of reactions to a piece. But naturally, I'm most excited about playing such an iconic character as Holmes and making him my own. Also, I think everybody knows so much about Holmes and the stories but *The Sign of Four* is perhaps one that they aren't quite as familiar with - it isn't *The Hound of the Baskervilles* after all - but I think it's one of my favourites, it's got everything you need from a Holmes adventure: treasure, murder, a wooden-legged man, a beautiful woman and an incredibly complex mystery. What more could you want?

You'll be playing the role of Holmes himself. How do you approach portraying a character audiences are so familiar with?

Well, this is the second time I have gone on tour playing a character that Benedict Cumberbatch has played in a major TV/Film version before me - I played Alan Turing in a touring production about the breaking of the enigma code a few years ago. So I think the first thing is to not feel pressured by the perception of the character that exist in many people's minds because of the TV show. I have gone back to the book and read it again to see how Conan Doyle portrays Holmes in this particular story and what journey he goes on. *The Sign of Four* is actually quite early on in the series of books - the second I think - so clearly Conan Doyle was still building the character of Holmes himself. I think it's about exploring all the shades of Holmes' personality and grounding those very Victorian aspects of his personality in something that is recognisably human to a modern audience.

What do you hope audiences will take from seeing the show?

I hope audiences will have a really exciting and entertaining evening in which they are reminded of the genius of these stories. The Sherlock Holmes books are really magnificent pieces of literature and are incredibly dramatic, so I hope we can recreate that with the audience. I'm a big lover of the Victorian age and its history so the history nerd in me hopes that people also take a love of Victorian history too...

Which places on the tour do you have links with?

I've got a few places actually. I've got family in Kent so when we are in Maidstone I will have plenty of people in. My parents and I moved from London to Cambridgeshire when I was young so when we travel to Peterborough and Cambridge I'll have friends and family in the area who are excited about seeing it, as well as my old school. I also went to University in Liverpool where I did lots of drama alongside my course work and luckily we are heading to Southport so I'll be able to see some of my friends up there who are all really excited about the show.

Joseph Derrington

What are you looking forward to most about *Sherlock Holmes: the Sign of Four*?

When I was a child my favourite Movie ever was a little known Disney film called *Basil the Great Mouse Detective*. I watched it at least twice a day. As I got older and it became less

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'socially acceptable' to watch Disney movies, I was told that the characters were based on the creations of Sir Arthur Conan Doyle. The brilliant mouse detective and his sidekick were rodent representations of Sherlock Homes and Dr John Watson. From then on, anything Sherlock Holmes related I watched, from the TV series with Jeremy Brett and Edward Hardwicke and later the Movies (which I'm a big fan of) with Robert Downey Jr and Jude Law. Being involved with characters and playing one in a story I know so well and love is very exciting for me. I'm looking forward most to paying my tributes to the Sherlock Holmes stories and showing my appreciation for Conan Doyle's works.

You'll be playing the role of Dr Watson. How do you approach portraying a character audiences are so familiar with?

It's always difficult playing a character that people have seen portrayed so many times before. It's about trying to find interesting ways of portraying him whilst staying true to the author's intention. First thing I usually think about is exactly how the character is described in the books, from the first meeting to how they are described at this point in the character's life. This includes what the author describes, how the character views themselves and what the other characters say about them. Next I build a timeline of their history and where they have come from, as this makes a three-dimensional human. Finally I consider the type of music the character would listen to, to relax, to motivate them, to remind them of their history. This builds half a character, and the rest is my personality and imagined circumstance, which is where I can add my own unique flare to make Dr John Watson my own interesting human being.

What do you hope audiences will take from seeing the show?

For me, I hope audiences will take away a couple of things. The first is enjoyment. Second is a hunger to read more of the books, see more of the movies or watch more Sherlock Holmes plays. Thirdly I'd love for people to be inspired to watch more theatre in general or read more English literature.

Which places on the tour do you have links with?

When I was a child, I used to travel to Bracknell as very close family friends lived there. Rehearsing for the play has been the first time back there since 2000.

My first UK tour was with a company based in Newark. I lived just along the A1 in Tuxford and every rehearsal day, I used to walk past the Palace theatre and want to perform there. Now, I am!

