



ENOUGH OF HIM | RESOURCES TRANSCRIPTS

ENOUGH OF HIM | CATRIONA AND RACHAEL-ROSE

We meet Lady Margaret, so it's based in her house so the house in Perthshire named Ballindean, she lives there with John her husband and of course Annie and Joseph and at the start it's kind of just an everyday like we meet them at breakfast but the change is that Joseph is asked to join Margaret and John at breakfast for the first time she kind of like dropped into a slice of their life but you're also immediately dropped into like something's different so like this feels like routine they say good morning they sit down and then like quite quickly into the beginning of the play you're like whoa this is new something's new and then from then it just kind of unravels.

Yeah and for Annie Thompson this is the same scene where she's serving them breakfast at the breakfast table and yeah we are all just having a normal chat everyday life just as what Rachel said and then it quickly changes. There's an age difference between Margaret and John but of the time period she's in she's mid she's like 25 and she should have had kids by now really so in that age she's she's old in terms of because of lifespan and obviously like life expectancy of mothers and kids she's at a place where she wants kids but it's like the stakes are higher because of her age which is something I actually learned during like research and stuff so her main one is to start having children and that's another storyline with why John can't give her that I think for Annie it's quite plain and simple compared to Margaret and she's just she's recently started at the Wedderburn household and she's just wanted to get her job done obviously this is a play with only four of us but if it was sort of a bigger thing you know there'd probably be loads of maids you know all of them but Annie's only the one upstairs serving so for her she just wanted to get her job done and get back get back to her other jobs, other 101 other jobs that she's got to do around the house so yeah at the start that's where her head is at.

The first script we got for our auditions was like many many drafts ago and sort of the first two weeks of rehearsals were with all of us and May and Orla and we were sat down and we were actually going through the

script cutting things, putting things in you know it was a very sort of R&D like research and development sort of first sort of week, which was very interesting because we were sort of saying it that's we've never had that before and you don't get that a lot as well you know with rehearsal processes so yeah, it was an honour as well really to have your input in a new play.

It was really collaborative like the whole time to be fair but like knowing that the play wasn't finished yet just like set the company in such a like, there's such glue between everyone because like it wasn't just going into a room and kind of like going okay how are we going to figure out this play it was like we were all like integral to actually figuring out the final play and like yeah I think just having the writer in the room like May was just incredible he was so open like same with Orla like so open to ideas and like just up for trying things and like always wanting to know people's opinions like especially you know characters that were saying those particular lines, open to discussion whole scenes have been cut whole scenes have been added and I think also what was so interesting about the anti-racism training, we had a session with Nikita and there was a lot about self-compassion and a kind of whole conversation about that and that influenced May's writing of Joseph towards the end of the play-

and Annie- and Annie, yeah for sure, and it was about like just going home rewriting that coming in and just going does this work and yeah it was really really collaborative and yeah an honour for sure yeah. When we were doing these scenes we worked them together and like we had our own inputs and you know we felt like it was a team and we were all yeah glued together, which yeah which helped a lot. So we're playing real people, so that was obviously like okay a big research task but there wasn't really anything at all obviously there's a lot of like you know, 18th century women's stuff but again not particular to Scotland which is was very different to England, like households everything really like depending on what was going on but then I was like okay there's nothing that I

can like base this on obviously because of the time period as well but like how can I like relate to her kind of thing I had to like her, because me, Rachel doesn't like her, I would never, I mean if there's an empathy for her but I think particularly at the beginning of the play I wouldn't want to know this woman you know, that kind of thing and you sort of have to fall in love with them somehow because you're playing them and you need to really get inside of their head and like not even just their head but like you need to be in their heart and I think like it was just a case of making her human I didn't have any particular references which I have done before like you know other characters I've played have gone oh they're a bit like this and actually I've not done that I've just kind of found her as who she is and I think because they are from a different time it's easy to think they're really far away from us but it's like, no you know she's just a young woman like me and like just a -different wants-different wants and different circumstances and kind of simplifying it actually but yeah I mean they're very well written so yes it helps it helps they've got big arcs.

Yeah yeah that's the thing actually, all four of them have really big arcs which is very rare for a play to have as well but for me I would see it's very similar, like unfortunately like women in history there's not a lot, which I kind of discovered we all kind of discovered there's a wee bit on Joseph Knight but that was kind of it and we also don't even know what happened to them after the play or anything that sort of just disappear and which I then kind of found a bit exciting as well it was sort of like you know I could give him like my own take on it and and you know see where that takes me and Orla was happy with that given her playing her the way I wanted to play her again giving her a voice, that was my voice and just having fun with her you know she's she's a she's a great wee character and I feel like I probably evolved probably of all the characters, maybe not Joseph but could relate to her more than probably you and Matt could and yours being a young Scottish woman, so yeah so it was exciting really because we had a lot of freedom to just be like, there we go and obviously great writing and great directing which helps as well.

