

**BRISTOL
OLD VIC**
YOUNG COMPANY

A promotional poster for the play 'The Roaring Girl'. Two women, one with long curly hair and one with braids, are dressed in black hooded robes. They stand in a dark, arched tunnel, holding hands. In the background, a large mural depicts a historical scene. The title 'THE ROARING GIRL' is written in large, bold, light blue letters across the bottom of the image.

THE ROARING GIRL

A BRISTOL OLD VIC YOUNG COMPANY PRODUCTION

10 – 13 JAN



ABOUT THE ROARING GIRL

*“A roaring girl whose notes till now never were,
shall fill with laughter our vast theatre.*

Would you hear her name?

She is call'd mad Moll; her life, our acts proclaim.”

Come meet the Governess of the City's underworld, Moll Cutpurse. Often seen sporting men's breeches, she exists outside the rules of Jacobean society and has a reputation for doing so. Sebastian and his father, Sir Alexander, however, need these rules to survive and thrive.

Sebastian wishes to marry Mary, a woman of lower social ranking but his father forbids the match. In desperate need, Sebastian turns to Moll to hatch a plan.

In amongst the chaos that ensues, forbidden love blooms and the underworld of Bristol's trade is threatened, promising disastrous consequences.

In this adaptation of *The Roaring Girl*, Bristol Old Vic's Young Company will expose the secrets and suggestions hidden in Thomas Dekker and Thomas Middleton's Jacobean comedy, imagining a world where power is shared.

SEWING THE SCENE

Three women with experience of migration used their skills and expertise to make costumes for *The Roaring Girl*. They were on placement with Bristol Old Vic as part of Unscripted, a National Lottery Heritage funded project. Find out more about their work by scanning the QR code:



TAKE PART

Bristol Old Vic has lots of opportunities to take part, and they're open to everyone. Find out more about Young Company and other opportunities by scanning the QR code:



CREATIVE TEAM

Writers

Thomas Dekker &
Thomas Middleton

Adapter & Director

Hope Thain

Designer

Alice Sales

Assistant Director & Dramaturg

Georgia Casimir

Lighting Designer

George Bryant

Sound Designer & Composer

Jack Drewry

Movement Director

Laila Diallo

Costume Assistants

Munira Taufiq, Susy
Sortino, Tetiana Khrystych

Costume Liaison

Lottie Elcoate

Photography

James E Davies

Stage Manager

Eve Richardson

Production Managers

Chloe Ashley &
Imogen Senter

Producer

Kara Black

CAST LIST

Moll Cutpurse

Elowen Faulkner

Mary Fitzallard

Jasmine Gwatkin

THE ROARING GIRLS

Mistress Gallipot

Betsy May Wright

Mistress Openwork

Moni McLaren

Mistress Tiltyard

Eleanor Jones

Betella

Lola Fyson

Agnes

Daisy Dimbleby

Margaret

Rhiannon Speck

Gull

Evie Coope

Sir Guy Fitzallard/ Curtilax

Henry Paasch

Sir Alexander Wengrave

Kai Sudbury

Sebastian Wengrave

Seb Stevens

Trapdoor

Gabe Norris

Laxton

Jasper Verinder

Jack Dapper

Fab Campus

Master Gallipot/ Hanger/Goshawk

Sam Scholar

Master Openwork/ Sir Davy Dapper

Jack Merrit-Webster



THANK YOU

*Lisa Gregan • Ruth Ramsay • Ian Penny • Dan Scott • Tundun Adebajo
Hatty Welsh • Bath Fashion Museum • Bristol Costume Services
Bristol Old Vic Theatre School • Enlightened Lighting Hire
Engagement team • Production team • All staff at Bristol Old Vic*

A NOTE FROM THE TEAM

How can young people be inspired and excited by classic plays when so much identity is erased from them?

It can be hard to invest in a Jacobean comedy with such challenging language, nonsensical action and traditional gender roles. What was easy to invest in was our protagonist's gender nonconformity, and her push against the binary in this play. She allowed us to follow the threads and see beneath the original to this adaptation, to suggestions of difference in sexuality, gender roles and identities, and what freedom means to us all.

This company have been exceptional in rising to such a challenging piece and injecting it with fun and individuality. It has become such a celebration of gender fluidity and freedom of love, both in the rehearsal room and within the piece, in the most respectful and inspiring way to me and the creative team, and hopefully our wonderful audiences as well.






Hope Thain
Director

Working with a 17th century text, for a 21st century audience has challenging obstacles. However, interpreting the Jacobean language and learning the social and historical context, assisted us in the developing the feelings of the characters. Working collaboratively has been creatively enhancing. The resulting production has ensured the play is suitable for a contemporary audience and shows the constancy of human behaviour. The relevance of the play today as regards to sexuality and gender is striking and couldn't have been achieved without these creative processes.

Given that from the start, there was already a script and story, this allowed us more time to focus, discuss and explore our understanding of themes and characters. Workshopping music and movement to express a picture and character added texture. Our opinions were encouraged and listened to making the rehearsal space somewhere we chose to be.

Betsy May Wright
Cast Member

0117 987 7877
bristololdvic.org.uk

     #TheRoaringGirl



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