



JACOB SCHOTT & VISCERAL ENTERTAINMENT
IN ASSOCIATION WITH TICKING CLOCK THEATRE
PRESENT

A LOVE SPRUNG FROM HATE

STARCROSSED

A NEW PLAY BY
RACHEL GARNET
DIRECTED BY
PHILIP WILSON

THE ORIGINAL PRODUCTION WAS PRESENTED BY THE NEW YORK INTERNATIONAL FRINGE FESTIVAL, A PRODUCTION OF THE PRESENT THEATRE COMPANY.

STARCROSSED

CAST

THE PLAYER GETHIN ALDERMAN

MERCUTIO CONNOR DELVES

TYBALT TOMMY SIM'AAN

UNDERSTUDY ED TUNNINGLEY

AUTHOR RACHEL GARNET

DIRECTOR PHILIP WILSON

SET & COSTUME DESIGNER RUARI MURCHISON

LIGHTING DESIGNER SIMISOLA MAJEKODUNMI

MUSIC & SOUND DESIGNER HARRY BLAKE

FIGHT & INTIMACY DIRECTOR HARUKA KURODA

CASTING DIRECTOR HARRY BLUMENAU

COMPANY STAGE MANAGER ROGER COLLINS

DEPUTY STAGE MANAGER ELEANOR SOUTHWELL

ASSISTANT STAGE MANAGER CHARLIE HOYAL

EXECUTIVE PRODUCER & US GENERAL MANAGEMENT VISCERAL ENTERTAINMENT

ASSOCIATE PRODUCER DANNY SALLES



CONNOR DELVES

MERCUTIO

Connor is an Australian-born, New York-based actor, singer, producer and director who has worked in the US, Australia and the UK. Connor originated the role of Mercutio in the US productions of *Starcrossed* and is thrilled to be returning to the role for which he was lauded as “this year’s discovery of blazing talent” (*Curtain Up*). He can be seen in the upcoming feature film *Pinball: The Man Who Saved the Game* with Mike Faist, written and directed by the Bragg Brothers, and leads *Who We Were*, a short film directed by Ryan Spahn in film festivals this season. Recent Off-Broadway credits include *Daniel’s Husband*, *Endangered: The Musical*, *Holy Day* & *Precious Little Talent*. Connor is a founding Co-Artistic Director of The Australian Theatre Festival NYC.

He is represented in the U.S by TalentINK Management and Metropolis Artist Agency. Thanks to Rachel, Jacob, Visceral, Arthur and the *Starcrossed* team for the trust and brilliance, and mum, dad and Hud for the patience and belief.

IG: @connordelves / connordelves.com



TOMMY SIM'AAN

TYBALT

Tommy is a multi-disciplined British-Iraqi-Belgian actor.

He speaks French, Spanish and Arabic, is a skilled martial artist with strong movement/ combat/sword skills, and a multi-instrumentalist and singer, playing the violin, piano and guitar.

He has used many of these skills in his work since graduating from Bristol Old Vic. His onscreen credits include *The Midwich Cuckoos* for SKY and a returning role in *Doctors* for BBC. On stage he originated the role of Joost in *The Legend of Sleepy Hollow* for Tilted Wig’s UK Tour. His radio and voiceover credits include *Two On A Tower* for BBC Radio 4, *Words and Music* for BBC Radio 3 and several upcoming high-profile video games.



GETHIN ALDERMAN

THE PLAYER

Gethin's work for theatre includes *Henry V* for the Donmar; *Mold Riots* for Theatr Clwyd; *Incident at Vichy* and *Geography of Fire/La Furie et sa géographie* for the Finborough Theatre; *Seagulls* for Volcano Theatre; *Finding Home* for Mercury Theatre Wales; *Nineveh* at Riverside Studios; *The Last March* at New Theatre Royal, Portsmouth; *The Princess and the Pea/Y Dywysoges a'r Bysen Fechan Fach* at Sherman Theatre, Cardiff.