I'm excited to go off to the Netherlands. Away from acting I am an event medic (like Watson, I'm medicine based) and my first taste of this kind of work was helping my father who coached a football team that played in a tournament in the Netherlands. My job was the medic (basically a glorified first aid kit holder!). That was in Valkenburg.

Zach Lee

What are you looking forward to most about *Sherlock Holmes: The Sign of Four*?

The Rehearsal period has always been my favourite part of any job. Working on and learning about the characters I'm going to play is a puzzle I always look forward to. The bonus on this job is being directed by Nick. He is one of the smartest people I know, and he is definitely the funniest. Sharing a rehearsal room with him is consistently hilarious. The members of the cast who haven't experienced this before are in for a treat.

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You've worked with Nick Lane previously through Hull Truck. What can audiences expect from one of his productions?

I'm really proud of all the shows I've been involved in with Nick. During rehearsals the scripts get honed down so they are tight. I've never known an audience to drift off during one of his shows. His adaptations are always faithful to the original works but always with Nick's spin on them. He brings a lightness of touch to working with actors; allowing them always to feel like it was their idea in the first place. When moments need to be mean and nasty, as they undoubtedly will do in a piece of this nature, Nick will bring that to the table too. And you can always be guaranteed some funny bits.

What places on the tour do you have links with?

I live in Sale with my wife and two girls and I've never played The Waterside so I'm really excited about that. Hopefully we'll get a few of the girls' school pals and their Mums and Dads to come along. Eastbourne has great memories for me as I've worked with The Rude Mechanical Theatre Company. York is also a great place to play. I've done numerous shows there and it's a beautiful spot to hang out in.

Stephanie Rutherford

What are you looking forward to most about Sherlock Holmes: the Sign of Four?

I love working with new faces so it'll be great on day one to meet everyone and then during rehearsals explore what our unique dynamic as a team is. My experience from touring previously is that audiences tend to be so very different from town to town so I'm looking forward to finding out which city has the bubbliest audiences!

Nick Lane has given Mary Morstan more prominence in this adaptation. What should audiences expect from her?

Arthur Conan Doyle favoured his men over his women. As with much Victorian literature the females are generally portrayed as two-dimensional and predictable. Nick has embraced the fact we are telling this story for a twenty-first century audience and the responsibility that comes with that. Having said that, Mary's challenging circumstances lend her some fabulous character traits. She is incredibly strong and independent, intelligent and kind with a desirable career. Nick has pushed all of this further and our Mary is a woman who will not be manipulated or controlled, will want to work just as hard as Holmes and Watson and all with a bit of wit.

What do you hope audiences will take from seeing the show?

I think that great theatre should serve up a selection of different things - rather like a buffet! It provokes opinions, questions and emotions. Audiences could feel nostalgic or scared, question long-held opinions, and hopefully be challenged to engage with and explore the world around them. Either way, I can pretty much guarantee there will be mystery and danger with a healthy dose of romance.

Which places on the tour do you have links with?

Many years ago I went to college in Wakefield. I subsequently worked a pantomime season as stage crew at Wakefield Theatre Royal, where I spent my days sweeping confetti and counting 3D glasses!

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Ru Hamilton

What are you looking forward to most about *Sherlock Holmes: the Sign of Four*?

The Sign of Four is my first touring production. So I'm looking forward to having a new experience taking the show to parts of the UK I've never had the opportunity to visit before. Each show and cast is unique and getting to know the rest of the cast is one of the most valuable and enjoyable aspects of the job. I already know Stephanie. We trained together at drama school and have been housemates for several years. I think sharing this experience with a friend will be something special!

As an actor-musician, what do you think live music can add to a production like this?

Adding music to anything makes it better! In terms of theatre, it really can help tell the story. Possibly in ways that aren't immediately perceptible, but it definitely creates atmosphere. It can give the audience a real sense of the period and style but also insight into the inner lives of the characters. For us on stage, there's both a discipline and an extra freedom of expression that feeds into our performances. Once I have the set, lights and music I feel I know what I need to do to tell the story (after weeks of rehearsal of course) and as actors we're just telling stories!

What do you hope audiences will take from seeing the show?

I hope they'll see both the light and shade. The subject matter is dark but there's definitely humour in there too.

Which places on the tour do you have links with?

