

Caroline Horton & Co. and China Plate present

ALL OF ME

(THE POSSIBILITY OF FUTURE SPLENDOUR)

BY CAROLINE HORTON
DIRECTED BY ALEX SWIFT



Commissioned by Cambridge Junction, The Yard Theatre, Harlow Playhouse, Birmingham Repertory Theatre, Theatre lolo, ARC Stockton Arts Centre, The Brewhouse Arts Centre, Burton, Camden People's Theatre and Folkestone Quarterhouse.

Supported by UCL Culture, Battersea Arts Centre, the MA Dramatic Writing Lab at Drama Centre London at Central Saint Martins and Midlands Arts Centre.

Created in conversation with Birmingham and Solihull Mental Health Trust, University College London and STOP Suicide.

Supported using public funding by the National Lottery through Arts Council England.



Photo: Holly Revell

SUMMARY

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(the possibility of future splendour)

By Caroline Horton
Directed by Alex Swift

"Hello - I thought I'd introduce myself properly - As is polite."

Written and performed by Olivier Award nominee Caroline Horton - an intimate and absurd exploration of wanting to live, wanting to die and what can happen if we sit together with the dark.

Grudgingly hopeful, occasionally funny, Caroline reunites with director Alex Swift (*Mess*) to bring you an unapologetically dark show about dark things.

Age guidance: 14+

Content Warning: All of Me contains themes of depression and suicide.
Running time: Approx. 70 minutes

“All of Me is theatrically alive at every moment, even when conveying the deadening weight of depression. And yes, actually, it is ultimately uplifting – but by being raw, honest and elemental, rather than neat or cutesy. I loved it.” – The Independent

★★★★★ *The Independent* ★★★★★ *Guardian* ★★★★★ *The Stage*

★★★★★ *Time Out* ★★★★★ *The Scotsman* ★★★★★ *The List* ★★★★★★ *Three Weeks*

★★★★★ *The Wee Review* ★★★★★ *Edinburgh Guide* ★★★★★ *one4review*

★★★★★ *Theatre Weekly*

AWARDS

- Winner of The Scotsman Mental Health Fringe Award 2019
- The Stage Edinburgh Award 2019 recipient
- Lustrum Award 2019 recipient

ABOUT THE SHOW

Foreword to the published Methuen text:

This show was developed from a place of hopelessness.

Now it's made, I think it is hopeful (and dark as fuck) but hopeful nonetheless. But that's just my opinion.

Like many (probably all?) theatre pieces, All of Me is a lot more than these words – it's built of sounds, music, images, games ... but that's ok and I'm really grateful to have it here in a book.

I started work on it in 2016, dredging the depths to find out what (if anything) I had to say. In collaboration with brilliant directors and designers, improvising and writing, writing and improvising, it (very slowly) found its way to Edinburgh in 2019 via various hair-raising work-in-progress performances. Sorry and thank you to those audiences.

Although autobiographical, the show was also informed by conversations with people about their experiences of living with or treating addiction, depression, eating disorders or suicidal ideation. And about their experiences of recovery – about all the things recovery can mean.

Of course, *All of Me* is about depression (or about my particular version of that diagnosable condition) but beyond that highly personal experience of mental illness, it is also political. I feel like the anxiety, or exhaustion, or deep despair that so many of us share is asking us to refuse or rebel in a relentless world, where growth and progress supersede care and space to breathe.

I will always be grateful for the experience of making this piece, and especially to Alex Swift for his brilliance, his understanding of the deep dark and his friendship for the last twenty years.

Caroline Horton



TARGET AUDIENCES AND KEY MESSAGES

- Previous Caroline Horton audiences – new production from award-winning theatre maker, building on success of *You're Not Like The Other Girls* Chrissy (Olivier Award nominated) and *Mess* (Horton/Swift).
- Existing drama/theatre audiences – critically acclaimed one-woman show made collaboratively by an exceptional creative team featuring live music.
- Individuals with a particular interest in mental health and politics. Relevant and thought-provoking piece about depression, suicidality recognising them as significant social inequalities and public health issues.
- School / college / university students (studying drama, music, politics and sociology) – a collaborative piece of contemporary theatre to analyse.
- Arts professionals – Opportunity to see a high-quality piece developed through personal experience, which has a direct impact on the work that is produced.
- Audiences who have engaged with China Plate productions in the past.
- Audiences who attended the work-in-progress performances and are yet to see the final production.