TV work includes *The Great*, *The Outlaws*, *Casualty* and *Doctors*.

Film includes *The 355*, *Ammonite*, *Observations on Relationships* and *Upstairs*.

Gethin also writes and performs stand-up and physical comedy, including his debut comedy show *Sublime*.



ED TUNNINGLEY

UNDERSTUDY

Ed Tunningley is an actor, singer and musician from Essex.

Training: Guildford School of Acting.

Credits include: *Beast in The Choir of Man* (US National Tour); Swing in *The Choir of Man* (Arts Theatre, London); Sir Toby Belch/Fight Captain in *Twelfth Night* (Regional Tour); Beast in *The Choir of Man* (Adelaide Fringe Festival); Baker in *Joseph and the Technicolor Dreamcoat* (UK Tour).

Commercials include: *Barclays* and *Hotels.com*.

Credits whilst training include: Reed Chandler in *The Fix*, Ben Weatherstaff in *The Secret Garden*, Bustopher Jones in *CATS the Musical*, Marullus in *Julius Caesar*.

Ed is represented by Russell Smith Associates.

RACHEL GARNET

AUTHOR



Rachel Garnet studied Writing for Film and Television at Vancouver Film School. On graduating, she decided to dedicate her life to writing for the stage. Recent work includes the musical podcast *With Love, Victoria*, children's audio adventure *Silverbell Smith and the Music Maker*, children's picture book *Ballet is for Everyone* and *shadowplay: an immersive experience* (Access Theater). Rachel is also the Artistic Director of Ticking Clock Theatre. An accomplished performer as well, Rachel toured with VStar Entertainment from 2015 to 2020 and is a proud member of the Screen Actors Guild and the Royal Academy of Dance. Currently Rachel is reading for a Bachelor of Theology at Regent's Park College, University of Oxford.

PHILIP WILSON

DIRECTOR

Theatre includes: *The Boy With The Bee Jar* (Hope Theatre); *This Island's Mine* (King's Head); *Perfect Nonsense*, *After The Dance* (Theatre by the Lake); *The Star*, *The Norman Conquests*, *Noises Off*, *Doctor Faustus*, *The Astonished Heart/Still Life* (Liverpool Playhouse); *As You Like It* (Storyhouse, Chester); *Beacons* (Park Theatre); *Philip Pullman's Grimm Tales* (Oxo Bargehouse/Shoreditch Town Hall); *The Three Lions* (Pleasance/St. James Theatre); *How Many Miles to Babylon?* (Lyric Belfast); *Twist of Gold* (Polka); The books of Ruth and 2 Samuel in *66 Books* (Bush); *Earnest/Travesties* (Birmingham Rep); *In Praise Of Love* (Chichester); *The Found Man* (Traverse); *Ain't Misbehavin'* (Sheffield Crucible); *Breaking The Code* (Royal, Northampton). As Artistic Director of (Salisbury Playhouse (2007-11): *The Game of Love and Chance*, *The Constant Wife*, *The Picture*, *Toro! Toro!*, *Private Lives*, *Arsenic and Old Lace*, *Blackbird*, *Faith Healer*, *The Winslow Boy*, *JL Carr's A Month in the Country*, *What the Butler Saw*, *People At Sea*, *Alphabetical Order*.

Writing includes *Dramatic Adventures in Rhetoric*, with Giles Taylor (Methuen); *Grimm Tales* (Nick Hern Books).

