

CHINA PLATE PRESENTS...



THE SHAPE OF THE PAIN

DEVELOPED BY RACHEL BAGSHAW AND CHRIS THORPE



WRITTEN BY CHRIS THORPE
DIRECTED BY RACHEL BAGSHAW
WITH AN ORIGINAL SCORE BY MELANIE WILSON

COMMISSIONED BY BATTERSEA ARTS CENTRE AND THE NEW WOLSEY THEATRE.
SUPPORTED BY ARTSDEPOT

FUNDED BY THE WELLCOME TRUST AND SUPPORTED USING PUBLIC FUNDS
FROM THE NATIONAL LOTTERY THROUGH ARTS COUNCIL ENGLAND.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

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BROCHURE COPY

China Plate presents

The Shape of the Pain

Developed by Rachel Bagshaw and Chris Thorpe

Written by Chris Thorpe

Directed by Rachel Bagshaw

With an original score by Melanie Wilson

Commissioned by Battersea Arts Centre and New Wolsey Theatre, Ipswich.
Supported by artsdepot.

'I don't have to remember being in pain. I'm not sure that's something we can do. And in my case, it's irrelevant. You can't remember something that's still happening'

One woman attempts to articulate her experience of physical pain. Pain with no apparent cause. Also, she's met someone, and they want to make this work.

Words and an original sound score combine to create an explosive dialogue about love and perception.

An experiment in how we talk about pain - and if we ever do that in a way someone else can understand.

A Scotsman Fringe First award-winning show exploring life in extremity and the joy that can be found there.

All performances are captioned, audio described & wheelchair accessible.

Funded by The Wellcome Trust and supported using public funds from The National Lottery through Arts Council England.

#TSOTP

Running time: 70 minutes

Age guidance: 14+

ABOUT THE SHOW



Grounded in the director's own experience of living with Complex Regional Pain Syndrome (CRPS) this piece explores the real condition of living with chronic pain and its sensory impact through a fictional story. The production is an artistic and scientific collaboration, bringing together words, sound and visual effects that have been influenced by cutting edge medical research.

CRPS is a condition where an individual experiences chronic pain in one of their limbs usually after a minor injury. For further information about CRPS, please go to: <http://bit.ly/InfoCRPS>

THE SHOW

The Shape of the Pain is a one-woman show directed by Rachel Bagshaw and written by Chris Thorpe about love, perception and constant relentless pain. The words are combined with an original sound score by Melanie Wilson to create an explosive dialogue between performer and the sound. Both captioning and audio description are integrated into the show to make every performance accessible to Deaf and disabled audiences.

BACKGROUND

Throughout the development of the show Rachel Bagshaw and the creative team have collaborated with medical experts from UCL and UWE Bristol and practicing clinicians at the Royal National Orthopaedic Hospital through funding support from The Wellcome Trust. These experts have supported and influenced the creative process, offering invaluable insight into the medical understanding of chronic pain.

Performed by Hannah McPake

RACHEL BAGSHAW

Rachel Bagshaw makes innovative theatre which uses sound to tell stories. She is also co-founder of Blazon Theatre, currently developing *Icons* by Paula B Stanic. Previous work includes *Hamlet*, (Young Vic), *Resonance at the Still Point of Change* (Unlimited Festival, South Bank Centre), *The Rhinestone Rollers*, *Just Me*, *Bell* (Graeae). She was Resident Assistant Director at the Young Vic from 2010-11 and previously led the education programme at disabled-led theatre company Graeae. She is an associate artist at Wilton's and an Associate Director for RADA Outreach.

Having been diagnosed with CRPS after an accident 14 years ago and then diagnosed with Ehlers Danlos Syndrome Type III (EDS) after pregnancy – Rachel has recognised how the symptoms impact her creative choices and are a constant presence in her work. Both conditions cause constant pain, but also altered body perception and awareness, synaesthesia relating to pain and colour, difficulty processing numbers and aural and visual disturbances, which have a theatricality in their nature, which *The Shape of the Pain* aims to embody.

CHRIS THORPE

Chris Thorpe is an award-winning playwright and theatre maker based in Manchester. Regular collaborators include Unlimited Theatre, Third Angel, Rachel Chavkin and mala voadora. Chris is an Associate at the Royal Exchange, Manchester. His play for the Exchange, *There Has Possibly Been An Incident* was selected by Simon Stephens for the Stuckemarktin Berlin, 2014. It has been produced in Denmark and Sweden, on German radio, and has been produced in Saarbrücken and Vienna, with more productions in the pipeline.

