



MEDIA PACK

**SOUTHWARK
PLAYHOUSE
BOROUGH**



19 MAR - 23 MAR 2024

IN AND OUT OF
CHEKHOV'S SHORTS

ADAPTED BY ELIOT GIURALARocca

VENUE: BOROUGH SE1
THEATRE: THE LARGE



IN ASSOCIATION WITH **BLACKEYED
THEATRE**

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In and Out of **CHEKHOV'S SHORTS**

by Anton Chekhov adapted by Eliot Giuralarocca

Presented by Dragonboy Productions

www.dragonboyproductions.com

at



Press Release

Chekhov is one of the great writers of the 20th Century and these tales, adapted and directed by Eliot Giuralarocca remain as memorable and bracing as jumping into a cold plunge pool after a hot sauna! Performed by a company of five actor/musicians and featuring original live music and the stylish ensemble story telling that Dragonboy Productions have become known for, *In and Out of Chekhov's Shorts* is a fun and exhilarating romp through some of the best of Chekhov's short stories including *The Lady with the Little Dog*, *The Chemist's Wife*, *At a Summer Villa*, *An Avenger* and *The Bear*.

Director Eliot Giuralarocca said:

"These wonderful hymns to the absurdity of everyday life, are by turns hilarious, romantic, poignant, odd and memorable. They hold the mirror up to the half-comic, half-painful experience of love and relationships and create a world in which the tender and the grotesque are inextricably linked. Ludicrous situations and larger than life Characters abound in an evening that simply cannot be missed. We're delighted to be bringing this work to the Southwark Playhouse and very much hope that you'll join us there!"



Southwark Playhouse

Southwark Playhouse is a registered charity that delivers a year-round programme of entertaining and enriching work. Southwark Playhouse operates two separate venues 'Southwark Playhouse Borough' and its newest theatre 'Southwark Playhouse Elephant' which opened in January 2023. Southwark Playhouse has always prided itself in telling stories and inspiring the next generation of storytellers and theatre makers, where support for the community has been rooted at the core of the organisation.

Website: southwarkplayhouse.co.uk

X: @swkplay

Facebook: SouthwarkPlayhouse

Instagram: @swkplay TikTok: swkplay

YouTube: southwarkplayhouse



ARTISTIC TEAM

Adaptor and Director Eliot Giuralarocca

Composer Tom Neill

Set Design Victoria Spearing

Lighting Design/ TSM Claire Childs

Production Design Samantha Warner



CAST

Chris Agha



Verity Bajoria



Graeme Dalling



Eliot Giuralarocca



Elisabeth Snegir





VENUE AND TICKETS



Theatre : The Large

19 March - 23 March 2024

LOCATION

Closest Tube Station:

Elephant & Castle

(Northern Line & Bakerloo Line)

Take the London Southbank University exit.

[Click here for map and directions](#)



Tickets

Standard £25

Concessions £20

Pioneers' Preview (19 Mar) £10

[TICKETS AVAILABLE HERE](#)

[#ChekhovShorts](#)



PERFORMANCES

Tuesday 19 March	7.30pm
Wednesday 20 March	7.30pm
Thursday 21 March	7.30pm
Friday 22 March	7.30 pm
Saturday 23 March	3pm / 7.30pm



Running time 1 hour 45 hours plus interval
Recommended for age 12+

#ChekhovShorts



77 Media Pack

Box Office Information

In and Out of **Chekhov's Shorts**

By Anton Chekhov adapted by Eliot Giuralarocca

Presented by Dragonboy Productions
in association with Blackeyed Theatre

Running time approx. 1 hour 45 minutes + interval

Play with live music

An innovative take on some of Chekhov's best loved stories – taking them out of their traditional, stuffy drawing rooms into a world where colour, humour and absurdity abound. Equal parts pathos, drama and comedy, these tales embrace traditional dynamic storytelling techniques and weave through them an integral original music score performed onstage as part of the action.

Suitable for 12+ : some references to Suicide

School workshops can be made available – apply to the company for details.