Film and TV includes Performance Consultant, *Shakespeare in Love* ; David Fraser/Andrea Wonfor multicamera TV director's bursary.

philipwilsondirector.com

RUARI MURCHISON

SET & COSTUME DESIGNER

Designs include: *Mappa Mundi*, *Frozen*, *The Waiting Room*, *The Red Balloon* (RNT); *Titus Andronicus* (RSC); *Othello* (Trafalgar Studios); *The Solid Gold Cadillac* (Garrick); *A Busy Day* (Lyric Theatre); *Peggy Sue Got Married* (Shaftsbury Theatre); *The Snowman* (Peacock Theatre) *Toyer*, *Betty and Jane* (Arts); *The Three Sisters on Hope Street*, *The Glass Room*, *Gone to L.A.* (Hampstead Theatre); *Henry IV parts I and II* (Washington Shakespeare Company, USA); *West Side Story*, *The Sound of Music* (Stratford Festival, Canada); *Hamlet* (Elisnore, Denmark); *Pravda*, *The Critic*, *The Real Inspector Hound* (Chichester);

Regional theatre work at Birmingham Rep (Associate Artist), West Yorkshire Playhouse, Northern Stage, Watford Palace, Bristol Old Vic, Nottingham Playhouse, Plymouth Theatre Royal, Liverpool Theatres, Derby Playhouse, Salisbury Playhouse, Theatr Clwyd, Chichester, Hornchurch.

Opera includes *Der Freischutz* (Finnish National Opera); *Peter Grimes*, *Così fan Tutte* (Luzerner Opera); Operas at Garsington, Buxton and Wexford opera festivals.

Ballet includes *Landschaft und Erinnerung* (Stuttgart Ballet, Germany); *The Protecting Veil* (Birmingham Royal Ballet).

SIMISOLA MAJEKODUNMI

LIGHTING DESIGNER

Simisola graduated from RADA with a specialist degree in Lighting Design. Her work in theatre includes: *Electric Rosary* (Royal Exchange Theatre); *Traplord* (180 Studios); *Jungle Rumble* (Fortune Theatre); *Human Nurture* (Sheffield Theatres); *The Wiz* (Hope Mill Theatre); *Is God Is* (Royal Court Theatre); *J'ouvert* (Theatre 503 & Harold Pinter Theatre); *Lucid*, *Tiger Under The Skin* (New Public Company); *Driving Miss Daisy* (York Theatre Royal); *Invisible Harmony* (Southbank Centre); *Just Another Day and Night* (The Place Theatre); *Living Newspaper Edition* (Royal Court Theatre).

Her work as an Associate includes: *The Shark is Broken* (Ambassador's Theatre); *Carousel* (Regent's Park Open Air Theatre); *Shoe Lady* (Royal Court Theatre); *15 Heroines* (Jermyn Street Theatre); *Herding Cats* (Soho Theatre).

HARRY BLAKE

MUSIC & SOUND DESIGNER

Harry Blake is a composer, sound designer and theatre maker. Selected credits include: *Say Yes To Tess* (Leeds Playhouse); *The Memory of Water* (Hampstead); *Captain Corelli's Mandolin* (Harold Pinter Theatre and National Tour); *Wild East* (Young Vic); *Thor and Loki* (Hightide); *The March on Russia* (Orange Tree); *Ode to Leeds*, *Rudolf* (West Yorkshire Playhouse); *Blush* (Soho Theatre and tour); *Her Naked Skin*, *Night Must Fall*, *Hedda Gabler*, *BIKE* (Salisbury Playhouse); *Septimus Bean*, *Jason and the Argonauts*, *The Snow Child* (Unicorn); *MEGABALL* (National Theatre Let's Play); *Rapunzel* (Cambridge Junction); *The Secret Seven*, *The Beggar's Opera* (Storyhouse Chester); *The Graduate* (Leicester Curve and tour); *Manga Sister*, *Rhinegold* (The Yard); *The Island Nation* (Arcola); *Casa Valentina* (Southwark Playhouse); *P'yongyang* (Finborough) *To Dream Again* (Theatre Clwyd).

In 2017, Harry was appointed Cameron Mackintosh Resident Composer at West Yorkshire Playhouse.

