



# Contents

Introduction .....	3
Adapting a classic .....	4
Synopsis .....	5
Jane, Bertha and Revolution.....	8
The Madwoman in the Attic .....	10
The Creative Team.....	12
Writing for theatre .....	13
Interview with the Director .....	15
A note from the Director .....	17
Meet the Cast .....	18
Interview with the Actors .....	20
Exercise 1: World of the Play.....	22
Exercise 2: Viewpoints.....	23
Exercise 3: Relationship .....	24
Script sections.....	25
Credits.....	31

This education pack was written by Lixi Chivas with contributions from Danielle Pearson and Chloe France.

Production Photographs by Phillip Tull.

Photographs show Rebecca Tebbett (Jane Eyre), Wreh-Asha Walton (Bertha and others), and Alex Wilson (Mr Rochester and others).

# Introduction

Here at The Watermill we spend a lot of time talking to teachers about ways we can use drama to enrich the experience of learning. We have created this production with a simple aim: to pass on our own enthusiasm for the text and for performance. We hope to reach as many people - particularly young people - as possible, with an affordable, accessible production of a story that we think everyone ought to experience.

This education pack has been designed to support your experience of seeing *Jane Eyre* at The Watermill or in your school. The pack is aimed primarily at teachers or students of Drama or English at Secondary School.

Your feedback is most welcome, please email ([heidi@watermill.org.uk](mailto:heidi@watermill.org.uk)) or call us on 01635 570927.

Don't forget that we offer workshops on most aspects of drama, and visit many schools in the surrounding area to work with students and teachers. For a workshop menu, please visit the Outreach pages on our website, or get in touch.

I hope you find the pack useful.

Lixi Chivas  
Community Associate

The Watermill Theatre  
Bagnor, Newbury, Berks RG20 8AE  
[www.watermill.org.uk](http://www.watermill.org.uk)

[www.watermill.org.uk/education\\_packs](http://www.watermill.org.uk/education_packs)

The Watermill's core Education and Outreach programme is generously supported by The Sackler Trust.

# Adapting a classic

Writer Danielle Pearson shares her thoughts on how she approached adapting *Jane Eyre* for the stage.

When tasked with adapting a novel as famous and beloved as *Jane Eyre*, I find it helpful to begin by putting aside everything I feel and know (or think I know) about the book. Its most iconic characters and scenes, the place it holds in our culture, research I've done around the author and the historical context – I put it all aside, and instead start with simple, practical questions. How many actors do I have? What's the running length, in what kind of venue, with what kind of audiences in mind? The limitations of a small production may seem challenging, but I often find that they are a gift, because they force me to dwell on what's really important. What are the essential themes, characters and situations that I want to explore? What is the most creative way to retell this story with the resources I have?

I was incredibly excited to get to work on *Jane Eyre*. The story speaks with such urgency to themes that are still fascinating and worrying us today – power, social class, gender, race, mental health. With only three actors and a running time of 70 minutes, I knew that the complicated dynamic between Jane, Rochester and Bertha would be at the heart of our version, and our way into the world of Brontë's novel. So I began by reading and re-reading the book, plotting out its structure, and whittling away what wasn't necessary to this central conflict.

Early on, I made the decision that while Rochester, St John, Helen, Mrs Fairfax and others would be multi-rolled by two of our actors, the third actor would play only Jane. Present on stage throughout the play, Jane would anchor the action, and, as in the book, would act as our narrator, our eye on the world. I wanted to preserve the immediacy that we as readers feel from Jane's famously direct address: "Reader, I married him." As a theatre audience, we can have a similarly direct relationship to Jane, as she conjures the world of her story before our eyes.

Jane's narrative voice also allowed us to conceive of this world in theatrical terms. In director Chloe France's ambitious production, we're using very few props and a set of five simple crates. How then do we evoke a gothic mansion, a blustering moor, a bare attic room, a stagecoach rattling along a winding road? I find it's always best to keep things as simple as possible. Theatre is about liveness, the audience in the same space as the actors, everyone focusing on the same story together in real time. We can never achieve a filmic naturalism, and it's often much more exciting not to try. Luckily, a theatre audience *wants* to meet you half way, to lend its imagination to this collective experience. Jane's narrative voice has been a useful tool for locating us in time and space, and then allowing the audience to fill in the rest.

With these kinds of practical decisions made, it becomes easier to focus on the real thematic drive of the play. Why are we re-examining this story now? What does a work from 1847 have to say to an audience in 2018? I believe that it's possible, in adapting a classic, to have the utmost respect for the truth and spirit of a work, while still reimagining it for a modern context. *Jane Eyre* is a powerful feminist text, a bold assertion of the independence and humanity of its heroine. But in considering how such a piece would fit into our current discourse, we knew that we'd also be exploring elements that Brontë was not so sensitive to – the uncomfortable fate of Bertha, the way in which her racial identity and mental illness are portrayed, the colonial and patriarchal world in which the characters move. With all this in mind, we aimed to create a piece that centres Brontë's incredible meditations upon power, rebellion, anger, desire, freedom and class, while also making space for an exploration of these themes for today.

DANIELLE PEARSON

## Synopsis of The Watermill's narrative

We meet the world of Jane Eyre in a cacophony of sounds and voices from Jane's past, present and future.

Jane Eyre is an orphan, taken in by her kindly Uncle Reed who has since also passed away. Living at Gateshead, Jane finds comfort and escape in books. Her cousin, John Reed, bullies her. His mother, Aunt Reed, takes his side against Jane, always. Aunt Reed punishes Jane by putting her in the Red Room, where Uncle Reed died. Jane sees visions of a phantom woman in the Red Room.

Aunt Reed sends away Jane to Lowood School. Mr Brocklehurst, the schoolmaster, is strict and believes Aunt Reed's assertion that Jane is a liar.

At Lowood School, Mr Brocklehurst instructs the teachers and the children to stay away from Jane Eyre. One child, Helen Burns, ignores him and makes friends with Jane. Helen is full of Christian faith and lives joyfully despite Lowood's privations and punishments. Jane and Helen both become very ill and although Jane recovers, Helen dies.

At the end of Jane's time at Lowood she advertises her services as a governess, a private tutor living in a wealthy household. Mrs Fairfax offers her work at Thornfield Hall as governess to one young child.