Education pack available from www.dragonboyproductions.com



REVIEWS

In and out of CHEKHOV'S SHORTS



"Short stories like never before...Heart-warming, humorous, lyrical and utterly delightful...A Celebration of life's unpredictability. Not one to miss!"

VISIT LEEDS



"A beautifully interweaving set of fleeting tales."

ALWAYS TIME FOR THEATRE



"Exhilarating, fun and accessible with an absolutely joyful playfulness, the production sparkles with wonderful touches"

DORSET ECHO



"Compelling, original...funny...it flows along like a well oiled machine" SARDINES MAGAZINE



"Bravo!...The cast played a blinder...What a witty whip-smart production this is" THE GREENWICH VISITOR



"Unusual artistic cohesion...complex and very skilfully thought out".

THE STAGE



REVIEWS

Past Productions Directed by Eliot Giuralarocca

The Tempest ★★★★★

(Dragonboy Productions/Le Tendre Amour)

Nominated for the Gran Premio de Espana de Artes Escenicas

Frankenstein ★★★★★

(Blackeyed theatre)

Truly electrifying theatre...Beautifully crafted...A masterpiece....Fantastically talented and versatile cast!...A masterful re-telling...Unique and captivating!

Dracula ★★★★★

(Blackeyed Theatre)

Thrilling...totally mesmerising...wickedly innovative...a triumph!...One of the most innovative and gripping theatre performances I've seen...Extremely inventive...this is great theatre...stunning...the sheer theatricality was a joy to watch...intensely thrilling...A remarkable evening that ended with a standing ovation.

The Great Gatsby ★★★★★

(Blackeyed Theatre)

Beguiling and Captivating...Riveting.....A masterpiece of timing...Exquisitely entertaining...immensely accomplished ...A memorable evening, I urge you not to miss it!

Not About Heroes ★★★★★

(Blackeyed Theatre)

Directed with passionate sensitivity...dynamic and challenging...moving and memorable...a wonderfully emotional theatrical experience captivating...beautifully written, produced, directed and acted...I would urge anyone to go and see this!

INTERVIEW WITH THE DIRECTOR

Tell us about your production of In and Out of Chekhov's Shorts

In and Out of Chekhov's Shorts brings to life some of Anton Chekhov's celebrated short stories. I wanted to create a dynamic, exhilarating piece of theatre, with original live music and presented in a style that celebrates and relishes the theatricality of storytelling itself. I started working on adapting these by thinking of them as a bit like folk tales to be spoken aloud as if sat around a fire on a winter's night. I've created an ensemble of 5 actor/musicians to perform them and we'll play a troupe of nomadic Russian Gypsies that arrive in front of the audience pulling their carts behind them, carts that contain everything needed to tell the stories, - costumes, props, musical instruments, chairs, rugs and so on. We want the audience to feel that when the evening is finished, we will simply pack up and move on to tell our stories somewhere else.



Which of Chekhov's stories are you bringing to the stage and why?

I've always loved Chekhov's short stories, I first read them about 20 years ago and since then they have always stayed with me. They are wonderful hymns to the absurdity of everyday life, as memorable and bracing as jumping into a cold plunge pool after a hot sauna! The five stories that I have chosen to bring to the stage are *The Chemist's Wife*, *At a Summer Villa*, *The Lady with a Little Dog*, *An Avenger* and *The Bear*. By turns romantic, hilarious, odd and memorable, at their heart, these are stories about people desperately trying to connect with each other sometimes comically, sometimes poignantly. Each story is complete in itself, but seen together they map out the arc of a relationship, following the progress of idealised youthful love with all its excitement, yearning and disappointments, through mid-life cynicism and infidelity, to the results of jilted love and vengeance.



The very best stories can shape how we see the world and offer us a glimpse of our own reflections. They encapsulate a particular moment in time that is at once personal and universal. I've always believed in the enduring power and importance of storytelling; actors and audience sharing together in an act of communal imagination. It is theatre at it's purest, offering us the potential to transcend the moment we chance to live in and to imagine what it's like to be in someone else's time and space, providing a window to see how other people live, how they react in different situations and maybe in turn helping us to imagine how we would feel and what we would do.