HARUKA KURODA

INTIMACY & FIGHT DIRECTOR

Intimacy and fight director Haruka Kuroda is also an actress, voice-over artist and movement coach. She is a British Academy of Dramatic Combat certified instructor and has fight directed and taught in various theatres, drama schools and workshops in the UK and Europe. In 2020, Haruka completed the Intimacy Coordination Mentoring Scheme for under-represented groups organised by renowned IC Yarit Dor.

She is currently working on *Strike* (BBC), as well as *Culprits* (Disney +).

Recent credits include for TV: John Crowley's *Life After Life* and *Sherwood* (House Productions and the BBC); *Superhoe* (Bonafide Films and the BBC). Theatre: *All My Sons*, *Love Letters the Musical* and *Neville's Island* (Queens Theatre Hornchurch); *The Last Temptation of Boris Johnson* (Park Theatre).

HARRY BLUMENAU

CASTING DIRECTOR

Film includes: *Tomorrow Morning*, *A Family Affair*, *Beast/Type/Song*, *The Hermit*.

Theatre includes: *Chess*, *Kinky Boots*, *Treason* (Theatre Royal Drury Lane); *Dirty Dancing* (Dominion Theatre/UK Tour); *Choir Of Man* (West End / USA Tour); *Respect* (UK Tour / Hammersmith Apollo); *The Mozart Question*, *Million Dollar Quartet* (Barn Theatre); *The Sound Of Music* (Italian Tour); *Vanara* (Hackney Empire); *Aladdin* (Lyric Hammersmith); *American Idiot* (West End); *Footloose* (West End / UK Tour); *Dark Sublime*, *Silk Road* (Trafalgar Studios); *Close To You* (Criterion Theatre); *Our House* (UK Tour), *The Pirate Queen* (London Coliseum); *One Man, Two Guvnors* (Derby / Hornchurch); *A Midsummer Night's Dream*, *The Importance Of Being Earnest* (UK Tours); *The Wizard Of Oz* (Blackpool Winter Gardens); *Soho Cinders*, *Mythic*, *The Mikado*, *The Knowledge* (Charing Cross Theatre).

As Associate Casting Director: *My Best Friend's Wedding* (UK Tour); *The Man, The Music, The Show* (Hugh Jackman Arena Tour); *Jean Paul Gaultier's Fashion Freak Show* (Southbank / World Tour); *Thriller Live* (Lyric Theatre); *Starlight Express* (Germany); *Treasure Island* (Birmingham Rep); *Cruel Intentions / Noise Boys / 5 Guys Named Moe* (Edinburgh).

JACOB SCHOTT

PRODUCER

Jacob is a New York-based Producer and Talent Manager, passionate about discovering new creatives and producing new works. Producing credits include: (Off Broadway) *Danny and the Deep Blue Sea*, *Neighbors a Fair Trade Agreement*, *Goldstein*, *Inner Voices*, *Unraveled*, *Motherstruck!* and *Smart Blonde*.

Jacob has been working on *Starcrossed* with Rachel since 2018, and has aided in developing this play with performances in New York City and Washington D.C.

VISCERAL ENTERTAINMENT

PRODUCER

Founded by Michael Chase Gosselin and Tim Sulka, Visceral Entertainment is a theatrical producing and general management company based in Manhattan. In its first five years, Visceral has already executive produced four consecutive New York Times Critic's Picks Off-Broadway: *Emojiland*, *Midnight at the Never Get*, *Life Sucks* and *Happy Birthday, Wanda June*. Their shows have been nominated for Lortel, Drama Desk, Outer Critics Circle, Off-Broadway Alliance, Bistro and MAC Awards. Current projects include *Emojiland* (National Tour), *iAmericano!* (Off-Broadway), *Celtic Illusion* (Off-Broadway) and *Period Piece* (Chicago Premiere). Other highlights include: *Recue Rue*, *His Story the Musical*, *Turtle on a Fence Post*, *Falling in Love with Mr. Dellamort*, *Money Talks*, *Endangered*, *The Wrong Box*, *The First Annual Trump Family Special* and the album of *Disenchanted*. Visceral is proud to be mounting their first production in London, and delighted to be presenting Rachel's gem of a play in the birthplace of Shakespeare.

visceral-entertainment.com

TICKING CLOCK THEATRE

Founded in 2015, Ticking Clock Theatre is a small yet passionate company invested in creative new works that focus on imaginative and fanciful stories with deeply human foundations. We strive to bring a joyous whimsy into the world of theatre and want to leave our audiences with a sense of wonder and magic which can only be achieved through live entertainment.