You know it's not a long time, it's kind of standard a lot of the time in four weeks rehearsal but I think because we had that week as well of kind of figuring out the script we really didn't have long so it was like try it and she's very open to just you know seeing what happened and then going I like that yeah and then it just sticks we're like brilliant and then if down the line it then doesn't work you know she's like actually, and just incredible and so supportive and like willing to listen to everyone's ideas yeah and and include them and and then work her magic around that idea you know like it was so like it's such a conversation and yeah like we kind of had the beginning of the play and what we were going to be doing like on the first day or something-

Yeah and this is probably another thing as well like she sort of blocked the play yeah and then we went back on it and started getting into detail so and I quite liked that because it was sort of like you didn't feel panic- like oh my gosh but we've not done the second half of the play like you have you've just not really gone into it into detail so we had a you know, we had it um and then that's when we started you know talking and getting into conversations trying other ideas just flinging stuff out there and you know seeing what happens.

The thing she does was we we ran it up to the point that we'd got to every morning every day, so then by the time we got to like the first dress we'd actually run the show so much, like we knew where we were like and she'd said once I can't remember if it was to me or to everybody but just that, it's so that it's so in our bodies like the play it's like we won't worry, we will not worry about where we're going or where we're standing or that kind of thing because that's just like autopilot like we've done that yeah and that is that was- because now I could probably do it yeah with my eyes closed-yeah that is such a helpful yeah it was quite tiring at the time.

Yeah we were like again. This morning we're gonna do it again but yeah that was like yeah that was great.

There's this line in the play which is yours and it's these walls have ears and it's sort of this going off

this thing of you know everybody knows what everybody is at all times you can hear everything you know everything that's going on and to have that even though it's a massive house like to have that sort of you know claustrophobia and you know that you can't really have your own space and for anyone, was something Orla wanted to explore.

I don't even think we explored it without doing that I think she was very set with that was it that was it we were all on all times and she came in with that, yeah and it's sort of stuck and the only time that we go off really is at the end and and that's about it but I think it's appropriate for this play definitely that yeah we are all at all times and even though we're not physically on, sitting at the side you know, as I said we know what's going on you know what's going on in the house you can't escape it.

So I think with the Anti-Racism training its something that NTS have just started to do for everybody so it wasn't particularly for the show and but you know, good on them you know it should be done for everyone coming into the building, but yeah it took a sort of effect on me to for this especially this last scene and sort of about how Annie instead of feeling sorry for for Joseph, it's sort of going back to that self-compassion it's going right I was wrong to think this I was wrong to feel sorry for you so this is what I'm going to do now this is and putting on you rather than putting it on, you know the other person putting it on Joseph Knight and taking responsibility for the things that you've done in life and not sitting in it just recognising you've done it and what steps you're going to do to change that.

I think overall the anti-racism training, like well it's crucial, I think on a kind of basic level it was it was having a common understanding of like terms, different terms that you know have been kind of thrown around recently and it's important that people know what they actually mean yes and things like white privilege, white fragility like even just racism itself and there's a whole kind of spectrum, and being an anti-racist not just not racist-that was that was key I think it was learning about allyship and understanding what that means in terms of not just being not racist actually being anti-racist being active on situations which will come up and have come up and not kind of putting it on that person of colour to speak up and actually saying -I'll take the reins here and I'll do this for you because I'm also on your side, I'm not just you know, and it's things like that that I think were crucial because it's in a play like there's things kind of did come up that was important for people to speak up-

Not just that it was it was important for me, Rachel and Matt to speak up so that it wasn't left to Omar to have to you know take it on himself and it's going back to that allyship, which was so important in the room and I learned so much, I learned so much I wish that I wish that day was either longer or we just well just I just wish we had more sessions, yeah I think so yeah It was only a day but it was you know it could have been a week it could have been two weeks and learning just about the history like the history of slavery as well and like just dates and you know May was chipping in a lot because he's like you know his knowledge of history is just like so vast yeah and it was like definitely conversation and discussion and it was just really important and I think it also opened up like a confidence to feel like we could have those conversations throughout the play and it was a brave space he kept talking about yeah not being a safe space, but a brave space so that's going back to speaking up, not feeling like you can't ask certain questions and being bold and just you know yeah setting up that which would just help so much yeah because when I first you know read it and things you know of course there is a part of you where is a bit nervous you don't want to say the wrong thing but actually people need to say in brave spaces and safe spaces need to say what they think so that you learn because it's all about learning and as long as everyone's comfortable with that then yeah then it's a good space to be in.