On her journey to Thornfield Hall, Jane is haunted by thoughts of the gytrash, a mythical spirit dog who could help or hinder lonesome travellers. Nearing Thornfield Jane is startled by a man falling from his horse and his dog barking. Jane helps the stranger back onto his horse. She continues on her way.

At Thornfield Jane is greeted by Mrs Fairfax who



explains that she is the housekeeper for Mr Rochester, and it is his ward, Adele, Jane will be teaching. Mr Rochester is rarely at the house. Adele is the abandoned daughter of a Parisian opera singer, a friend of Mr Rochester.

Jane starts teaching Adele, a good-hearted but easily distracted little girl. Sometimes Jane thinks

she sees or hears things at Thornfield.

Mr Rochester arrives abruptly and Jane recognises him as the stranger who fell from his horse. He has arrived with a party of guests, including Blanche Ingram, a beautiful woman with her sights set on Mr Rochester.

After dinner one night Blanche jokes with Mr Rochester that Thornfield is haunted because she saw a ghostly woman in the East Wing. Mr Rochester is uneasy until Blanche teases that the ghostly woman was actually Jane.

Mr Rochester grows bored with his guests and find Jane more interesting to talk to. Mr Rochester decides to send his guests home.

Jane receives a letter from Gateshead. Her cruel cousin, John Reed has died and her Aunt Reed is not expected to live long. Jane asks Mr Rochester for some time away from Thornfield so she can say goodbye to her dying Aunt. Mr Rochester is surprised because he knows how unkind Aunt Reed was to Jane. He agrees to let her go but wants her to return soon because Blanche and the others will be coming back.

That night Jane dreams of the Red Room and the same phantom woman, setting herself on fire. When Jane wakes, she realises Mr Rochester's room is really on fire. She throws water on the flames and him. He thanks her for saving his life.

The next morning Jane travels to Gateshead. Aunt Reed confesses that 3 years ago she received a letter from Jane's other uncle, John Eyre, living in Jamaica. John Eyre wanted to leave his wealth to Jane on his death. Aunt Reed had written back to John Eyre that Jane was dead.

That same evening Aunt Reed dies. Jane stays to help at Gateshead and then goes back to Thornfield.

Mr Rochester tells Jane he has decided to marry. Jane expects Mr Rochester means Blanche but he proposes to Jane instead. She accepts but

doesn't want to be spoiled with fancy dresses and jewels. We glimpse another moment when Mr Rochester proposed to a different woman.

Mrs Fairfax warns Jane that men of Mr Rochester's status do not marry the governess, they only keep them as a mistress. Jane follows Mrs Fairfax's advice to be careful.

Jane writes to her uncle in Jamaica about her imminent wedding.

The night before the wedding, Jane dreams the phantom woman rips up Jane's bridal veil. She shows Mr Rochester and guesses he has a secret. He promises to tell her after the wedding.

At the church a messenger boy bursts into the ceremony with a letter for the vicar. The letter is from John Eyre. He writes that his niece cannot marry Mr Rochester as she plans because fifteen years ago Mr Rochester married Bertha Mason.

Mr Rochester's secret is out. He takes Jane to meet his wife, Bertha, the phantom woman who has been in the shadows throughout the performance. Bertha lives in the East Wing. She looks calm but Mr Rochester describes as if she were a wild animal.

Mr Rochester explains to Jane that his father suggested the marriage to Bertha because she was wealthy. Only on their honeymoon did Mr Rochester learn Bertha was, in his words, mad, like her mother who was locked in a 'lunatic's asylum'. Mr Rochester wants Jane to stay even though she knows about Bertha. Jane refuses to become his mistress.

In the night, Jane packs her few things and runs away. She wanders far, with no direction in mind. Finally she collapses at the threshold of a tiny church. She is taken in and cared for by the town parson, St John Rivers, and his sister, Diana in their home, Moor House. Jane gives her name as Jane Elliot.

Jane lives at Moor House happily for a long while.

She and Diana become good friends. St John is determined to become a missionary in India. Meanwhile back at Thornfield, Mr Rochester misses Jane and Bertha is still dangerous. We see both his and Jane's worlds at the same time.

Jane moves into her own cottage. While St John is preparing for his trip to India, he proposes to Jane. Jane would happily accompany St John to India but as if they were siblings, not spouses. They disagree about how love and marriage works.

At Thornfield Bertha and Mr Rochester have a parallel argument about love and marriage. Bertha lights the house on fire. As Mr Rochester tries to save Bertha from the flames, Bertha jumps from the roof.

Jane tells St John she feels called back to Thornfield. St John realises she is not Jane Elliot but Jane Eyre. A lawyer had written to St John and many other local clergy trying to find Jane because her uncle, John Eyre, has died and left her his fortune. The lawyer's letter explained she was last seen at Thornfield Hall but vanished.

Jane goes back to Thornfield but only Mrs Fairfax is at the ruined burned-out house. Mrs Fairfax takes Jane to Mr Rochester's other house, Ferndean, but warns Jane he is not the same.

Mr Rochester has been blinded in the fire. He recognises Jane's voice but thinks he's imagining her, as he has many times before, wishing she was somehow with him. Jane tells him she really is there, and she will stay with him as his wife. For the final time, Jane thinks she sees Bertha, turning away from Thornfield.



LIXI CHIVAS

# “I am no bird, and no net ensnares me”: Jane, Bertha and Revolution

Writer Danielle Pearson provides us with some historical and social context to *Jane Eyre*.

*Jane Eyre* was an instant sensation upon publication, but a controversial one. Conservative readers were horrified by its raw expression of female desire, but even more so by its heroine’s refusal to submit to social hierarchies. As one reviewer wrote in the Quarterly Review: “the tone of mind and thought which has overthrown authority and... fostered Chartism and rebellion at home, is the same which has also written *Jane Eyre*.”

The book was published in a time of huge social upheaval, with revolutions across Europe, and mass demonstrations, petitions, strikes and riots in Britain as part of the Chartist movement. Though not a Chartist sympathiser herself, Brontë infuses her novel with the language of radical dissent. In the opening exchange with her bullying aristocratic relatives, Jane asks of her cousin: “Master? How is he my master?”