When I was five my parents decided to do a camping trip of the UK during the summer holidays. I'm the youngest of four children and we all got to pick somewhere we would go. I chose Wales as I thought I would get to see some whales in Wales! My parents chose Llandudno so I'm looking forward to returning there to see it as an adult. I have friends from drama school from Doncaster and Preston; I'm looking forward to seeing these places I've heard so much about!

Christopher Glover

What are you looking forward to most about *Sherlock Holmes: the Sign of Four*?

I am looking forward to working with a diverse group of people to create something that is recognisably Sherlock Holmes, but which through the adaptation, original score, costume and theatricality offers a fresh perspective on this well-known tale, something unexpected for an audience that has many Sherlocks in their heads.

What do you hope audiences will take from seeing the show?

I hope audiences will be entertained by the telling of a good story with characters that have enthralled us for over a hundred years. I hope they engage with each character, understanding their motivations and perhaps empathising with their choices. I hope they are gripped by the thrilling moments and touched by the sadness of the story.

Which places on the tour do you have links with?

Oundle: I was good friends with the drama teacher at Oundle, Mandy MacIlwaine. We had toured together and she was a fantastic drama teacher. I used to come to The Stahl and see

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the really high-quality student productions. The students were so committed and obviously loved the productions.

Norwich: I was in Norwich filming for an American production last year. I was playing the Mexican drug lord El Chapo. Areas around Norwich were doubling as a Mexican prison, jungle or my swimming pool. It was February and the weather was freezing but we had to be sprayed with water to give the illusion of being hot and sweaty. On one memorable Norfolk day when the crew were in cold weather gear, it felt like minus five degrees and I had to run through the undergrowth in a vest. Then it started to snow. So I am glad to visit again fully clothed

Lowestoft: I came to Lowestoft as a very young man on a schools tour with the wonderful TIE company, Theatre Centre. I have great memories of wandering around this beautiful town and the warm welcome we got for our show. Also, last year I was filmed breaking out of prison at the disused Blundeston Prison for the American TV series, War on Drugs.

Wolverhampton: When my wife first arrived in the UK, she was sent to a Wolverhampton shop to do a demonstration for the day. She had difficulty understanding a lot of English people at first, and Wolverhampton was no exception. However, she was surprised when a local asked where she was from? "Sydney, Australia" she replied. "Well you speak very good English for a foreigner," said the supportive Wolverhampton lady.

Netherlands: We used to spend October half term in the Netherlands when I was little. I loved cycling and speculoos of course. We stayed with friends in Amersfoort and Putten, but never got as far as Eindhoven and Maastricht. I'm really looking forward to it.

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Artistic Team

Adapter & Director **Nick Lane (See biography above)**

Composer

Tristan Parkes

Tristan has composed, designed sound and musically directed material for film, theatre, major events and television for over a decade. This includes over fifteen productions for Hull Truck Theatre, multiple productions for the Edinburgh Festival including *An Audience with Jimmy Saville* starring Alistair McGowan 2015, over a decade of productions for The National Youth Theatre of Great Britain, most recently their 60th Anniversary Gala at the Shaftsbury Theatre in the West End. Tristan was a musical director on the Beijing and London Olympic Games and a composer for the British Pavilion at the World Expo' in Shanghai. Film work includes *To All the Girls I've Loved Before* for Channel 4 Films, *When Romeo Met Juliet* for the BBC and *Anna Karenina* for Working Title Films.

Most recent work includes *The Strange Case of Dr Jekyll & Mr Hyde* for Blackeyed Theatre, a national tour of *Dead Sheep* by Johnathan Maitland, *Goat Song* for London Contemporary Dance, *Frankenstein Revelations* for York Theatre Royal and *#Hashtag Lightie* for the Arcola Theatre.

Tristan is an Education Associate for the Donmar Warehouse and Lyric Hammersmith theatres and regularly facilitates music and theatre workshops across the country.

Set Designer

Victoria Spearing

Graduating from Bretton Hall in Theatre Design and Technology in 2001, Victoria started work as a freelance set designer with South Hill Park Arts Centre, where she is now resident designer.

This will be the twentieth design for Blackeyed Theatre, from *The Caretaker* to the highly acclaimed tours of *Not About Heroes*, *Dracula* and *Teechers*. Her design for *The Beekeeper* was nominated for the Best Set Design in the 2012 Off West End Theatre Awards.