Most recent projects include two seasons of the musical podcast *With Love, Victoria* along with the FringeNYC and Capital Fringe productions of *Starcrossed*. Other works include *shadowplay: an immersive experience* and comedy musical *Shadows on the Hill*. Learn more about Ticking Clock Theatre at tickingclocktheatre.com.

STARCROSSED

Production Manager	DIGBY ROBINSON
Company Stage Manager	ROGER COLLINS
Deputy Stage Manager	ELEANOR SOUTHWELL
Assistant Stage Manager	CHARLIE HOYAL
Costume Supervisor	CHRISSY MADDISON
Wardrobe	MELISSA WILLIAMS
Production Electrician	ANDREW BLUMSUM
Casting Associate	SARAH GOGGIN
Assistant Fight Director	LAWRENCE CARMICHAEL
Fight Captain	ED TUNNINGLEY
Transport	MARK MAYNARD

VISCERAL ENTERTAINMENT

General Partner	MICHAEL CHASE GOSSELIN
General Partner	TIM SULKA
Director of Creative Development	DANNY SALLES
Director of Investor Relations	JACQUELINE BELL
Associate General Manager	HAMPTON O'CONNER PALMORE
Associate General Manager	CASSIE LEVEY
Executive Assistant	JASON A. SEDGWICK
Office Assistant	ASHLEY SCOTT

TICKING CLOCK THEATRE

Executive Producer	DALE SHRADER
Artistic Director	RACHEL GARNET
Business Manager	HANNAH SHRADER

General Management	ARDEN ENTERTAINMENT
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Marketing	JMA
Graphic Design	DESK TIDY DESIGN
Press	KEVIN WILSON PR
Rehearsal Photographer	MARK SENIOR
Cover Art Photography	ZE CASTLE
Production Photographer	PAMELA RAITH
Videographer	NICK RICE MEDIA
Finance and Accountancy	BLINKHORNS
Insurance	ANDY RUDGE AT TYSERS

WILTON'S MUSIC HAL

Executive Director	HOLLY KENDRICK
General Manager	MICHAEL EPPY

PRODUCTION THANKS

Scenery built by: Terry Tiffin & Roger Harrison. Costumes supplied by Angels Costumes.
Chandelier Hire: RSC Prop Hire, Covent Garden Studios, Dave Mauchline, Cosmopolitan Production Services,
Sarah Keeley at Laura Devine Immigration. Lawrence Carmichael, Gatherers Catering.
Mandolin kindly supplied by Hobgoblin Music, London hobgoblin.com
Rehearsal Keyboard Hire: Meridian Staging Ltd.
Sound hires: CT London Ltd.

A NOTE FROM THE AUTHOR

In April 2017, while studying Writing for Film and Television at Vancouver Film School, one of my final assignments was to write a short adaptation of a famous piece. Of the four options available I chose the one I was most familiar with: *Romeo and Juliet*. We had free reign to adapt the work however we wanted as long as we kept in mind the intent of the original and worked to maintain its integrity. Mercutio and Tybalt seemed almost natural to pair together. One carefree, the other volatile. One driven by joy, the other by a feud. One a comedian, the other a threat. Not to mention, their unforgettable final scene. That 12-page assignment grew to a 45-page draft submitted to FringeNYC, and eventually into the two hour performance on show tonight. Ultimately, it is my deepest wish that our tale of Tybalt and Mercutio sparkles with the integrity and intent of Shakespeare's iconic original.