It is a question which sets the tone of the piece, as Jane stands up to successive authority figures, and longs for personal and economic freedom above all else. As a governess, a figure caught between social classes, it would have been shocking to a contemporary audience that she should think of Rochester romantically. That she should declare herself his “equal” – for all that

she is “poor, plain, obscure and little” – is ground-breaking. Indeed, as Gilbert and Gubar note in their seminal text, *The Madwoman in the Attic*, it is less Jane’s passion for Rochester that scared readers, as much as her mutinous stance against the *entire* social order;

*“The occasional woman who has a weakness for black-browed Byronic heroes can be accommodated in novels, and even in some drawing rooms. The woman who yearns to escape entirely from drawing rooms and patriarchal mansions obviously cannot.”*

In adapting *Jane Eyre*, we were keen to emphasise this element of class struggle and rebellion. Jane is a clever, spirited young woman, looking down the barrel of a life with no economic or romantic freedom, no chance of travel, independence, no vote or political capital. Her struggle against these circumstances, and her intense longing for something more, is a feeling Brontë knew intimately, having herself worked as a governess for several years before writing the book. In *Jane Eyre*, she articulates that struggle in words which resonate strongly with modern feminism:

*“Women are supposed to be very calm generally. But women feel just as men feel; they must need exercise for their faculties, and a field for their endeavours... and it is narrow-minded in their more privileged fellow creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags...”*

Yet for all that Jane’s struggle is beautifully expressed in the novel, there is a question that has always haunted me as a reader. What about Bertha? How can we accept Jane’s seemingly happy ending with Rochester, when the silencing

and eventual death of a mentally ill woman of colour is the price to be paid for it?

For contemporary readers, it would seem unsurprising that Bertha functions more as a gothic trope than a person in the narrative. She is vampiric, monstrous, ghostly, and more than anything, a plot device. Furthermore, her ethnicity as a Creole woman from Spanish Town, Jamaica, is conflated with assumptions about her madness, and while Charlotte Brontë would eventually admit that she'd given too little concern to Bertha's predicament, she never addressed the structural racism in the world of *Jane Eyre*. It is a novel set squarely in the years of Empire, and this is manifest both in attitudes towards Bertha's Creole identity, and in the provenance of Jane's inherited fortune. For John Eyre's wealth – the very bounty which gives Jane the economic freedom to return to Rochester on her own terms – is derived from his Colonial presence in Madeira, and is therefore implicated in the slave trade.

In a modern era of intersectional feminist thinking – and influenced by Jean Rhys' 1966 classic *Wide Sargasso Sea*, which reimagines the story from Bertha's point of view – we felt we couldn't leave this side of the story unexamined. Using research into the experience of free people of colour in the 19th century by the brilliant Wreh-Asha Walton, who plays Bertha, we worked to create new scenes inspired by Brontë and Rhys' texts. Along with movement director Ewan Wardrop, we also created a movement language for the character influenced by the Caribbean folk dance, Bele. When Rochester gives his version of their marriage, and Bertha's supposed descent into madness, we allow Bertha a voice to offer her memory of events too, as Jane wrestles with what to believe.

Ultimately, the aim in doing this was not to "solve" or radically rewrite the book, nor erase that which seems problematic to a modern audience. On the contrary, our challenge is to allow the audience to experience the flawed and contradictory truth of these characters, and this world, without having to gloss over certain harsh realities to make the happy ending more palatable. With the help of our



incredible cast, we've found that it is possible to give Bertha a voice while still loving Jane and Rochester. We can understand their choices and have empathy for their suffering, while acknowledging that they, like us, are part of an unjust system in which they are at times complicit in the suffering of others. Giving Bertha a voice and a stronger presence in the story doesn't diminish theirs. Indeed, it seems to capture the spirit of Brontë's rebellious and ground-breaking work for a modern moment.

DANIELLE PEARSON

# The Madwoman in the Attic

A brief history of ‘madness’ and mental health in British society.

Bertha is described by Mr Rochester as ‘mad’. Today we might instead understand Bertha to have a mental health condition. When Charlotte Brontë was writing her novel, many different behaviours and attitudes were condemned as a form of madness. Madness in all its forms was often controlled, and sometimes punished, in asylums. There is still a lot of misunderstanding, myths and stigma around mental health, much of which stems from the way mental health has been viewed historically and socially.

Use this timeline of legislation to consider the context in which Charlotte Brontë created her characters, and how our perspective changes through time.

*Please note, a lot of the language used in these pieces of legislation is unacceptable to our modern ear.*

## 1601—The Poor Law

Every parish is responsible to care for those ‘settled’ in the parish who are unable to look after themselves.

## 1714—Vagrancy Act

Includes the wording “persons of little or no estates, who, by lunacy, or otherwise, are furiously mad, and dangerous to be permitted to go abroad, and by the laws in being, the Justices of Peace and officers have [now] authority to restrain and confine them.”

## 1774—Madhouses Act

## 1800—Criminal Lunatics Act

## 1808—County Asylums Act

JPs are allowed to build specialist asylums because “confining such lunatics and other insane persons as are chargeable to their respective parishes in Gaols, Houses of Correction, Poor Houses and Houses of Industry, is highly dangerous and inconvenient”.

## 1811—Marriage of Lunatics Act

## 1819—Pauper Lunatics Act

## 1828—Madhouses Act

“An act to regulate the Care and Treatment of Insane Persons in England”

## 1834—Poor Law Amendment Act

## 1845—Lunacy Act



Asylums are now not possible but required

**1847—*Jane Eyre* is published**

1886—Idiots Act

1899—Elementary Education (Defective and Epileptic Children) Act

Describing some children as “not being imbecile, and not being merely dull or backward, are defective, that is to say, what children by reason of mental or physical defect are incapable of” engaging with mainstream education.

1913—Mental Deficiency Act

"An Act to make further and better provision for the care of Feeble-minded and other Mentally Defective Persons and to amend the Lunacy Acts"

1930—Mental Treatment Act

1944—Education Act

Including provision for children “suffering from any disability of mind or body”

1959—Mental Health Act

Repeals and modifies all previous legislation for “mentally disordered persons”

1970—Chronically Sick and Disabled Persons Act

1970—Education (Handicapped Children) Act

1983—Mental Health Act

1995—Disability Discrimination Act

2010—Equality Act

Brings together and updates multiple acts of law that all address nine ‘protected characteristics’: race, gender, disability, gender reassignment, sexuality, age, pregnancy and maternity, marital status, religion and belief.