Currently, Chris is touring *Confirmation* and Unlimited's *Am I Dead Yet?* He has written a new version of *Beowulf* for the Unicorn Theatre, and a new piece, *Victory Condition*, for the Royal Court. He recently wrote *Chorus for The Iphigenia Quartet* at The Gate Theatre. He is also working on *The Mysteries* for the Royal Exchange with Sam Pritchard, who directed *There Has Possibly Been An Incident*.

TARGET AUDIENCES AND KEY MESSAGES / BENEFITS

- **Previous Chris Thorpe audiences** – new production from award-winning theatre maker, building on success of *Confirmation*, *Am I Dead Yet?* and *There Has Possibly Been an Incident*, which have all had longevity beyond the Edinburgh Fringe Festival.
- **Existing drama/theatre audiences** – award-winning new one-woman show made collaboratively by an exceptional creative team to integrate sound, video and lighting into the show. Relevant and thought-provoking piece about pain, with integrated access.
- **Existing and potential drama/creative writing/devising groups** - Quality piece of new writing from established, award-winning creative team.
- **Arts professionals** – Opportunity to see a high quality piece developed through personal experience, which has a direct impact on the work that is produced. Workshops available for directors and artists on looking after yourself when creating autobiographical work.
- **Academic/medical audiences** – Opportunity to see how theatre makers use academic and medical research to inform their work and integrate the learning into both the sound and AV design, as well as the storyline. A chance to see a piece of theatre that is grounded in and inspired by medical research.
- **Deaf and disabled audience** – quality piece that has integrated captioning and audio description to ensure the show is accessible to all audiences. A highly sensory piece of theatre with strong visuals and auditory elements.
- **School / college / university students (studying drama)** – a collaborative piece of contemporary theatre to analyse/critique, Q&A sessions and post show talks available.
- **ALL** – a piece about love, told from a place of constant pain. A chance to see the world through a different lens and the theatricality that is present there.

ENGAGEMENT & PARTICIPATION

We are seeking Wellcome Trust funding to support the design and delivery of an outreach package alongside the show. The package will aim to engage with three stakeholder groups:

- school and university students / artists / medical professionals

It will be designed in consultation with these stakeholders to provide relevant workshops and resources exploring the key theme of perception and interrogating the question: can we really understand what someone else is experiencing? They will aim to consider:

- how we perceive ourselves and are perceived by others
- how theatre is used to encourage certain perceptions
- medical and scientific research behind the perception of pain

The show already offers:

- a post show discussion or Q&A looking at collaborations – between subject and writer / the creative team / medical experts
- an artist development workshop in wellbeing when creating work using autobiographical material (delivered by Rachel Bagshaw)

An additional fee may apply. Please get in touch for more information.

TECHNICAL DETAILS

Running Time

70 minutes – no interval

Cast & Crew

3 touring – 1 cast, 1 production manager & 1 sound tech

Configuration

End on – 300 max capacity

Staging

The minimum playing space is 7m wide by 4.5m deep. Based on this playing space the approx. permissioning of FOH projector is 4m from screen & max. 5m high rig (diagram available). Please get in touch if your rig is higher, as we may be able to find a solution.

The set tours in a LWB transit van and consists of:

- 8 x metal frames in a curve with LED tape that lead back to a black box controller (each frame: Width: 1250mm x Height: 2500mm)
- On either side of the edge of the frame there is a stand containing a projector
- All audience need to be within the arc of the structure, but this can be helped by setting the structure upstage.

Lighting

Venue to provide:

- DMX link to venue dimmers
- All generic lighting units, cable etc.

Please note: company tours with ETC Nomad and DMX gadget and AV mac pro also running ETC Nomad.

An LX plan will be sent separately.

Sound

The aim of the sound is for the audience to be enclosed within it, so there needs to be positions around the audience to place the speakers. This can be on stands in the auditorium or rigged. Please note: there is a possibility that seats at either end of each row might need to be off sale due to the positioning of the speakers.

Sound is operated via QLab with wired OSC connection to the AV computer. The show has been built on a Yamaha LS9 desk.

Venue to provide:

- FOH standard PA system
- 6 x small surround speakers placed around the audience.
- 2 x speakers on stands, US of the screen
- 2 x FOH speakers, depending on what speakers are available in the venue

Please note: company provides sound card, mac mini running Qlab, computer monitors, keyboard, mouse.

TECHNICAL DETAILS (continued)

AV

AV is operated via QLab 3 via mac pro and connected to the sound mac mini triggering OSC cues.

We use the following kit:

- 3 x 4k projectors (2 x on stage, 1 x FOH)
- 1 x Matrox triplehead.