You're working with Chekhov's short stories as opposed to his plays. How have you found adapting these for the stage?

Chekhov's stories are intrinsically dramatic, with interesting scenarios, bold characters and subtle and often surprising dialogue that needed very little embellishment from me. I've really enjoyed the process of adapting them for the stage. I wanted to keep the 'storytelling' form of characters talking to the audience directly which allows them to share their thoughts, feelings and attitude to what unfolding and to comment on the action and I have tried to stay as close to the original source material as possible while being quite bold in editing and making things work dramatically - if part of a story can be better told musically or visually we've done that. We've added music, underscore and songs and I've adapted the material very much with a cast of five in mind. I've also tried to interweave the stories whenever possible to give a sense that characters can travel through one story and appear in another.

How has the creative process been? Were you solely responsible for devising the production, or did it come about in a collaborative way with the cast?

I formed Dragonboy Productions to focus on creating and developing new work for the theatre with a particular interest in storytelling, adaptations and working with actor/musicians to create exciting and engaging theatre performed with original live music. I strongly believe in utilising all the talents of the people involved in a project to create work that could only have been brought into being by this particular group of people working together at this particular time. I conceived the idea for the show, adapted the stories, briefed the designers and so on so in that sense the vision for the piece was mine but creating a piece of theatre never happens in isolation and I have had the



great good fortune to work with some wonderfully patient and creative collaborators. My creative team are a tight unit that I have worked with on many occasions, and I was also careful to cast actors who I felt would work well in an ensemble and who brought something unique to the project, performers that took the work seriously as well as possessing a sense of fun and playfulness. Tom Neill has written, created and orchestrated the music beautifully and I believe theatre is often most potent when it is most simple and one of the most important aspects in creating this show was to find the most economical but theatrically inventive way to tell each story. Because I'm performing in the show as well as directing it, I have also tried to create a dynamic environment in which the actors feel that they can really play, discover, create and ultimately take ownership of the material themselves.

What do you hope your audience take away from seeing your production of Chekhov's Shorts?

We've taken a dynamic approach to presenting Chekhov with a storytelling ensemble of actor/musicians and the plan was to create a show filled with vibrant theatricality, full of music and memorable visual images while bringing out the humour and romanticism of Chekhov's stories and challenging any preconception that his work is inaccessible or sombre. We want to engage and excite our audience and have them comes out of the theatre on a high!



Chris Agha

Performer

Chris trained at the Court Theatre training company. Since graduating in 2021 his Theatre credits include, *Tales from a Thousand and One Nights* (Dragonboy Productions UK Tour), *Peter Grimes*, *Lohengrin*, *Aida* and *The Marria*

-ge of Figaro (Royal Opera House), *Play With Speeches* (Hen and Chickens Theatre), *BU21* (Corbett Theatre), *The Kennedys*, (Etcetera Theatre), *Baggage* (Bread and Roses)

What or Who inspired you to want to become an actor?

My school teachers encouraged me to perform when I was 10/11, as I had a booming voice for my age. I then fell in love with being on stage, and was lucky to attend a great school where the arts were actively encouraged.

What was your first experience of acting and what shows/performances have you most enjoyed?

My first proper acting performance of a play was *Mojo* by Jez Butterworth, and still, to this day, I think it's one of my favourite plays, so gritty. I played Potts, who funnily enough was originally played by Andy Serkis - who is one of my favourite actors - at the Royal court theatre in 1995.

What has been the biggest challenge in your career to date and what ambitions do you have?

My biggest challenge was probably having my final year of drama school affected by Covid. We had to perform three of our final year shows over zoom. It was a huge struggle, especially being so restricted. However since covid, I've been very lucky to have had a great year in the industry and I hope to be performing on stage and screen throughout 2023 and beyond. I've got a lot to prove and can't wait to get stuck in to a variety of projects.