For further reading, explore

A fuller timeline of legislation at

<http://www.studymore.org.uk/law.htm>

Detailed information about disability rights through time at

<https://www.merseycare.nhs.uk/media/1749/disability-timeline-2013.pdf>

# The Creative Team

## DIRECTOR | Chloe France

Chloe is a freelance theatre director and graduate of the Birkbeck College MFA in Theatre Directing. Previous directing credits include: *Our Town* (GSA); *Landscape: Music & Text Project* (Mountview); *Newbury Yarns* (Watermill Theatre); *Red Cross* (Albany Theatre); *Collective Energy* (Hackney Empire Studio) and *Bazaar and Rummage* (Edinburgh Fringe Festival). As an Associate Director: *The Wipers Times* (UK tour). As an Assistant Director: *The Two Noble Kinsmen* – directed by Barrie Rutter (Shakespeare’s Globe); *Richard II & Henry IV Part 1* – directed by Bill Buckhurst (Rutgers Conservatory at Shakespeare’s Globe); *House & Garden* – directed by Elizabeth Freestone (Watermill Theatre), *Faust x2* – directed by Lisa Blair (Watermill Theatre); *Murder For Two* – directed by Luke Sheppard (Watermill Theatre) and *Sleeping Beauty* – directed by Bill Buckhurst (Watermill Theatre).

## SOUND DESIGNER | Tim Knight

Tim has worked in theatre for the last 13 years and has been working at The Watermill sound designing youth theatre and rural touring productions since the beginning of the year. He is passionate about theatre and enjoys creating soundscapes to help submerge the audience into the world of the story. He is excited to be designing the sound for *Jane Eyre*.

## ADAPTOR | Danielle Pearson

Danielle Pearson is Playwright in Residence at The Watermill Theatre. She is a winner of the 2017 EU Collective Plays! Competition and a recent graduate of the Royal Court Writer’s Programme. Recent work includes *And So My Face Became My Scar* (Quartieri dell’Arte Festival, Italy); *A Prickle of Hedgehogs* (Southwark Playhouse); *This Restless State* (Ovalhouse Theatre & Tour); *Digging for Victory* (Watermill Senior Youth Theatre); *The Witches and the Singing Mice* (Unicorn Theatre, R&D); *The Local History Club* (Old Red Lion); *Newbury Yarns* (Watermill Theatre); *Ann Veronica* (Watermill Senior Youth Theatre); *New Europe* (Camden People’s Theatre) and *Tabitha’s Ballad* (South Street Arts Centre, Reading).



# Writing for theatre

An insight into the path to playwrighting, from writer Danielle Pearson

There are as many journeys to becoming a playwright as there are playwrights. I studied English literature at university, which has been a big help in approaching classic texts such as *Jane Eyre*, but it is by no means a necessity. Anyone can write, and lots of people come to playwrighting through other roles in theatre. Actors, for example, often make brilliant playwrights – they have first-hand experience of how to deliver dialogue, pace, emotion and conflict in a scene, which helps them to avoid the kind of clunky, expositional lines that we all fall foul of from time to time!

There are lots of ways to get started in the industry. The most important thing is to see and read as many plays as possible – find out what kind of work you like and why. When you start to write, it's incredibly helpful to see your work performed. Take any opportunities in school or university to have work produced and consider submitting short plays for scratch nights. It can also be useful to join a writer's scheme. Many theatres run them, and they can be great for meeting other writers, sharing tips and encouragement, reading and feeding back on each other's work.

In writing for theatre, it's important to remember that this is a very different medium from a novel. While Brontë was able to describe the interiority of her character's thoughts and feelings, in theatre much of that work has to be expressed through what people say – and what we suspect they really mean, which is rarely the same thing! There's also more than just the writing to

consider, since as the playwright, you are working collaboratively with other artists to tell a story. Words are only one part of the jigsaw. The actors, director, set, costume, sound and lighting designers, stage management and production crew are all part of a team working towards a common goal.

This makes a playwright's life exciting and varied depending on the stage of your project. In the first stage, you might find yourself alone in your house, a library or a café, for long periods of time. It's just you and the characters in your head, as you work out plot and structure, dialogue and tone, breaking down acts, scenes, stage directions, jokes, plot twists and revelations, climaxes and resolutions.

But once the first draft is done, it suddenly becomes a busy, sociable and collaborative job. No relationship is more important than that of the director and playwright. This is the third time I've worked with Chloe France, and we've been lucky to find a working relationship which suits us, along with a friendship. It's important as a writer that you find the right director, because you're going to have to put a lot of trust in them, and vice versa. It can typically take anywhere from a year to two or three to make a production happen, which is a long time to be working on one idea so closely with someone.

Once we have a first version, Chloe and I will work together to solve dramaturgical problems and develop the piece over a series of new drafts. In the case of *Jane Eyre*, we spent a lot of time thinking about how our biggest digressions from

Brontë's novel, the new scenes with Bertha, could fit in and develop across the piece. There was also the issue of multi-rolling, going through the draft with a fine-tooth comb to make sure it was possible for three actors to play the many characters (including rewriting a scene in an early draft in which there would have had to be four actors in the space!) We were lucky to have a Research and Development (R&D) week on this draft too, in which we brought actors in to hear the script out loud, explore possible staging choices and so on.

As Chloe moved the production forward, the other creatives came on board, and began to work on the aesthetic and aural world of the play. It's the director's job to liaise between everyone on all of this, making sure we're on budget, on schedule and on the same page about the story we're trying to tell. With our three brilliant actors cast, the design world coming together, and the stage management team ready to go, it was then time for the three-week rehearsal period.

As a writer in rehearsals, I get the easiest role,

because I put my hard graft in months beforehand. This is the moment when the company are working hard to put the show together, getting to know their characters, making discoveries, trying things out. It's a writer's privilege to pop in and watch, making the occasional dramaturgical suggestion and generally marvelling at everyone's talent – and to keep the nerves in check for opening night!

DANIELLE PEARSON



# Interview with the Director

*We find out the behind-the-scenes inner workings from Director Chloe France.*

## **What did you want to say with this production of *Jane Eyre*?**

It was really important for me, and the writer Danielle, to communicate that Charlotte Brontë wrote this awesome, radical, feminist story and it has a place in today's society. We had to find ways to examine what it says, and think about maybe adjusting some things. The key is that discrimination on the grounds of gender and race still exist. Through this classic, beautiful romance, we can unpack and question why this still exists now, and why we might be better off if it didn't.

