

Jonah's World



Cast

Jonah

Sybil

Charles

Billy

Gentleman

Garret Awre

Maisie Jones

Stephen Awre

Harry Rayson

Joseph Kilker

Crew

Composer & Musical
Director

Choreography

Stage Management

Production Design

Costume & Makeup

Sound & Lighting

Promotional Material

Venue Liaison

Executive Producers

Hannah Lonergan

Lucie Hazzard, Harry
Rayson & Bobbi Blaza

Sarah Naven, Megan
O'Malley, Jack Ashley & Ellie
Moriarty

Megan O'Malley, Michelle
Naven, Steve Naven & Jared
Naven

Sarah Naven & The HGLT
Costume Department

Daniel Beaton, Charlie
Richardson & Joseph Kilker

Gavin Blunn & Eleanor
Taylor

Richard Woodward

Maisie Jones & Garret Awre

The Creators

Maisie Jones

This show has been such an amazing experience for me. Going from picking up chance cards and devising random scenes in my garden to creating a set and getting an amazing team involved - whether that's cast or crew - is an experience I never thought I'd have. I've learnt how to direct, use sound and lights and many more skills which I will use in the future. I've had so much fun building my character, a role which has allowed me to explore outside of my comfort zone and experiment with acting concepts which I have not dealt with in the past.

Garret Awre

This production has been an incredible journey. With limited experience in producing and writing, I've learned so much over the past few months. I'm deeply grateful for the support I've received from friends and family throughout the process. In September, I'll be starting at Drama Studio London, and this has been a wonderful way to spend the summer before that next chapter begins. I hope to return to this project in the future, as I believe there's still plenty of creative ground to explore. I'm excited to see how this project develops.



Maisie Jones



Garret Awre

About the Play

Jonah's World was initially conceptualised as a devised project consisting of four parts with each part putting the same characters in a different setting. We began the devising process in a shed in Maisie's garden.

The first setting - Victorian London - came from a devising session prompted by the Monopoly chance card "Advance to Trafalgar square, if you pass go collect £200." During this session we created Sybil and composed a significant amount of part one. Garret then used what we had created to fashion a script.

Part two* was inspired by 1980's platformer-style video games. Upon discovering an old NES, we booted up Super Mario Bros. We noticed how occasional glitches created the effect that Mario was resisting my control. With help from Lucie Hazzard and Harry Rayson, we devised a piece based on this idea. This is how Jonah was created – a player to control the character, Sybil.

The idea of control in part two reminded us of incel culture. Through this we developed an over-arching story linking the four parts together. Part three* is partially inspired by the TV series "Fallout" and is set in a post-apocalypse. We used this to explore isolation as a method of control in an abusive relationship.

For part four, we decided to bring it all back down to Earth. We wanted Sybil to have her say and we wanted to explore the real-world implications of Jonah's actions.

*Parts two and three will not be performed at today's showcase event due to their technical complexity and time constraints.





The Unfinished Parts

Due to time constraints, we were unfortunately unable to complete parts two and three of Jonah's World. You might be able to spot references to them during the transition between parts one and four.

We put a lot of work into what would have been part two of 'Jonah's World'. Through writing, directing, acting, choreography, composition, set, and costume work our whole team worked to navigate the difficult topics of this portion alongside the light 'comical' tones. 'Part two' was divided into two sections between 'Candyland' and 'The castle', throughout there were scenes crucial to portraying the mindset of Jonah and the torture Sybil is made to endure.

Initially, we had the character selection scene where two wonderful women alongside our fantastic lead were photographed and used to portray different characters that Jonah can select; this scene demonstrates his misogynistic temperament by objectifying women and demeaning them to simply options which as he's written translates to his real-world views. We also worked on a scene which showed Jonah controlling Sybil as a character in a videogame (major thanks to Lucie Hazzard and Hannah Lonergan who created the music and choreography.) Jonah's actions in this scene show his narcissistic tendencies in his desire to punish Sybil for "tormenting" him by stripping her of her bodily autonomy and brain washing her.

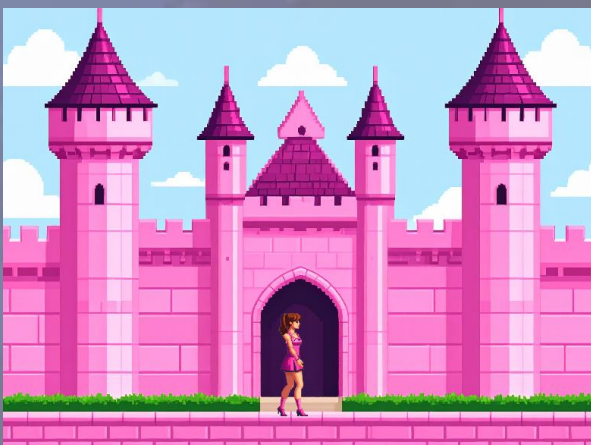
The final scene in this section is the 'Candy Man' which was the most challenging sequence yet. We had extra support from Harry Rayson and Lucie Hazzard to help it flow smoothly. This scene more than any indicated the sexual coercion within Jonah's writing.

Moving to the next section of 'The Castle' was integral to the message of this play as within this section Jonah exhibits intense manipulation and a lot of the content points to warning signs of an abusive relationship. As this is the only time we really see our main characters, Jonah and Sybil, interact it was important to really show Sybil's lack of safety. That Jonah's mindset isn't just of desperation or longing but of control. – *Sarah Naven, Stage Manager*

Part three introduces a new character – Hailey. Hailey is Sybil's best friend and someone that Jonah despises. In a nuclear bunker underground, Jonah uses an old radio to attempt to manipulate Sybil into abandoning Hailey and joining him in "safety" - a world where she is alone with him forever.

The aim of part three is to represent Jonah's intention to isolate Sybil from her social circle. He wants Sybil to be totally reliant on him, and he perceives Sybil having a relationship with another person as a threat to his control.

We made the decision to remove part three early on, mainly due to its heavy reliance on complex sound sequences – this was not something we felt we could achieve effectively in the given time. – *Garret Awre, Producer & Actor*



Concept art for the videogame sequence in part two.



A costume piece from the character selection scene in part two.

The Music

All the music for Jonah's World is composed & performed live by our Musical Director, Hannah Lonergan.

A Note from the Musical Director

This project has been such a rewarding experience – it has been a real privilege to join such talented people to create something really special.

I have enjoyed getting to compose alongside the workshopping of the script and story, whilst exploring such important stories and characters through music. As part of this process, I wrote various pieces of music to support different plot themes and narratives, which we used to develop and workshop ideas. It was wonderful to collaborate with cast and crew to tailor the music to the action happening onstage - this was incredibly helpful in order for me to develop a musical world.

I am very grateful for the trust that Maisie and Garret have given me, to develop the music for the play. It has been truly inspiring to work with such a dedicated and talented team. -
Hannah Lonergan, Musical Director

You can scan the QR code below or [click here](#) to listen to some of the unused music composed for part two to accompany the videogame sequences.





Feedback

We'd love to hear what you think!

If there's anything you loved about Jonah's World, or anything you think we could have done better, we'd love to know! You can scan the QR code below and fill out the anonymous form to share your thoughts.



Or you can [click here](#) if using the e-programme.

We are incredibly grateful to Hall Green Little Theatre for allowing us to use their studio theatre to rehearse and perform Jonah's World.

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