What do you enjoy most about your job?

I love the excitement of what's to come, the endless plays and characters that I can get stuck into and just making an impression on peoples lives, making them come out of a theatre, laughing or crying or just having been transported to that world of the character or play. And it's endless fun! And of course, all the many friends I meet on the way!

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If you weren't an actor what job would you like to do?

I think something creative still, perhaps a singer as I have a huge love of music. Painting is another huge passion of mine. Both my parents are artists, and I still love to paint when I find the time.





Verity Barjoria

Performer

Verity Bajoria is an actor-musician originally from the North-East, now living in London. She is very excited to be working with Dragonboy Productions again after touring the UK in their production of *Tales of a Thousand and*

One Nights. Credits include: BBC One *Inside Out: North East and Cumbria*, *Atrocities in Arkham* (Drayton Arms Theatre), *Blonde Bombshells of 1943* (UK Tour), *Santa Must Die* (Leeds Playhouse).

What or Who inspired you to want to become an actor?

I have always loved performing. School productions helped me see that and the chance to combine music and drama has always excited me and spurred me forwards.

What was your first experience of acting?

My first experience of acting was at school probably playing Camel no.2 in the school nativity. The costume was very flattering, I'm sure...

What show have you most enjoyed?

The show that I have most enjoyed is *Rabbit Hole* by David Lindsay Abaire - an amazing script!

What do you enjoy most about your job?

There's so many things to enjoy about my job. But getting to meet amazing people all doing things they love has to be at the top of that list.

If you weren't an actor what job would you like to do?

If I wasn't an actor, I'd be a violin teacher. But apparently at age 4, I wanted to be a professional unicorn jockey, so there's always that!



Graeme Dalling

Performer

Graeme trained at the Guildford School of Acting.

Theatre work includes: *In and Out of Chekhov's Shorts* (Dragonboy Productions/ UK Tour), *Wickies: The Vanishing Men of Eilean Mor* (Park Theatre), *The Secret Gar-*

-den (Theatre Royal Bury St Edmunds), *Captain Corelli's Mandolin* (Harold Pinter Theatre, West End and National Tour) *Measure for Measure* (Guildford Shakespeare Company), *Let The Right One In* (Royal Court/Apollo Theatre/St Ann's Warehouse NYC/U.S tour), *Elsie Thatchwick* (Edinburgh Fringe/Theatre 503), *Rope* (Brighton Fringe, Rialto Theatre), *Much Ado About Nothing* (Iris Theatre, Covent Garden), *Macbeth* (Trafalgar Studios), *Der Ring Des Nibelungen* (Royal Opera House), *On Golden Pond* (Middle Ground/National tour), *To Kill A Mockingbird* (York Theatre Royal/National tour), *The Snow Queen* (Stephen Joseph Theatre, Scarborough), *Old Vic New Voices: 24 Hour Plays* (Old Vic), *Huck* (Chipping Norton/Southwark Playhouse/ National tour), *Treasure Island* (Northern Broadsides/National tour), *Treasure Island* (Birmingham Stage Company/National tour) and *Oliver! The Musical* (New Vic, Newcastle- Under-Lyme).

Television includes: *Doctors* and *Hollyoaks*. Film includes: *Home For Christmas*.

What or Who inspired you to want to become an actor?

I was inspired by a particularly wonderful teacher - Mr Robinson - who taught us Drama at school. He inspired us to read all the classic plays and took us on monthly theatre trips to the Citz in Glasgow. We saw some really cutting-edge productions, often involving sex and swearing which we all loved, and we would talk about the shows and dissect them the next day in class. Forefront was an amazing after school drama club that really got me into performing. We did big proper productions, and Naidha Thompson the head, helped me



prepare my speeches for drama school; I learnt the importance of professionalism and strict discipline to my craft from her and I really don't think I would have got in to Drama school without her influence! When I learnt that my great uncle, Laidlaw Dalling, was an actor, I remember thinking, 'that's what I'm going to do too.'