## **As a director, how much of what this production of *Jane Eyre* will look and feel like is already in your mind's eye before you start rehearsals?**

A lot in terms of theme and communicating a message. In this instance, because I didn't work with a designer, the visual world came about organically. I had a very clear understanding of the narrative threads, and the story, and the heart of the play. It has been realised through costume and set whilst being on site at The Watermill. Truthfully the best directing comes out of trusting your actors to own the story, and treating the rehearsal period as a time for them to discover the narrative themselves.

## **What has it been like working with the writer, Danielle Pearson, on adapting this classic?**

Something that Danielle and I talked about a lot was how to compress a lot of plot into a short space of time, and how to do that but make it consistent, and how to do that but tell enough of the whole story and not just give you little clips of just Jane and Rochester.

*Jane Eyre* was originally written in the 1840s and we now live in a different time. We constantly asked ourselves about the ethics of the story and

the relationships of the characters in it. We were very mindful to make them relevant to a contemporary audience. That's had to be the case in the structure, in the dramaturgy of the writing.

## **There are certain constraints around the fact that this is a show that's going to travel to lots of schools, it all has to fit in a van, it's only got three actors. What's that been like to work with?**

A classic thing with back-of-the-van touring, minimal set and having two or three actors, is to make the show very self-consciously theatrical and make the show a kind of nod and a wink to the audience that "we're doing a play". And that works really well for some authors and some stories. However, Charlotte Brontë wants you to do a really good, really scary, *Woman in Black*-esque production. She doesn't really write a story, and Danielle's adaptation isn't really a show, that allows you to do that self-conscious theatricality. So it's a little bit Brechtian because it is sparse and that's now what we think of as Brechtian, but in truthful Brechtian-ness, it isn't that at all.

I think what me and the actors have tried to do is actually make something that's very immersive and often quite naturalistic in terms of the play style. Crucially, the actors have created an inner life in their imaginations that is rich and detailed so they know where they are in every room at every moment of the play, and the time of the day, and the time of year that it is, and how much time has passed since the previous thing, and they know what they're wearing if it's not what their costume reflects. All this detail is about building the world of the play.

**And finally, what advice would you give to anyone hoping to become a director?**

My key advice would be to ask what kinds of stories you're interested in telling, and think about what stories you authentically can tell as a person, and that you're passionate about telling. Going to see lots and speaking to other people that make theatre will help you understand what those stories are. Then, trying every little bit of the process because if you're putting on your own work, and you're also producing, and you're also designing, and you're also sourcing props, you understand what all the roles are. Make a play with someone you trust and

don't be afraid to make big mistakes. I think it's easy to think that the job of the director is to make everything perfect but if you don't take any risks or try anything bold, the work will be bland.

Watch this interview with Chloe here:

<https://www.youtube.com/watch?v=BeAYwr0MVZU>



## Note from the Director

Before working on this show, my knowledge of nineteenth century literature was limited and I was fearful that the novel may not resonate with me in a modern context. I knew Danielle Pearson, our writer, was a huge fan of *Jane Eyre* and had found many contemporary parallels between our world and the book.

As I read *Jane Eyre* for the first time, I was gripped, thrilled, moved and transported to a world which felt more current and wild than I had ever anticipated. Education, religion, social politics, love and power are the key themes that excite me, and it appears that these were things which Charlotte Brontë had also been excited by as a writer. When reading Danielle's adaptation, I knew this production would be an opportunity to reimagine the relationships between Bertha, Jane and Rochester in a way that challenged audiences now.

When the novel was first published, the story was considered radical due to its bold commentaries on gender, race and class. We are especially keen to explore these themes in our production because - although they shouldn't be - these are some of the 'radical frontiers' which are now being fought.

The romance in Jane and Rochester's story is undeniable and we see the power struggle at its heart. Their story is an opportunity to question what today we might call "toxic masculinity". We as a company also want to give Bertha a role in the story and not just position her as an obstacle.

Our production is visually sparse but refers to the

period. This has been liberating, and we have used movement to explore the story and create the world. The physical language of the show is a combination of naturalistic and stylised movement, including using Bele, a style of Caribbean folk dance, to help tell Bertha's story.

Early on in the process, we knew that it would be essential to allow Bertha to express herself through music as it enables her to have a voice outside of the text. The soundscapes are also key and refer to the world of Gothic horror; distorted naturalistic sounds allude to the supernatural presence running through the story.

Hopefully this show explores in greater detail the themes of the novel and reignites the level of debate it first prompted in 1847.

CHLOE FRANCE



**WATERMILL PODCAST**

**You can hear more from the adaptor, Danielle and the rest of the company about the reimaging of this classic in our Watermill podcast:**

<https://open.spotify.com/episode/4kiYND267qUhoENauqjRF>

# Meet the Cast

## **Rebecca Tebbett**

### **JANE EYRE**

Rebecca graduated from LAMDA in 2017 and was awarded the Laurence Olivier Bursary whilst training.

Theatre includes: Fragment (Battersea Arts Centre & The North Wall); Cheer Up Slug (The North Wall); and CAUSE (Vault Festival).

TV: Murder Maps (Series 4)



## **Wreh-asha Walton**

### **BERTHA and others**

Wreh-asha is a singer, songwriter and actress trained at Identity School of Acting and Vocaltech Music School. Theatre credits include: The Lion King (West End); Mary Poppins (International Tour); Avenue Q (UK Tour); The Leftovers (The Lowry, UK Tour); Bootycall (The Contact Theatre, UK Tour). Radio credits include: Reans Girls (BBC Radio). Film & documentaries include: The Devil Makes Work (Guy Soulsby); God Save the Queen (Nick Donnelly).

Wreh-asha has performed her music at noted festivals and venues including Glastonbury and The Jazz Cafe. To date Wreh-asha's recordings have featured in films and series including; Girlfriends Guide to Divorce (Bravo); How Did We Get Here (Cardy Films); Queen Sugar (Oprah's 'OWN') and Shoot First (Netflix).

## **Alex Wilson**

### **MR ROCHESTER and others**

Alex was recently nominated for The Stage Debut Award 2018 for his performance of Frederick Treves in *The Elephant Man*.

Training theatre credits include: Frederick Treves in *The Elephant Man* (Bristol Old Vic); Angelo in *Measure for Measure* (Sam Wanamaker Festival, Shakespeare's Globe); Cowardly Lion in *The Wizard of Oz*; Gremio in *The Taming of the Shrew*; Oliver in *Lemons, Lemons, Lemons, Lemons, Lemons*.