Photos: Holly Revell



PRESS

★★★★★ [The Independent](#) (Holly Williams)

"All of Me is theatrically alive at every moment, even when conveying the deadening weight of depression. And yes, actually, it is ultimately uplifting – but by being raw, honest and elemental, rather than neat or cutesy. I loved it."

★★★★★ [The Guardian](#) (Catherine Love)

"There's also a fierce political edge to All of Me. Through its non-linear structure, it pushes back against society's desire for quick fixes. The show, with its loops and echoes, recognises mental health as something that ebbs and flows – as well as something that responds to the society we live in."

★★★★★ [Time Out](#) (Andrzej Lukowski)

"What is perhaps most potent about 'All of Me' is how it assaults the senses. Horton doesn't always talk plainly about her depression. But the show is visceral as much as intellectual... it's difficult to watch 'All of Me' without feeling in awe of the fact its creator has forced herself to make such a thing."

★★★★★ [The Scotsman](#) (Susan Mansfield)

"Horton is a consummate performer, apologising unapologetically and holding the audience rapt with a single withering look."

★★★★★ [The Stage](#) (Natasha Tripney)

"She's quite something to behold, simultaneously fearsome and wonderful"

[Exeunt](#) (Alice Saville)

"All of Me is an act of bravery... What it gives is a blinding interlude of catharsis, yelled out from a void, the path back up to future joy highlighted in uneven glitter."

★★★★★ [Edinburgh Guide](#) (Kenneth Scott)

"Strange, dark, disturbing, delicious – accept no apology, this is splendid in the moment and both theatre and art."

[The Financial Times](#) (Roundup)

"Her [Caroline's] unvarnished account of suicidal depression glistens like bitumen as the show serially self-sabotages. It reveals both the seduction and the stasis of opting out"

AUDIENCE RESPONSES / TWEETS

"I can't think of anyone who looks so deeply into the well & returns with work that momentarily resolves the unresolvable. An image to cling to. A song to

ease or rouse us. Distant birds to tether us on rough crossing. And then to perform it all with such immensity, intimacy, integrity, virtuosity, musicality and sheer fucking-have-at-you. Coaxed & directed by @iamalex and team. This show is like Rilke staged. I think it is massive." **@timcrouch1964**

On the train home from Edinburgh thinking about All of Me and how astonishing it is. Don't think I've been so profoundly grateful for something I've seen happen in a theatre for a long time @carolineplays @iamalex
@kieran_hurley

First show in Ed #allofmeby @carolineplayswhat happens when depression interrupts the expected (highly pressurised) creative process -results in something bleak but touching and deeply sympathetic **@jenneyclair**

Just out of @carolineplays #AllOfMe @Summerhallery Hadn't even realised I was holding my breath. Ouch. Remarkable. #excusefailureofeloquence #EdFringe19 **@BexAtkinsonLord**

Deep and dark biographical look at clinical depression from Caroline Horton (probably not selling it?). Stunning performance and deeply emotional piece produced by @YourOldChina. This is excellent a piece that will live with me for sometime. **@davemoutrey**

Yesterday I went back to see All of Me by @carolineplaysfor the second time because I couldn't get it out of my head. A clarion call for exploring and appreciating the terrifying deserts and lizards of the soul. Pure theatrical treacle. Disturbing in the best way. **@robwpjones**

Yesterday saw #AllOfMeby @carolineplays. Never known a story about mental health told that way, challenging the accepted ruin to recovery narrative so profoundly. Beautiful images & -somehow -jokes. She's one of our finest theatremakers and I'm always so grateful for her work. **@lozopus**