Venue to provide:

- 13 amp power connections for ALL projectors

Dressing rooms

1 minimum (1 female cast member)

A full tech spec is available upon request. Please contact andrea@chinaplatetheatre.com.

PERFORMANCE DATES

Spring 2017 Previews

PULSE Festival, Ipswich

Sat 3 June, 7pm

HEG High Street Exhibition Gallery

pulsefringe.com

01473 295900

Battersea Arts Centre, London

Fri 21 & Sat 22 July, 7.30pm

bac.org.uk

020 7223 2223

artsdepot, London

Thu 27 July, 7.30pm

artsdepot.co.uk

02083695454

Edinburgh Festival Fringe 2017

Summerhall, Edinburgh

2 – 26 August (not 3, 14 & 21), 7.30pm

summerhall.co.uk

Summerhall BO: 0131 560 1581

Fringe BO: 0131 226 0000

Spring 2018

Battersea Arts Centre, London

Tuesday 20th February, 8pm (preview)

Wednesday 21st February to Sat 10th March, 8pm

bac.org.uk

020 7223 2223

FEATURES & ARTICLES

Why are medical shows turning up at the Edinburgh Fringe? By Emily Jupp, The Stage

<https://www.thestage.co.uk/features/2017/fringes-medical-shows-reflect-state-nation/>

Rachel Bagshaw: “I see pain as colours and hear it as sound” by Rosemary Waugh, Exeunt Magazine

<http://exeuntmagazine.com/features/can-ever-really-understand-someone-elses-pain/>

The woman who experiences pain as red and rectangular – BBC Ouch interview

<http://www.bbc.co.uk/news/av/disability-41128290/the-woman-who->

PRESS

★★★★

[The Guardian](#)

"This is an exercise in empathy – and it is exhilarating theatre."

★★★★

[Edinburgh Festival Magazine](#)

"The masterful combination of sound design, lighting and projections coinciding with McPake's performance offers an overwhelming glimpse into a life unwillingly shared with pain."

★★★★

[Fest](#)

"Theatre's been called an empathy machine. *The Shape of The Pain* tests its very limits. Searing stuff."

★★★★

Sunday Times

"This one-woman show is a smart, funny and far from disconsolate inquiry into the knowability of someone else's experience. The sound design and visuals have a pulsing power."

★★★★

[British Theatre Guide](#)

"*The Shape of the Pain*...is tastefully directed by Rachel Bagshaw, making good use of multimedia. The result makes for a compelling evening."

★★★★

[British Theatre](#)

"The show's power is down to an incredible performance by Hannah McPake...whose delivery ranges from calm and droll to intensely expressive and moving."

AWARDS/NOMINATIONS

Winner of a Scotsman Fringe First Award (Edinburgh Festival Fringe 2017)

Nominated for a Total Theatre Award for Innovation, Experimentation & Playing with Form

AUDIENCE RESPONSES

"I just saw The Shape of the Pain and wanted to pass on my thanks to you and the entire production team for putting on a show that honestly felt like the thoughts, emotions and anxieties that I keep entirely to myself were being put on stage in front of me in a way I have never seen before. It was absolutely phenomenal." – Student from University of Warwick

TWEETS

[#TheShapeofthePain](#) [@artsdepot](#) & [@Summerhallery](#) [#TSOTP](#) will like any great art change your view of the world. Extraordinarily brave work

The Shape of Pain is a feat of engineering & creativity. Huge congrats [@rachel_bagshaw](#) [@piglungs](#) [@YourOldChina](#) accessible & effing important.

YES theatre YESYESYES [#theshapeofthepain](#) speaks as much to your head & heart about love as it does about chronic physical pain [@HMcPake](#) wow

Absolutely wrecked by [#theshapeofthepain](#). Everything great theatre should be: questioning & revelatory. Get fix if you can! [@Summerhallery](#)

[#TheShapeOfThePain](#) [@Summerhallery](#) is dazzling, uncomfortable and outstanding.

Reeling from the after effects of [#TheShapeofthePain](#). Gut wrenching sound design that tore through us!