To me, there is nothing more interesting, captivating or fulfilling to write about than love. I am, after all, a hopeless romantic at my core and Mercutio and Tybalt are beacons of the tender connection I think we all long for. Yet, Shakespeare's *Romeo and Juliet* is undoubtedly a tragedy, and in our tale of Tybalt and Mercutio the tragedy of all the LGBTQ+ love stories that have been erased from our history serves as a solemn and shameful foundation.

In adapting the most famous love story of all time, I had no ill-conceived notions that I could surpass what Shakespeare had created but instead I simply wished to explore the same excitement and risk of love he shared with us 400 years ago. And so I thank you for spending this time to get to know *Starcrossed*.

DIRECTOR'S NOTE

When I first read *Starcrossed*, I was struck by how Rachel had approached this oh-so-familiar story from a surprising new perspective, and retold it in such a witty, imaginative, delicate and heartfelt way. I like to think of it as a Marvel Multiverse version: chiming with what we already know, while also shedding new light on what else might be happening “*in fair Verona, where we lay our scene*”. The play feels at once Renaissance and contemporary, with its exploration not only of sexuality, but also duty, honour, family - especially relationships with fathers - and above all, **love**.

It's still a story of two young people striving to explore their unexpected love in a world riven by hate; it's just that they're not the lovers we usually see. The burgeoning love affair between Mercutio and Tybalt is so touching - and so tense to watch as we wonder if, in this parallel world, they will escape the fate that Shakespeare determined for them.

Wilton's Music Hall is the perfect venue in which to stage this story. It's such a beautiful theatre - steeped as it is with history, humour and song. Plus, it's just over the river from where Shakespeare's plays were first produced. Which feels very apt.

ABOUT WILTON'S MUSIC HALL

Wilton's is a palimpsest: there's a story about the shifting tides of London in its ravaged brickwork and wonky floors. It's a survivor, and proof that the spirit of London can be encapsulated in bricks and mortar. It also proves that Londoners will always want places to come together.

(Time Out, Top 50 Iconic Places in London)

Wilton's is of international significance as it is the only surviving Grand Music Hall in the world. Wilton's has been a Grade II* listed building since 1971 and is situated in a conservation area.

The Music Hall was built in 1858 by the entrepreneur John Wilton. In the 1880s fire regulations changed and the Music Hall closed as a music hall and was purchased by a Wesleyan Mission and used by them until the 1950s, during which time they:

- Fed 2,000 people a day during the Dockers strike of 1889;
- Housed the first Ethiopian working men's club in 1920s;
- Supported the East End Anti-fascists in the 1930s providing a safe haven during the Battle of Cable Street in 1936;
- Ran free Sunday activities for local children and gave them free fruit;
- Ran free cinema screenings for the local community;
- Offered skills training in sewing, woodwork and literacy;
- Offered shelter in World War I and World War II for the people of East London.

The Methodists departed in 1950 and the building fell into disrepair despite a failed restoration attempt in the 1980s, which actually left the building gutted and structurally dangerous.

In 2022 the picture has changed somewhat. In 2015 we completed a three-year Heritage Lottery Funded capital project, which has conserved the Hall, maintaining the beautiful barley twist columns and the handsome balcony. After the completion of work on the Hall the houses were then restored ensuring that Wilton's had more front of house and commercial space as well as dedicated learning facilities.

Wilton's is now home to a year-round programme of extraordinary theatre and music, made for all of London and everyone with a curious imagination. Our building is now open and accessible every weekday, with an affordable artistic programme running all year round with which has included work by: English National Opera, Kneehigh, BalletBoyz and the Watermill Theatre to name but a few.

For more information about Wilton's Music Hall visit wiltons.org.uk

WILTON'S
MUSIC HALL

1 - 25 JUNE 2022
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