What theatre have you most enjoyed?

Punchdrunk's The Drowned Man is probably the best thing I've ever seen, and Ben Whishaw's Hamlet at the Old Vic was the first proper play I saw in London and his performance is still lodged in my memory. I also saw Hamilton for \$20 in a tiny New York theatre before it went huge which was incredible. Also, seeing Anne Marie Duff in Saint Joan at the National, The Ferryman at the Royal Court and Mark Rylance in Jerusalem, were all amazing theatrical experiences.

What has been the biggest challenge in your career to date?

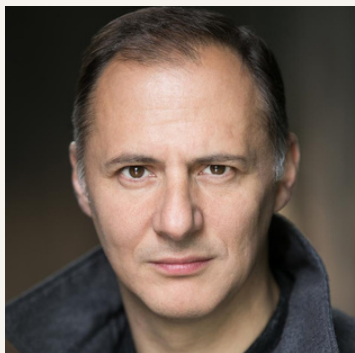
Probably performing Claudio in Much Ado about Nothing, my first big Shakespeare role. It was a difficult role and it was outdoor theatre which brings its own set of challenges. I found it very hard. I just don't think I got it, which happens sometimes, but it's a horrible feeling. I was a nervous wreck and genuinely didn't know what was going to come out of my mouth! I got through it, but it gave me a fear of Shakespeare for a while. I resolved to never feel like that again. I've recently played Angelo in Shakespeare's Measure for Measure and I prepared so much to avoid that fear. Thankfully it paid off and it was a great experience.

What do you enjoy most about your job?

The work itself really, but also the people, the travel, the unpredictability, and the fact that I can say I'm doing something for a living that I genuinely love.

If you weren't an actor what job would you like to do?

I'd be a Personal trainer or maybe a song writer, but I'd be equally happy teaching surfing somewhere hot, with long hair and a big beard!



Eliot Giuralarocca

Writer, director and performer

After studying for a degree in English Language and Literature at Christ Church, Oxford, Eliot trained as an actor at the Guildford School of Acting. Over the past 30 years he has worked as an actor in Theatre, Film, T.V. and Opera while also creating his own work, devising and developing projects as a Theatre-maker and working as a freelance Theatre Director. As Artistic Director of Dragonboy Productions, he brings this experience together to focus on creating and developing new work for the theatre.

Dragonboy Productions includes national tours of *Tales from a Thousand and One Nights* which he wrote and directed and *In and Out of Chekhov's Shorts* which toured to 27 theatres across the country. Eliot also played the role of Prospero in *The Tempest* - which he adapted and created with the Spanish company, Le Tendre Amour. The show opened the International Festival of Theatre in Malaga and subsequently played in France at the Théâtre de L'Oulle, Avignon and the Palace of Versailles as part of Festival Mois Moliere. It was performed at the Abbaye de Neumünster in Luxembourg as part of the British Council's Shakespeare Lives programme and at the International festival of theatre in Alaca, Madrid, the Teatro Real Coliseum Carlos III in El Escorial, the Auditori l'Atlàntida in Vic and at the Auditori Sant Cugat in Barcelona. The production was subsequently nominated for the Gran Premio de España de Artes Escénicas.

Other acting credits include William Hawkins in *The Hamlet Voyage* (Bristol Harbour Festival/Bridewell Theatre), *Witness for the Prosecution* (London County Hall), *Captain Corelli's Mandolin*, (Harold Pinter Theatre, West End and tour), playing the title role in *The Beekeeper* (Blackeyed Theatre/Waterloo East) for which he received an OFFIE Best Actor nomination, *Alice in Wonderland* (Guildford