She has designed over one hundred sets for a variety of companies, producing initial sketches and model boxes through to involvement in set building, painting and final dressing.

For South Hill Park she has designed the last twelve pantomimes, as well as a range of in-house productions, including *Brassed Off*, *Stepping Out*, *Blood Brothers*, *Calendar Girls* and *Oh What A Lovely War*. She also redesigned South Hill Park's Wilde Theatre Bar and Foyer to create a new performance space.

Her design work for other companies includes the world premier of *A Little History of the World* (Watermill Theatre), *The Dumb Waiter*, *Miss Julie*, *Waiting for Godot*, *Race* and *The Nativity that Goes Wrong* (Reading Rep), *Journey's End*, *Dancing at Lughnasa*, *The Madness of George III*, *Three Men in a Boat* and *Birdsong* (Original Theatre Company), *Lotty's War* (Giddy Ox), *Loserville* (Youth Music Theatre), *The History Boys* and *Danny the Champion of the World* (London Contemporary Theatre), as well as various Christmas shows for The Castle Wellingborough.

She lives in a small village with her husband and daughter and is currently using her design skills to transform her garden, that is of course when she is not busy reading a script, crafting a detailed model box or splattered with paint.

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Costume Designer Naomi Gibbs

Naomi is a Southsea-based costume designer, resident at New Theatre Royal Portsmouth since becoming an associate artist with the Creative Lab during 2016. She has enjoyed frequent projects as a freelancer with theatre and the music industry after engaging with the local community on behalf of the New Theatre Royal as a textile artist in 2010, with the 'Living Memories' project. It documented the Theatre's history through the memories of its patrons. Since then, she has run various costume design, craft and textiles related workshops for school children and community groups through the theatre and local council's art and cultural services.

Naomi continued her work at NTR with her involvement as an assistant costume designer, maker and wardrobe-mistress in their 2010 adaptation of *Treasure Island* and by costume designing four subsequent shows performed at NTR; *The Missing Years*, *Little Red and the Lonely Wolf*, *In Service to the True God* by fellow Creative Lab associate Bernie Byrnes, and *Roses and Castles* by Phil Underwood.

Outside of NTR, Naomi has a varied career, which began a decade ago, managing and sewing for a bridal boutique and has much more recently included working with Stopgap Dance company as costume designer for *Moon Language*, which was performed at the Andover Lights. She has also worked with musician Adam Ant, a long-term client, designing and creating new costumes for his band's next tour of the USA, and she was Costume Designer for Blackeyed Theatre's 2017/18 UK tour of *The Strange Case of Dr Jekyll & Mr Hyde*.

One of Naomi's current projects at New Theatre Royal is ongoing work towards restoring the boxes in the auditorium to their full Victorian style splendour, the interiors of which she has designed in accordance with the theatre's history. Show-business aside, Naomi also undertakes private commissions to design and make all sorts of costumes and formal wear, including bespoke bridal-wear. Examples of her work can be found at www.societybelle.co.uk.

Lighting Designer Claire Childs

Claire studied Mathematics at Lady Margaret Hall, Oxford before going into the theatre as a lighting designer and technician. Her lighting design credits include UK tours of *I Am Beast*, *Killing Roger* and *The Girl with No Heart* for Sparkle and Dark, *The Tempest* for Thick as Thieves, *The Shipwrecked House* for Penned in the Margins and *The Just So Stories* for Red Table Theatre. Other lighting designs include *Magnyfycence* at Hampton Court Palace, *The Barrier* at Park Theatre, *Venus/Mars* at the Old Red Lion Theatre and Bush Theatre, *Picasso is Coming...Ce Soir* at St James Theatre and *A Midsummer Night's Dream* at Glamis Adventure Playground. Lighting designs for dance productions include the UK tour of *NowHere* and *Forgot Your Password?* at the Purcell Room, Southbank Centre for Divya Kasturi.

Claire has previously worked with Blackeyed Theatre as Lighting Designer on *The Strange Case of Dr Jekyll & Mr Hyde*, Company Stage Manager for tours of *The Trial* and *Not About Heroes* and as Re-lighter for *The Great Gatsby*. www.clairechilds.co.uk

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Producer

Adrian McDougall

Adrian is the founder and Artistic Director of Blackeyed Theatre. He grew up in Berkshire, studying modern languages at Southampton University, going on to work in marketing and PR, before becoming a theatre producer in 2004.