Training: Bristol Old Vic Theatre School



# Interview with the Actors

*Lixi Chivas, Community Associate at The Watermill, spent a lunchbreak talking to actors Rebecca Tebbett, Wreh-Asha Walton and Alex Wilson*

**How much did you know about the novel *Jane Eyre* before you started working on it? What surprises have there been for you?**

RT: I think I must have read the novel when I was a bit younger, and probably got halfway through and then put it down, as you do! So revisiting it was really nice, and there were some surprises in the novel. I think the overall thing is that I thought it was this iconic love story and really it's not. It's sort of love on Jane's terms and more of her striving for independence and freedom than anything to do with that love story.

**What does it mean to you that Bertha appears throughout Jane's story in our version at The Watermill?**

WW: What's beautiful about our version is we've created a safe space for Bertha to exist and that with Chloe's direction and Danielle's adaptation she has a voice, very much her own voice. Even though it's the most magnificent piece of literature, in the original version Bertha's voice is through Jane and it's through Rochester and so this very key person in the narrative doesn't actually ever have a moment to say who she is, whether that be good or bad or somewhere in the middle. She definitely has flaws, major ones, but at the same time she needs to be able to express herself forthrightly and I think this gives way to that.

**What would you like audiences to go away thinking about?**

AW: I think we want audiences, both older audiences at The Watermill, and younger

audiences at the schools, to have a sense that it's possible to have a look at the great works of 19th century literature with 21st century eyes. We still find things in them that are relevant and that you can critique issues within those books without tossing them aside. There's a subtle way of doing that. And also as theatre makers I think we want people in the audience who might be inspired to go away and think you can put on a 400-500 page novel in an hour and 15 minutes with 3 people if you want. That's exciting.

**How are you feeling about the first performance to schools?**

RT: I'm excited to perform to schools. I feel like audiences in the school are going to give us a lot of energy and a lot of stuff to play off, and hopefully, like Alex said, we'll inspire some people to get up and do it themselves.

AW: I'm excited but slightly nervous because you find laughs with older audiences that you never expected. I feel like with schools there's going to be whole chunks of the play that we didn't think were funny that are going to be hilarious!

WW: I feel like it makes it so much more accessible. When I was at school - won't go into when that was! - I didn't have, not that I can remember, any drama groups or professionals come in and make something that seemed so far removed in history so accessible. I think our version is very true to the book, we've done a lot of research on the 19th century, but you can see yourself, and you can see what you think about certain themes and subjects within it just because we're bringing it into your school so you

have ownership. I think, when you only have the book you can feel a little bit detached from that world.

**How did you get into acting and what advice would you give to a young person who wants to become a professional actor themselves?**

AW: I did a few musicals at school and never thought very seriously about it. Then I got into acting at university, and realised I wasn't really doing my degree, and really I was acting. So I decided I should go to drama school and that's how that happened for me.

WW: My journey is very strange. I wanted to be a singer-songwriter, from very young age. I wanted to do music as my GCSE 'option' and it was full so I took drama instead. I did really well in drama, enjoyed it, but still tried again to do music, so did a music performance course. I ended up still being led down the path of getting an agent, going to part-time drama classes and ended up performing in regional plays and the West End. I was definitely not aiming for this, maybe guided that way.

RT: Like Alex I did a lot of musical theatre at school growing up and decided I'd like to go into acting. I went to college and applied for drama school and somehow managed to get in, but I saw my first play about 6 weeks before I was accepted into drama school I think, so it was quite a whirlwind in terms of getting into the acting world!

**And would any of you have any advice for a budding young actor?**

AW: I think do as much as you can. If there's an opportunity to do anything, say yes. If it means you have to travel a little bit and you can, do it.

Also, even if you're doing it and you think 'maybe the acting's not for me', keep doing it because you will find something in theatre that you want to do. So many of friends started out as actors and realised there's a whole world of other jobs to do. Acting is a great gateway.

WW: That's such a great perspective to have because you will always understand what it is to be on stage. Doing this project we can get to see how to make the world of our show, not just as actors.

# Inside the rehearsal room...

Chloe France, director of *Jane Eyre*, shares with us some of the techniques she used to create the show

## Exercise 1: World of the Play

This exercise establishes a common understanding of the play as it appears to us from the text.

Chloe split the whole script into 4 **sections** to work through. Each of these sections took about three sessions to explore. The section is split into many **segments** of about 5 pages. You might like to start with working on 2 pages at a time.

All the actors, stage management team, and creative team (the company) come together and tackle each segment. Everyone sits in a circle and every line of the script is read, a sentence at a time, not by the actor playing the character but by whoever is next in the circle.

At the end of the segment the company collectively lists:

- Facts (information we have learned from the script)
- Questions (anything we don't know, be that creative or factual, possibly including:)
  - \* How do these characters feel about each other, or what they're discussing, etc.?
  - \* What time of day is this scene?
  - \* Where are we?
  - \* Definitions for unfamiliar words
  - \* Things we need to research (e.g. in *Jane Eyre*, we wanted to know the modern value of the amounts of money mentioned)
- Off-stage people (characters mentioned that we never meet)
- Off-stage places (locations mentioned that we never visit)

The company breaks up the segment into **units** by looking for moments the plot changes.

Then, within each unit, the company looks for the **impacts**: what is said or done that makes the plot change.

Finally, the actors busk through a section, in one of two ways. Either Chloe describes the plot, according to the agreed units and impacts, while the actors mime their performance; or the actors improvise their dialogue, not worrying about their lines but making sure each unit and impact is included in order.

For further reading, this exercise is adapted from Katie Mitchell's practice outlined in her book *The Director's Craft*.

# Inside the rehearsal room...

Chloe France, director of *Jane Eyre*, shares with us some of the techniques she used to create the show

## Exercise 2: Viewpoints

This exercise creates a physical language for a production, equipping actors to move intuitively.

It comes from the work of Mary Overlie, Anne Bogart and Tina Landau. 'Viewpointing' can be seen as a counterpoint to the very popular 'method' approach to acting (which has its basis in Stanislavski's techniques). It is now arguably one of the most significant influences in contemporary acting in the USA, and is a favoured tool of the UK's National Youth Theatre. It is especially useful for devising non-verbal or dance work, and during rehearsals.

To ultimately create long-form improvisations, the actors learn a set of Viewpoints. The actors then create a largely non-verbal version of each section, effectively creating a piece of physical theatre into which they can layer the text.