Shakespeare Company), *Alarms and Excursions* (Chipping Norton), *The Resistible Rise of Arturo Ui* (Liverpool Playhouse Nottingham Playhouse), *Il Turco In Italia* (Royal Opera House); *Measure for Measure* (Thelma Holt Productions); *A Small Family Business* (Watford Palace Theatre); *Don't Look Now* (Lyric Hammersmith); *The Comedy of Errors*, *Titus Andronicus* (Shakespeare's Globe); *Twelfth Night* (Royal Exchange Manchester); *Rosencrantz & Guildenstern are Dead*, *Horse & Carriage* (West Yorkshire Playhouse); *The Black Dahlia*, *Buried Alive*, *The Cherry Orchard*, *Demons and Dybbuks* (Method & Madness); *A Midsummer Night's Dream* (Nuffield Theatre Southampton); *The Government Inspector* (Salisbury Playhouse); *Man for Hire* (Stephen Joseph Theatre Scarborough); *The Lion the Witch & the Wardrobe* (Library Theatre Manchester); *Oxygen* (Tricycle Theatre).

TV work includes *Mind Games* (ITV) and *Egypt* (S4C) and Film work includes *Slow Horses* (Apple TV) *Nine* (Lucamar/ Weinstein); *Night Swimming* (Tri-Star); *DIY Hard* (British Film Foundation); *Cake* (Subrosa Films); *The Security Control Room* (Pukka Films)

Eliot directed Blackeyed Theatre's productions of *Frankenstein*, *The Great Gatsby*, *Dracula* and *Not About Heroes*, all of which toured nationally. For Armonico Consort he directed *Baroque Around the Block* and *Monteverdi's Flying Circus* as well as a production of *West Side Story* that played at the Belgrade Theatre, Coventry. Other directing credits include *The Imperfect Pearl* for Latimer Productions about the life of the Baroque composer Domenico Zipoli, the world premier of *Knackerman* by Rosanna Negrotti (White Bear Theatre) and Stephen Sharkey's minaturist piece *Retrospective* (Arcola Theatre).



What was your first role and what first attracted you to theatre?

My Archangel Gabriel in the School Nativity play, aged 5 was, I'm reliably informed, a sight to behold. I think I probably realised from an early age that acting was something you could do to show off without getting into trouble! I also had a really inspiring English teacher at school - Dave Smith - who suggested that I audition for the National Youth Theatre. I did audition, got a place and had a wonderful summer performing and after that there was no looking back.

What shows and performances have you most enjoyed?

As a young actor, Complicite's *The Street of Crocodiles* and Phelim McDermott and Julian Crouch's *Shockheaded Peter* were productions that blew me away and changed my perceptions of what theatre could achieve. In the last few years, Conor McPherson's *Girl from the North Country* and the Old Vic production of *Fanny and Alexander* were both stunning productions while *The Inheritance* by Mathew Lopez was a tour de force that I felt grateful to have seen.

What has been the biggest challenge in your career to date?

As a young actor, playing Bucky Bleichert in Mike Alfred's production of *The Black Dahlia* was a huge challenge. It was a wonderful rollercoaster of a role; 2.5 hours on stage without an exit. Waiting in the wings on the first night was probably the most nervous I've ever been! Getting used to the physical and mental stamina of performing that role every night of the week and week in-week out was a challenge that I relished.

What do you enjoy most about your job?

I love the fun, the camaraderie and the friendships that are forged and the fact that no two days are ever the same. The life of an actor or a director is always a series of ups and downs. I believe the trick is to relish and embrace that sense of unpredictability rather than dread it! I love the process and challenge of creating a piece of theatre and being challenged by others to do that as well as possible. It keeps you young or at least allows you to cling on to the illusion that

you are still young! Being around talented, passionate and creative people is good for the soul. In many ways acting isn't really a job for grown-ups at all. But it is fun. I've also been very lucky to have been able to travel and perform in different countries around the world as well as visiting towns and cities the length and breadth of the UK. Being paid to do that still feels like a privilege.

If you could pick any theatre company to work with on your next project which would it be?

I've had the great good fortune to have performed at Shakespeare's Globe as an actor. I adore Shakespeare so if I could wave a wand I'd love to act there again or direct a show there; there's something about the space with the actors sharing the same light as the audience that just has a bit of magic about it.