Since Blackeyed Theatre's very first production, *Effie's Burning*, he has produced 19 national tours, including the world premiere of Steven Berkoff's *Oedipus* and a brand new stage adaptation of Bram Stoker's *Dracula*. As a director, his credits include – for Blackeyed Theatre - the world premiere of *The Beekeeper* and national tours of *Oh What A Lovely War*, *Teechers* and *Alfie*, as well as *Brassed Off* and *House And Garden* (for South Hill Park). He has also worked as an actor, touring the UK with Oddsocks Productions, Premiere Stage Productions and the Phoenix Theatre Company.

Adrian is also a director of CentreStage Partnership, a leading provider of experiential learning and behavioural coaching to organisations from the public and private sectors (www.cstage.co.uk). He lives in Bracknell with his wife and two young children, supporting and participating in community theatre when he has time!

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Blackeyed Theatre

Blackeyed Theatre is one of the UK's leading mid-scale touring theatre companies. Since 2004 we have been creating exciting opportunities for artists and audiences by producing theatre that's audacious, accessible and memorable. Blackeyed Theatre has two principal objectives through the work it produces; to provide audiences and artists with fresh, challenging work; and to make that work sustainable by reaching as wide and diverse an audience as possible. Over the past few years, Blackeyed Theatre has balanced these artistic and business objectives by creating new, exciting versions of established classics in unique ways and by identifying relevance with today's audiences.

Recent examples of this include the company's 2016/17 production of *Frankenstein*, which used Bunraku puppetry to portray the Creature, the 2015 production of *The Great Gatsby*, whose cast of seven doubled up as a 1920s jazz band, and the 2012 production of Brecht's *Mother Courage And her Children*, set in a post-apocalyptic world, designed to establish relevance with 21st century world events.

Recent new commissions include *The Strange Case of Dr Jekyll & Mr Hyde* (by Nick Lane) *Frankenstein* and *Dracula* (both by John Ginman), as well as *The Great Gatsby* (by Stephen Sharkey), which was published by Methuen.

In 2014, Blackeyed's production of *Not About Heroes* by Stephen MacDonald toured to 45 UK theatres. Combining newly commissioned music and projection, this was a highly theatrical, multi-sensory production of an established classic.

Other touring productions include *Teechers* (John Godber), *The Trial* (Steven Berkoff), *Oh What A Lovely War* (Theatre Workshop), *The Madness of George III* (Alan Bennett), *Alfie* (Bill Naughton), *The Cherry Orchard* (Anton Chekhov), *The Caucasian Chalk Circle* (Bertolt Brecht), the world premiere of *Oedipus* (Steven Berkoff) and *The Resistible Rise of Arturo Ui* (Bertolt Brecht).

In 2009 Blackeyed Theatre became an associate company of South Hill Park Arts Centre, and in 2011 it launched its first new writing scheme, Pulse, with the intention to provide a new writer with the opportunity to see their work produced professionally on stage. The winning play, *The Beekeeper*, was performed initially at South Hill Park in Bracknell before transferring to Waterloo East Theatre in London for a three week run, where it received three Off West End Theatre Award nominations.

We strive to make our work sustainable by producing theatre that audiences want to see in ways that challenge their expectations, by bringing together artists with a genuine passion for the work they produce, and through an appreciation that titles of work with a wide appeal can still be performed in ways that push artistic boundaries. In short, it's about following audiences but also leading them, being affordable and responsive to demand while innovating and challenging expectations.



BLACKEYED THEATRE

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Marketing Materials

Download from:

<https://www.dropbox.com/sh/t4z4kjc809xnzx6/AACb08IPoU4gnKw5YwhL0ADla?dl=0>

Includes brochure images, production and press photos, education pack, E-shot images, Twitter/Facebook headers, logos, layered artwork.

Teaser Trailer:

https://www.youtube.com/watch?time_continue=2&v=j2xOguQ4q_M

Show Trailer:

<https://www.youtube.com/watch?v=7eiwICWhRFQ>

Interviews: Cast and creative team are available for interviews.

Social media links:

Twitter page

<https://twitter.com/Blackeyedtheatr>

#SignOfFour

Youtube playlist

<http://www.youtube.com/playlist?list=PL1310ED26A6AADB80>

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