Chloe primarily taught the actors to use and play with:

1. Tempo (speed)
2. Duration
3. Repetition
4. Spatial relationship (the distances between people, or between a person and an object)
5. Pattern (called topography by Bogart)
6. Gesture (a recognisable gesture with everyday meaning, or a movement that represents emotion)
7. Response (called kinaesthetic response by Bogart)

As an exercise, assign groups of 3 a Viewpoint each. Ask them to explore how they can vary their Viewpoint from one extreme to another, starting from simply walking and letting movements develop.

Let each group perform for each other and then combine 2 groups to make groups of 6 with two Viewpoints to play with.

For further reading, these techniques are adapted from *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*.

# Inside the rehearsal room...

Chloe France, director of *Jane Eyre*, shares with us some of the techniques she used to create the show

## Exercise 3: Relationship

The last thing Chloe addresses in rehearsal is blocking, the journeys of the actors on stage, after establishing the relationship each character has to other characters, to the events of the play, to concepts and themes that influence the story, e.g. in *Jane Eyre*, religion and the supernatural.

To start, the actors read the script, 'wedded to the words', with everyone following along, eyes on the page.

Next, the scripts are removed and the actors improvise the play, using their lines when they can remember them but focussed on getting through the narrative, not testing their line learning.

Chloe then looks back at the questions asked in Exercise 1. Factual questions can be allocated out and the answers reported back. Questions that need a creative choice are decided by the actor is affected, e.g. how does Mrs Fairfax like working for Mr Rochester? At this point, the company together agrees the imagined layout of each space, deciding the position of every door, window, item of furniture, painting, and so on.

Chloe uses Targeting to encourage the actors to be specific about the people and places off-stage. The actors imagine what and where everything and everyone is, at any given moment. They might bring in photographs of what they're imagining to show each other.

The next run-throughs of the play are to check that in each unit, the actor has a clear objective to explain why they do or say things. These objectives must be linked to the plot. In each new run-through the actors keep exploring new versions, using their Viewpoints toolkit. Actors move on impulses and fixed blocking emerges after several iterations.

Once blocking is largely settled Chloe looks at the production to fine-tune the staging for practical considerations, like making sure the actors can be seen clearly by the audience. With a story that jumps around in time it's important that the actors are 'playing time'; not playing the emotion from the previous sentence if many months have passed and their emotions will have changed.

For further reading, these approaches are influenced *Different Every Night* by Mike Alfreds and Declan Donnellan's *The Actor and The Target*.

# Sections of Script

Below are sections of script of *Jane Eyre* for exploring the text.

## 7.

### The Drawing Room

*ROCHESTER and BLANCHE finish their song, to a clamorous reception from the other guests.*

BLANCHE        What a fine duet we make!

ROCHESTER    I am a haggard eagle, cawing beside a sweet nightingale.

BLANCHE        You've the finest voice of any gentleman here Edward, and you know it well.

JANE             It was him – the stranger from Hay Lane. My new master...

BLANCHE        Now, Edward. I've a matter to discuss with you about this old house of yours, now you've finally let us here to visit. You see I have it on good authority that the place is haunted.

ROCHESTER    Haunted? How thrilling.

BLANCHE        Oh yes, it's said that your guests have heard all kinds of strange moans and laughs and rattles in the night.

ROCHESTER    Is that so?

BLANCHE        Indeed! And this afternoon, I learned it was all true. I was walking along the gallery near the east wing/

ROCHESTER    The east wing? Had I not told you that the floors were unstable there?

BLANCHE        Don't scold me, Edward, for I had merely taken a wrong turn on my way down for dinner. But to go on with my tale, I was walking on the gallery when who should I see, but Thornfield's very own grey lady on the stairs!

ROCHESTER    You saw a woman?

BLANCHE        She was deathly pale and cast her eyes to the ground and seemed entirely insubstantial. Then she melted away around a corner.

*ROCHESTER visibly relaxes.*

ROCHESTER    By my word. How terrifying.

BLANCHE        Even more alarming, I must inform you –

*A stagey whisper, calculated for JANE to hear.*

– that she is in the room with us at this very moment! How wonderfully gothic a place, where the ghosts cling to the very corners of the drawing room!

ROCHESTER    I see you mean Miss Eyre. She is the new governess to my ward.

BLANCHE        Oh! But that is even more frightening! Do not talk to me of governesses. I thank heaven I have done with them. Mary and I had a dozen at least in our day! Half of them detestable and the rest ridiculous, were they not mother? Why, I remember

Miss Porter, and how Mary put beetles in her shoes, it was hilarious –

*JANE is mortified.*

*Tries to leave discreetly.*

*ROCHESTER catches her in the hall.*

ROCHESTER Miss Eyre. Where are you going?

JANE To my room, sir.

ROCHESTER Did I give you leave to retire?

JANE I beg your pardon, sir. I thought/

ROCHESTER How do you like Thornfield?

JANE It is a fine house.

ROCHESTER And that is a fine and studied answer. What do you really think?

JANE It is a little melancholy, sir. Being so old, and empty.

ROCHESTER From whence do you hail?

JANE From Lowood School.

ROCHESTER That fetid swamp! No wonder you have the look of another world about you/

JANE And before that Gateshead, sir, with My Aunt Reed, where I lived in a house as fine as this one.

*Beat.*

ROCHESTER And why are you not with your beloved Aunt Reed of Gateshead now, Miss Eyre, in her very fine house?

JANE She cast me off.

ROCHESTER For what reason?

JANE Because I was burdensome, and she disliked me.

*Beat.*

*ROCHESTER examines JANE.*

ROCHESTER You may go.

*That night, JANE is asleep.*

*She sees ROCHESTER and BLANCHE waltzing.*

*BLANCHE becomes BERTHA, and the embrace becomes more*

*passionate, more frenzied, swirling around JANE as we hear BERTHA's song...*

15.

**The Moors**

*JANE takes off the wedding dress mechanically.*

*Not crying.*

JANE I took off my wedding dress.

I was in my own room as usual, just myself, with no obvious change. And yet where was the Jane Eyre of yesterday? Where were her hopes, her prospects?

Jane Eyre, who had been an ardent expectant woman, almost a bride – was a cold, solitary girl again.

ROCHESTER You come out at last. I have been waiting long, and listening, and yet not one movement have I heard, and not one sob. Five more minutes of that deathlike hush and I would have broken down the door.