Which director do you most respect?

I hope I've learned something from everyone I've worked for, but I'd say that Mike Alfreds was an important influence on my directing work. I had the good fortune to work with him for a couple of years as an actor in his Method and Madness company and learned a great deal about the rigours of Directing and the mechanics and techniques of storytelling and narration.

What ambitions do you have?

I think my ambition has always been the same; to do good work with good people. Everything and anything else flows from that really.

If you weren't an actor and a director what job would you like to do?

I've spent at least 30 years pondering this very question! I haven't come up with an answer yet which is probably why I'm still doing it!



Elizabeth Snegir

Performer

Elisabeth is a Russian and English bilingual actor. Having relocated to the United Kingdom, she is passionate about telling stories from her childhood in rural Belarus and Moscow. Returning to the production of *In and Out of Chekhov's Shorts* is a pleasure and a joy. Chekhov's stories are a beautiful dissection of human interaction, and his universality is what makes his stories resonate to this day. Elisabeth's most recent theatre credits include *The Anarchist* at Jermyn Street theatre, *A Christmas Carol* at the Painted Hall, *Chekhov Bows and Leaves* at Pushkin House.

What or Who inspired you to want to become an actress?

In Moscow I trained as a musician, taking part in competitions and concerts, so being on stage has always been a part of my life. And I have always loved telling stories, entertaining people and being in school productions was something I really enjoyed being a part of. The moment when I think it clicked that I wanted to pursue this as a career was when I saw a production of Gecko's 'Institute' on a school trip. The incredible storytelling and the camaraderie of the actors on stage was electrifying. That's when I finally realised that I wouldn't be happy doing anything other than acting and hopefully making people feel the same way I felt watching that production.

What was your first experience of acting and what performances have you most enjoyed?

The first time I went on stage as an actor was in Moscow, in a school production of the *Snow Queen*, where I played Gerda when I was 7. I remember being absolutely terrified I'd fall over or break something. But I remember it being so much fun in the end! A show that I loved performing was a production of *A Midsummer Night's Dream*, we did at Mountview, directed by Richard Cant. I played Helena, who is such

a brilliant, funny, warm character. It was also the very first time I had ever delved into Shakespeare, so it was a challenge which turned out to be a production I will never forget. Another show which has really stayed with me was an Actor-Musician production of 'Dead Dog in a Suitcase' which I did earlier this year. The politic of the play is incredibly relevant today and it made me realise the importance of theatre as a construct.

What has been your biggest career challenge to date and what ambitions do you have?

The biggest challenge for me so far was probably my last year of training at Mountview. It's not always an easy path, and that is what I have realised this last year. What ambitions don't I have is the real question! I would love to see the concept of Actor Musicianship grow in theatre, so playing a role in the development of that is something I am very passionate about.



What do you enjoy most about your job?

I think what I most enjoy about my job is being surrounded by creative people and being able to play, explore and have fun with likeminded people- what a brilliant job to have! If you weren't an actress, what job would you like to do? I find it difficult to imagine myself in another job however the obvious answer would be a musician, but to be honest, a dog walker.



Tom Neill

Composer

Tom is an artist and producer based at Prime Studios in Windsor, UK. He is delighted to be revisiting his music for *In And Out Of Chekhov's Shorts*.

As a composer, his recent work includes 'Sports Change The World' film *Mighty Penguins*, which made the BAFTA long list for Best British Short Film. His original score for *Oh What A Lovely War* is currently on a national tour with Blackeyed Theatre, in a production nominated for four Off West End awards, making the final in one category.

His other work includes two albums of original jazz, *The Winter Giant* (Beautiful Creatures and Battle Festival), *The Other Side Of Me* (Alleyne Dance), *Call Of The Bells* (Reading Borough Council), pro-EU fanfare *The Schuman Declaration* (Onyx Brass), *Henry V* and *The Tempest* (South Hill Park) and *Three Songs Of Charlotte Mew*.