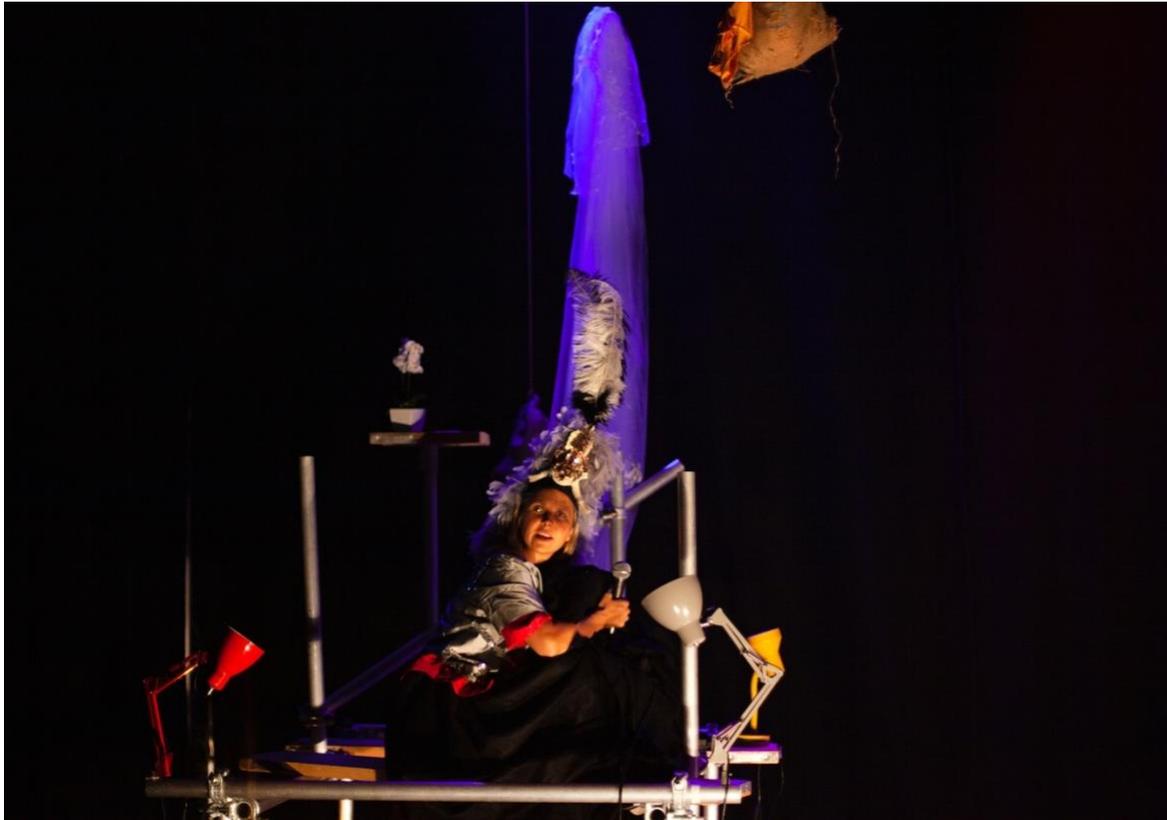
All Of Me by @carolineplays was beautiful and powerful and generous and heartbreaking and uplifting and cool and all the things you'd like in a show **@elbfrankland**

@carolineplays @iamalex All of Me' is a staggering, towering achievement. A pitch perfect gut punch delivered with lyricism and luminosity. Thank you. An #edfringe2019jewel. **@philjcking**

Over the past couple of days I've loved @YourOldChina #allofme @Summerhallery. @carolineplays in her element and it is glorious and hard and joyful. **@rachelofmars**

PRODUCTION IMAGES & TRAILER





TRAILER: <https://vimeo.com/385220765>

CREATIVE TEAM

CAROLINE HORTON | WRITER & PERFORMER

Caroline is a theatre maker, performer and writer. She was nominated for a 2013 Olivier Award for Outstanding Achievement in Affiliate Theatre for *You're Not Like The Other Girls* Chrissy, which won The Stage Awards Best Solo Performer in 2010. Other work for stage and radio includes *Mess* (Traverse Theatre, The Stage Awards Best Solo Performer 2010), *Islands* (Bush Theatre), *Tranklements* (New Vic), *Penelope RETOLD* (Derby Theatre), *Paris, Nana & Me* and *Pandora* (BBC Radio 4) and *Muckers* (the egg, Theatre Royal Bath Theatre and Conde Duque, Madrid).

Caroline regularly collaborates with other companies as a deviser, performer, writer and director. She also mentors artists and companies and leads workshops. In 2016 she became the first BBC Birmingham Writer in Residence, and received a Collaborative Research Award from The Culture Capital Exchange. She was 2018/19 Creative Fellow at Birmingham University's Shakespeare Institute, teaching undergrad and MA students and developing work at *The Other Place* (RSC).

ALEX SWIFT | DIRECTOR

Alex Swift is a theatre maker, director and poet. Direction includes *How To Win Against History* by Seiriol Davies, *Mess* by Caroline Horton, *Heads Up* by Kieran Hurley, Luca Rutherford's *Political Party*, *Error 404* and *Instructions For Border Crossing* by Daniel Bye, and *Me & Mr C* by Gary Kitching.