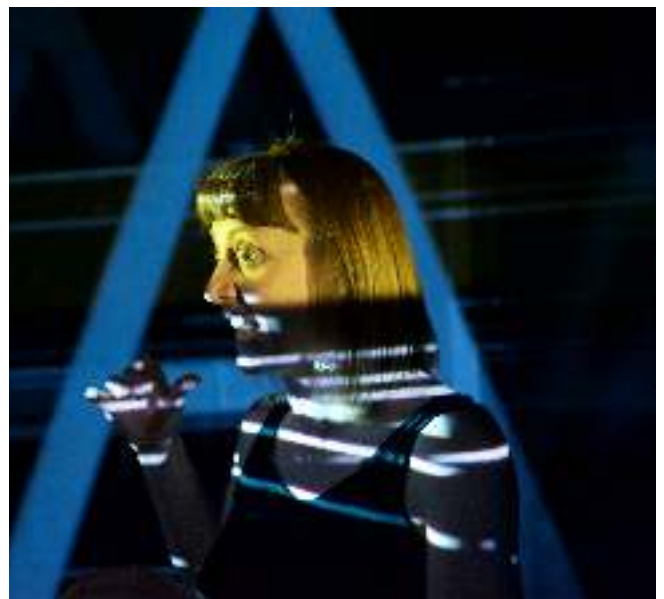
[#TheShapeOfThePain](#) is stunning. Incredibly directed & performed. Beautiful writing. Exceptional & accessible sound, lighting design. Fab!

[@YourOldChina](#)'s [#theshapeofthepain](#) is just great. A shared experience that knows experience is never truly shared. Haunting, beautiful.

Blown away by The Shape of the Pain last night - at [#edfringe](#) [#TSOTP](#) [@YourOldChina](#) - a great creative collaboration expertly performed!

[@YourOldChina](#) [@rachel_bagshaw](#) [@piglungs](#) [#TSOTP](#): arresting, difficult and sometimes genuinely sublime. Lighting and sound was sick. But [#TSOTP](#) was much more than the sum of its parts. Still trying to process and very much failing, but I think that's okay?

PRODUCTION IMAGES



PERFORMED BY

HANNAH MCPAKE

Performing credits include Shakespeare's Globe, National Theatre Wales, National Theatre Scotland, Improbable, Told By An Idiot, Citizens theatre and Northern Stage. TV/Radio includes; TROLLIED for Sky 1, SKINS for E4 and MODESTY BLAISE for BBC Radio 4. Hannah is co-founder of Gagglebabble and Shakedown.

CREATIVE TEAM

RACHEL BAGSHAW | DIRECTOR

Rachel is a director and theatre maker. Directing credits include Young Vic, Unlimited Festival, Southbank Centre and Graeae. Rachel is co-director of Blazon Theatre, currently developing *Icons* by Paula B Stanic. She was Resident Assistant Director at the Young Vic 2010-11 and is an Associate Artist at Wiltons.

CHRIS THORPE | WRITER

Chris is a writer and performer from Manchester. Regular collaborators include Unlimited Theatre, Third Angel, Rachel Chavkin and mala voadora. Upcoming projects include work at the Royal Court, Unicorn, and *The Mysteries* for the Royal Exchange, where he is an Associate Artist.

MADELEINE GIRLING | DESIGNER

Madeleine trained at The Royal Welsh College of Music and Drama. Recent theatre credits include: *Go Between* (Young Vic) *Rosencrantz & Guildenstern Are Dead* (Shanghai DAC), *Making Mischief* season (RSC), *Julie* (Northern Stage), *Right Now* (Ustinov Studio), *A Skull in Connemara; Arcadia* (Nottingham Playhouse), *The Harvest* (Ustinov Studio).

JOSHUA PHARO | VIDEO & LIGHTING DESIGNER

Josh is a lighting and projection designer across theatre, dance, opera, music, film and art installation. Recent credits include *How My Light Is Spent* (Royal Exchange Theatre), *The Bear/The Proposal* (Young Vic), *Scarlett* (Hampstead Theatre and Clwyd Theatr), *Years of Sunlight* (Theatre503), *The Twits* (Curve), *Removal Men* (Yard Theatre).

MELANIE WILSON | COMPOSITION & SOUND DESIGNER

Melanie is an award winning sound and performance maker. Recent work includes *Opera for the Unknown Woman* (UK tour); *The Narrow World* (film), *Landscape II* (Dublin Fringe and UK tour). Melanie designs sound for Katie Mitchell, most recently for *Anatomy of a Suicide* (Royal Court) and *Cleansed* (National Theatre).

RAQUEL MESEGUER | MOVEMENT DIRECTOR

Raquel co-founded Lost Dog and co-directed all shows up to 2011, including the Place Prize winner *It Needs Horses*. She rejoined the company on *Paradise Lost (Lies Unopened Beside Me)* and is currently a Lost Dog associate artist, and Unlimited commissioned artist 2017.



MICHAEL ACHTMAN | ACCESS/AUDIO DESCRIPTION CONSULTANT

Michael is an access consultant, audio describer and filmmaker. He was the Access Manager at Graeae for six years and continues to support and collaborate with Deaf and disabled artists.