So you shun me? You shut yourself up and grieve alone?

Well Jane? Not one word of reproach? You know I am a scoundrel.

JANE Yes.

ROCHESTER Then tell me so. Don't spare me.

JANE I cannot.

*He puts an arm around her.*

*Goes to kiss her. She pulls away.*

*She can see BERTHA.*

ROCHESTER I see. So you won't kiss the husband of/ Bertha Mason

BERTHA Bertha Mason.

ROCHESTER You consider my arms already filled? My kisses wasted on another?

JANE At any rate, there is neither room nor claim for me.

ROCHESTER Because I have a wife already? Is that what you think?

JANE That is the truth.

ROCHESTER The truth... at least let me explain it Jane, how I made this terrible mistake...

*JANE is watching BERTHA.*

JANE You must have loved her once. To marry her.

ROCHESTER No

JANE But then cast her aside when she grew mad –

ROCHESTER No! It was my father, Jane, it was all his plan. He was a grasping, money-loving man. He could not bear the thought of dividing the estate between my elder brother and myself. I must be provided for, by a / wealthy marriage

BERTHA Wealthy marriage.

ROCHESTER But I never did. I swear it. I didn't even know her.  
 A marriage was achieved almost before I knew where I was. She had my good name.

BERTHA He had my money.

ROCHESTER Yet at the honeymoon I learned my mistake. Her mother, who they told me was dead, was only mad, and locked in a lunatic's asylum. And as for her daughter... I discovered her nature wholly alien to mine, her temper wild, prone to violent out breaks. She was so strong only cruelty could check her, and I would not use cruelty.  
 You look unwell. You do not like my story, we shall defer it

JANE Finish.

ROCHESTER Jane?

JANE I... pity you. But finish your tale.

ROCHESTER You must understand. It was not because she was mad that I cast her off... do you think if you were to lose your wits, I would do the same to you?

JANE Yes. Yes!

ROCHESTER Then you are wrong. I would hold you to me and love you and protect you all the more. But Jane, I never knew this woman, never loved her. It was all a mirage, a doom I was consigned to when I was hardly older than you are now.  
 I approached despair. I thought to myself, this life is hell, and I've the right to deliver myself from it if I can. One fiery West Indian night I put a pistol to my brain. I meant to shoot myself.

JANE What stopped you?

ROCHESTER At that moment a wind fresh from Europe blew. My heart seemed to fill with living blood. I felt... hope. I decided to come home, and without making my marriage known to my acquaintance, I conveyed my wife back to England.  
 Have you ever been to a lunatic's asylum Jane? The inmates are/ caged like beasts

BERTHA Caged like beasts

ROCHESTER I spared her that at least.  
*BERTHA approaches.*  
*Touches ROCHESTER in some proprietary way.*  
*He cannot see her, but JANE can.*  
*Husband and wife.*  
*BERTHA vanishes.*

ROCHESTER I know you Jane. Talking is no good. You are thinking how to act.

JANE All is changed about me. I must change too.

ROCHESTER You must hear reason, Jane. Do you love me?

JANE Yes.

ROCHESTER Then the essential things are the same. I pledge you my love, my fidelity. You shall be my wife in the eyes of God, if not the law. I shall tie myself to you and only you, for as long as we shall live –

JANE I will not stay to become your mistress.

ROCHESTER You would not be my mistress, but my bride

JANE You have a wife! If I live with you as you desire, I should therefore be your mistress. To say otherwise is nonsense!

ROCHESTER But

JANE No, sir. It cannot be.

ROCHESTER Jane... my love... do you mean to go one way in the world, and to let me go another?

Who would you hurt? Who would you offend, by living with me? Who would care?

JANE I would care. The more solitary, the more friendless I am, the more I will respect myself. I *must* respect myself...

ROCHESTER Jane!

*He seizes her arms.*

A mere reed you are in my hands. I could bend you with my finger and thumb... but whatever I do with this cage, I cannot get to you. It's your soul I want... why won't you fly to me of your own free will?

*She pushes him off.*

*Turns away.*

JANE I waited until he left.

ROCHESTER I'll let you sleep. I know you need time... we can talk in the morning, my love.

*Exit ROCHESTER.*

JANE I packed my scant possessions, climbed out of the window, and ran.

I ran across the summer meadows in the darkness until I came to a road.

I hailed the first stage coach that came, going I knew not where.

Trees and fields flickered past as day broke, and I tried with all my might not to think of what I'd left behind.

I had with me only what little remained of my salary –

COACHMAN That's yer lot madam. 'Fraid yer'll have ter walk it from 'ere.

JANE He left me at a crossroads on an open moor, just as it began to rain.

*Sound of the rain.*

I walked all that day, and all the next. I grew hungry and thirsty, as the wild moor stretched all about me. I walked until my vision was blurry and my feet were numb. I told myself I'd keep walking until I. Until I reached...

But where was I going?

There was no one and nowhere left in the world for me.

I walked anyway.

I walked and I walked.

*JANE staggers to a halt.*

*On the verge of collapse.*

ST JOHN Why should we sink in distress? Why should we wander like lost lambs on a wind-blasted moor?

*JANE blearily looks up.*

*She has reached a tiny church on the windblown moor, and inside, a small congregation listening to a sermon.*

Shun the temptations of a worldly life my children, and fix your mind upon the hereafter! For why should we be afeard, when this life is so soon over, and death so certain an entrance to glory? Our true salvation, our only freedom, is in God's grace!

*ST JOHN's words chime with something in JANE.*

JANE Is it over then Helen... am I come to you at last...

*She collapses.*

# Credits

## Jane Eyre

By Charlotte Brontë

**Adaptor** Danielle Pearson

**Director** Chloe France

**Sound Designer** Tim Knight

**Movement Director** Ewan Wardrop

**Jane Eyre** Rebecca Tebbett

**Bertha and others** Wreh-Asha Walton

**Mr Rochester and others** Alex Wilson

**Production Manager** Lawrence T Doyle

**Company Stage Manager** Kerrie Driscoll

**Assistant Production Manager** Harry Armytage

**Technician** Tim Knight

**Deputy Stage Manager** Ffion Loynes

**Technical Production Assistant** Eden Harrhy

**Trainee Stage Management Assistant** Natalie Toney

**Wardrobe Supervisor** Emily Barratt

**Wardrobe Assistant** Louise Patey

**Production Photographer** Philip Tull