ELEANOR FIELD | DESIGNER

Eleanor is a Theatre Designer and Artist, experienced in all styles of production, including collaborative and non-traditional theatre practice. Since graduating from RADA's Postgraduate Theatre Design course in July 2011, Eleanor has worked on projects across the UK.

KATHARINE WILLIAMS | LIGHTING DESIGNER

Katharine is a lighting designer for theatre, dance and music and has worked all over the world, including previous collaborations with Alex Swift and Caroline Horton. Katharine was lead artist on the Love Letters to the Home Office project and founder of the Crew for Calais initiative.

ELENA PEÑA | SOUND DESIGNER

Elena is a sound designer working in theatre, radio and installation. She collaborated with Caroline previously on Islands at the Bush Theatre. Recent work includes Seven Methods of Killing Kylie Jenner at the Royal Court, and upcoming projects include Macbeth at the Royal Exchange and Snowflake at the Kiln. Elena is an associate artist with Inspector Sands Theatre Company.

CHARLOTTE BICKLEY | ASSOCIATE SOUND DESIGNER

Charlotte is a composer, sound designer and DJ. Since cutting her teeth on various projects at Leeds Playhouse in early 2019, she's gone on to create the score and perform in Joana Nastari's award-winning Fuck You Pay Me at the Bunker, alongside playing live sets at festivals across Europe.

JAMES ATHERTON | COMPOSER

James has worked with some of the country's leading Arts organisations as a Musical Director and Composer for Television, Film and Theatre. James has worked with the Royal Opera House, English National Opera, Glyndbourne, Opera North, The New Vic Theatre, National Youth Music Theatre, Lion Television, Channel 4, ITV1, BBC1, BBC2, BBC4 and Film 4.

ANNIE SIDDONS | DRAMATURG

Annie is a writer, performer, dramaturg and comedian. Her show How (not) to Live in Suburbia, which sold out two runs at Soho, is being developed for TV. Her show Dennis of Penge returns to Soho in 2020. She is currently working on a new show, Hybrid Emergency, with Ursula Martinez.

ANTHONY OSBORNE | PRODUCTION MANAGER

Oz has been a freelance stage, company and production manager for the last 22 years. He first got involved with a local youth theatre at the age of 13. He then spent many years running a transport business before being pulled back to his true passion.

JULES RILEY | PRODUCTION MANAGER

Jules has been an SM and DSM for a number of years, working on shows all over the UK and abroad. Most recently she has been touring with a show

called Muckers, which was written by Caroline Horton and produced by the egg and Theatre Royal Bath. Jules has very much enjoyed being part of the team for *All Of Me* while covering for their Production Manager.

LUCY HOPKINS | ASSOCIATE DIRECTOR

Lucy is an award-winning, internationally-touring clown, director, creative consultant, activist priestess, workshop leader and clever person. The foundation of all of her work is her full-hearted belief that people are tremendous.

LOU PLATT | ARTIST WELLBEING PRACTITIONER

Lou is an Artist Wellbeing Practitioner who works with artists (individuals, creative teams and companies) to care for and enhance their mental health when they're in relationship to their art. Lou is a dramatherapist, clinical supervisor and theatre practitioner and has been pioneering this practice since 2012.