HELEN MUGRIDGE | PRODUCTION MANAGER

Helen is a stage and production manager. Her previous credits include: *The Secret Agent*, Theatre O (Edinburgh, Young Vic and National Tour), *The Victorian in the Wall*, Will Adamsdale (Royal Court and national tour), *Monkey Bars*, Chris Goode and Co (Edinburgh, tour and Unicorn), *Mass Observation*, *Inspector Sands* (Almeida).

RACHEL LINCOLN | ASSOCIATE DIRECTOR

Rachel trained at Jacques Lecoq and through Jerwood Assistant Director programme (Young Vic). Recently staff directing at National Theatre on *Hedda Gabler* directed by Ivo Van Hove. Directing credits include: *Nest* (Brighton Festival), *The Curtain* (Young Vic TP), *Skin of the Teeth* (*Pleasance*, Edinburgh). Rachel is co-artistic director of FAT CONTENT Theatre.

CHINA PLATE | PRODUCER

China Plate is an independent theatre studio that works with artists, venues, festivals and funders to challenge the way performance is made, who it's made by and who gets to experience it. They are Associate Producers at Warwick Arts Centre, Artistic Associates at the New Wolsey Theatre (Directors of PULSE Festival), Programmers of New Directions (the NRTF showcase), producers of The Darkroom, The Optimists and First Bite/Bite Size Festivals. The company is currently collaborating with Caroline Horton, Chris Thorpe / Rachel Chavkin, Contender Charlie, Dan Jones, Sarah Punshon, Rachel Bagshaw, *Inspector Sands*, Joan Clevillé, David Edgar, Katie Lyons / Ella Grace and Ben Wright.

BOX OFFICE NOTES

Dates and Times

[Your Dates and Times]

Company

China Plate, Rachel Bagshaw & Chris Thorpe

Production

THE SHAPE OF THE PAIN

Ticket Prices

[Your Ticket Prices]

Show Information

The Shape of the Pain is a new piece directed by Rachel Bagshaw and written by Chris Thorpe about love perception and constant relentless pain. It is a love story told through the eyes of someone with chronic pain. Through the combination of lighting, projection and an immersive sound score, the piece aims to question whether you can ever truly understand someone else's experience. Funded by the Wellcome Trust the show was developed with a number of medical professionals. The show opened to critical acclaim at the Edinburgh Festival Fringe 2017, winning a Fringe First award for outstanding and innovative new writing and being nominated for a Total Theatre award.

The show has integrated captioning and audio description as part of its design.

Tags

Accessible, new writing, captioned, audio described, award-winning

Images

High res images are available on request, please contact Andrea Pierides – andrea@chinaplatetheatre.com

Capacity

300

Age Guide

14+

Running Time

70 minutes

Twitter Hash tag

#TSOTP

@youoldchina

@rachel_bagshaw

@piglungs

FRONT OF HOUSE NOTES

The production has been created to provide an experience that is accessible to as a wider audience as possible. All performances have integrated captioning and audio description as part of the AV and sound design to help facilitate this. We aim to also achieve this through front of house and marketing information and resources.

Captioning

- The performance is captioned as part of the AV design. The captioning is mostly projected in the centre of the set above the performer. Sometimes it is also to the right or left of her. The company will provide information on the best seating arrangements for those that need to access the captioning after the get-in.

Audio description

- The audio description consists of an introduction, which describes the space and performer and a couple of other cues delivered during the performance to explain some things happening on stage. It is embedded into the sound design and there is no need for additional headsets.

Wheelchair access

- All performances must be wheelchair accessible. Please ensure that there is a clear access route for wheelchair users to the theatre space and that this is clearly signposted.

Flashing Lights

The lighting design has been created through projected light. There are moments in the show when this is rapid flashing lights and like strobe.

Signage

The company will provide signage to support D/deaf audiences to know information about the show. These can be used as they are or as templates to create your own signs.

Please ensure that these are placed in noticeable places within your venue before each performance.

Resources:

The company will also provide the following resources:

- An easy to read synopsis of the show – this is a guide to the show designed for learning disabled audiences.
- A large font copy of the free sheet – this has been created in 18 point font
- General free sheet in 12 point font

If you have any questions about the access please contact Andrea Pierides – andrea@chinaplatetheatre.com.

CONTACTS

CHINA PLATE

Andrea Pierides – Producer

andrea@chinaplatetheatre.com

078 2526 5650

Ed Collier – Co-Director

ed@chinaplatetheatre.com

079 5763 6034



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