Tom's audio production work has received BBC and Jazz FM airplay; clients include Florence + The Machine support artist Sophie Henderson, an EP for Thomas Heppell which charted in the UK Blues Top 20, and recently singer-songwriter Jez Gent. Other recordings include *Time To Talk* (Sue Ryder and Circus Scene) and *Old Heads On Young Shoulders* (Greg Mayston's Folk, Blues & Americana).

Upcoming work includes narrating Stan Tracey's *Under Milk Wood Jazz Suite*, writing a new play *The IPCC Report*, and managing The EHP Barnard Poetry Prize.

www.tomneill.ltd



Victoria Spearing Set Design

Victoria trained at Bretton Hall where she received a first class honours in Theatre design and technology. Over the last 25 she has been lucky enough to work on various theatre productions for both touring companies, outdoor theatre, youth theatre,

in house productions at South Hill Park, and a variety of Pantomimes in various theatres around England, - winning best Set design at the Great British pantomime awards.

A small selection of productions she has designed ranging from plays, musicals and pantomimes are : Dragonboy Productions': *In and Out of Chekhov's Shorts* and *Tales from a Thousand and One Nights*. Eliot Giuralarocca's productions of *Frankenstein*, *Not About Heroes*, *Dracula* and *The Great Gatsby*, all for Blackeyed Theatre. For Others: *Just So*, *Calendar Girls*, *James and the Giant Peach*, *The Lion*, *the Witch and the Wardrobe*, *Noughts and Crosses*, *Brassed Off*, *Fantastic Mr Fox*, *Oliver!*, *Henry V*, *House and Garden*, *The Wizard of Oz*, *The Adventures of Mr Toad*, *Summer Holiday*, and *Aladdin*, *Beauty and the Beast*, *Peter Pan*, *Jack and the Beanstalk*, *Dick Whittington*, *Cinderella* and *Snow White*, *Teachers.....*

There are many others but the list will get dull to read! I have loved them all and am forever thankful people ask me to design their productions.



Claire Childs

Lighting Design and TSM

Claire studied Mathematics at Oxford before starting her career as a lighting designer. Her credits include *Tales from a Thousand and One Nights* (Dragonboy Productions/UK Tour), the UK and

international tours of *Sherlock Holmes: The Sign of Four* and *The Strange Case of Dr. Jekyll and Mr. Hyde* (Blackeyed Theatre), and the UK tours of *I Am Beast*, *Killing Roger* and *The Girl With No Heart* (Sparkle and Dark), *The Snowsmith*, *Boulder* and *Under the Frozen Moon* (Half a String), *The Tempest* (Thick as Thieves), *Revenge* (Crime and Comedy Theatre Company), *The Shipwrecked House* (Penned in the Margins) and *The Just So Stories* (Red Table Theatre).

Other lighting designs include *100 Years and Push* (Popelei Theatre), *Humane* (True Name Productions), *Kaj Nazar* (London Armenian Opera), *Invisible Me* (House of Stray Cats), *As One* and *Imoinda* (Lontano), *Zaryab* (Toos Foundation), *Mozart vs Machine* (Mahogany Opera Group), *Robin Hood* (The Opera Story), *Rudolf* (Pins and Needles), *Iolanthe* (Charles Court Opera), *The Barrier* (Earwig Arts), *1000 Songs* (Pinch Punch), *Venus/Mars* (act up) and *A Midsummer Night's Dream* (Cornucopia).

Lighting designs for dance productions include *Beauty and the Beast*, *The Little Mermaid*, *Alice - Wonderland Through the Looking Glass* and *Dracula - Welcome to D's* (Chantry Dance Company) and *NowHere* and *Forgot Your Password?* (Divya Kasturi).

Production Photos

High Resolution Photos [DOWNLOAD](#)

by Jeremy Banks Photography











Further Information

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Interviews : Please contact the company to arrange press and radio interviews with the cast.



[#chekhovshorts](https://www.instagram.com/chekhovshorts)

Additional Materials Marketing materials, production photographs and education pack are available at
www.dragonboyproductions.com