CHINA PLATE | PRODUCER

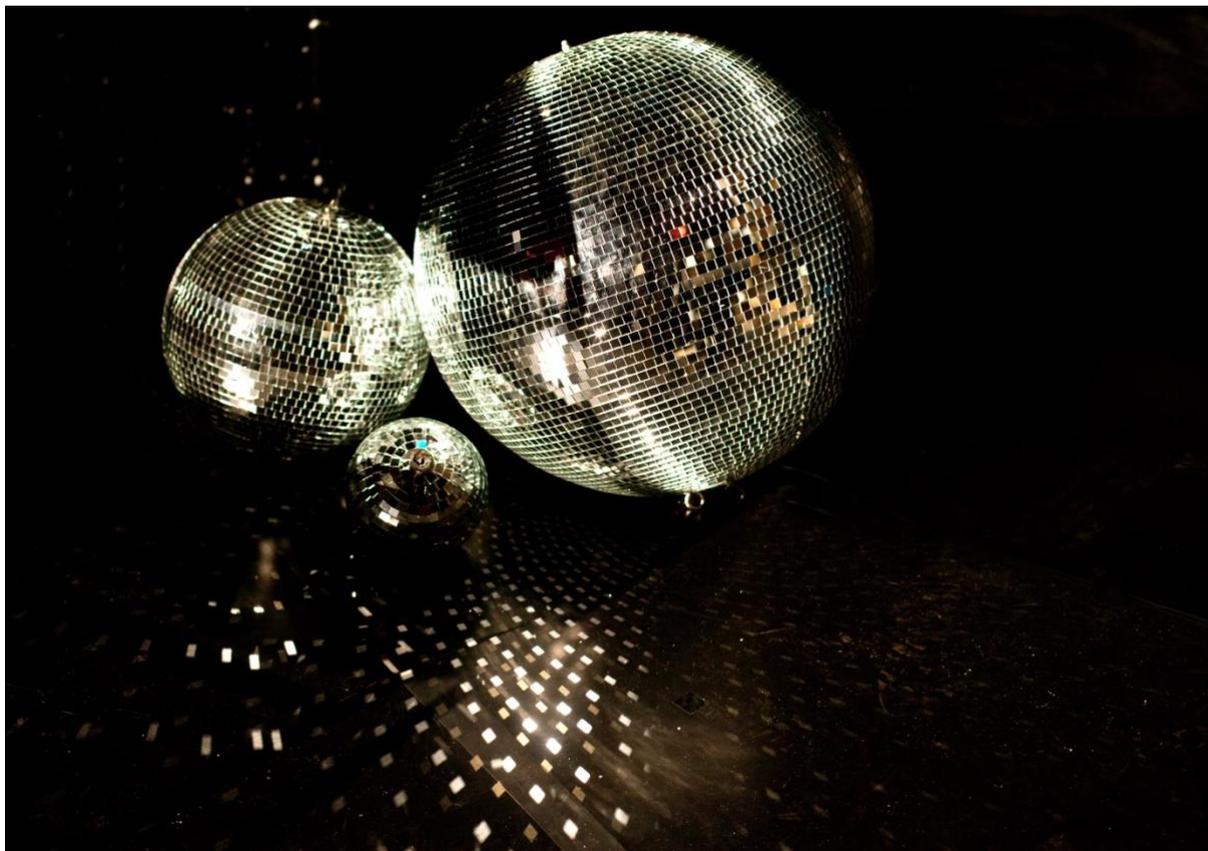
China Plate works with artists, venues, festivals and funders to develop, make and present engaging, adventurous and accessible new work.

Launched by Ed Collier and Paul Warwick in 2006, China Plate is passionate about creating adventurous and imaginative new work with popular appeal and a social purpose. Using theatre to engage and inspire, the company takes work into theatres, village halls, schools, onto the streets and to festivals in the UK and internationally.

In 2018/19, China Plate created, toured and programmed work for 35,000 people across 148 venues (nationally and internationally), with a diverse programme of shows and events. It produces innovative development programmes including *The Darkroom*, *Next Stages*, *The Optimists* (producer training), and the *First Bite* and *Bite Size* festivals.

China Plate is an Associate Producer at Warwick Arts Centre.

China Plate is a National Portfolio Organisation supported using public funds by Arts Council England.



BOX OFFICE NOTES

Dates and Times [Your Dates and Times]

Company Caroline Horton & Co and China Plate

Production All of Me (the possibility of future splendour)

Ticket Prices [Your Ticket Prices]

Show Information

All of Me

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Grudgingly hopeful, occasionally funny, Caroline reunites with director Alex Swift (Mess) to bring you an unapologetically dark show about dark things.

Age guidance: 14+

Content Warning: All of Me contains themes of depression and suicide.

NB for FOH: Should an audience member find the performance content triggering or overwhelming they are welcome to leave the space at any time and re-enter should they wish to.

A freesheet, signposting audience members to mental health support charities, will be provided by the producer.

Running time: Approx. 70 minutes

Latecomers point: There is one latecomers point approx. 5 minutes in. No other latecomers will be permitted.

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Tagline A show about depression and death... sorry about that.

Tags new writing, music, solo show, mental health, political



Images High res images are available on request, please contact Tamara Moore: tamara@chinaplatetheatre.com

Capacity up to 300

Age Guide 14+

Running Time 70 minutes

Twitter

#AllofMeplay
@youoldchina
@carolineplays

CONTACTS

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