Yeah, Well I think for me its probably just Joseph Knight, I mean Annie and Margaret have a wee thing going on but I would say-In another world they would be best pals, they would be. But I think you know its a love story as well as everything else you know and Annie and Joseph yeah they fall in love and even though, it's they risk everything to do that, and I think throughout you sort of see

them slowly but surely falling in love with each other so probably key aspects, for them would be you know I show Joseph my singing and dancing and how that for me is how I keep happy and how I keep positive and get through life and he says to me that um in Jamaica, singing and dancing, laughter even all were forbidden you know and that's a big shock to Annie but he says but we tell, we used to tell stories and and that was our singing and laughing and dancing and there's a scene when I'm holding a raft and he tells me these stories that he sort of you know he takes him to another world and so I've shown him my singing and dancing, he shows me his stories and that's just sort of coming together you know showing each other what what we love and what keeps us happy, and that sort of unravels from there and then yeah and then as the story and we fall in love, we end up having, having, I was, I'm pregnant and that's when it sort of blows up, that's when Joseph Knight is like I want my freedom, goes to John it says to him you know you once promised me that I could go free and I think from there it just sort of spirals, yeah yeah, so yeah I'd say those are the key moments for us.

And for me I think just what I've said before about how Margaret's you know main objective is to have kids you know she speaks a lot about duty- I'll be happy when we've done our duty and had our children- and so her key relationship is with John like she needs him in order to do that it's interesting because the way that May is writing it is actually like other key relationships affect other key relationships so everybody's intertwined so actually so Joseph and John's key relationship affects me and mine really because I get there's like an envy there and there's like a confusion as to why John, it kind of kick-starts my questioning as to why he doesn't really want to give me any love and attention because I see the love and attention he's given to Joseph and there's other reasons you know like there's, John has his very dark, dark reasons as to why he can't do that but yeah that's kind of my main one because of what I want to have kids and I can't get it.

But it's important to speak about history of course but I think Scottish history in particular like the story about Joseph Knight like it's, it's an empowering story and then it's an empowering story for black people and I think it's like like so many people it's not taught, the story isn't taught in schools, like we know that there's a very like narrow kind of one-sided education that is kind of changing bit by bit but you know in the in the Western World especially well in you know the UK like it's it's not diverse enough and it's not truthful enough- no -I don't think and it's biased and it's not fair so I think like more of these stories should be told but especially for someone like Joseph Knight who really changed history in a time that felt like that could have been impossible to do-yeah- and I think just you know a lot of the themes in the play are relevant now and it's important to like you know provoke an audience to think what has changed and what has hasn't changed and how can I change and you know what am I what are my actual genuine views on this and and what questions need to be asked and you know some more questions to ask myself yeah all of that and I think um that's crucial and I think as well just to have like another like another medium of history that's not just like in textbooks you know that like in terms of schools, education and stuff as well I think that's crucial like yeah and to also show that you know Scotland aren't innocent in slave history at all I think for so long everyone's pretended that they sort of have been and they're sort of you know yeah put their hands up and say that they're not which is a long journey ahead though you know I don't think we're nearly anywhere near where we should be no but this is the sort of start this is sort of you know hopefully now more more plays get written and you know more people feel feel obliged to go and look at you look into history and have a wee look and yeah and we're also write writing some history as well because there's not stuff about Annie Thompson there's not stuff about Margaret, for women in history as well, so yeah we're given that we're giving them voices yeah.

ENOUGH OF HIM | ORLA

I remember very clearly getting a text from Caroline Newell the senior producer at NTS and I was just about to get on an airplane I was in City Airport it was the end of term my full-time job is as vice principal at the Guildhall School of Music and Drama so I run a drama school and it was the end of term and I was super tired and I couldn't wait to get home- back to Edinburgh, I got this text from Caroline saying would you read this play please and we need an answer very quickly so then I got on the plane and I couldn't read the play because I couldn't download it on the plane I was in the air thinking about this and she had said it was by May and May I knew from years back from when then I ran the Traverse Theatre and I'd met with him and knew his work and I was very taken with May we hit it off so I had them about an hour and a quarter on a plane thinking this could be really exciting and so I got off the plane and I read the play and I thought oh my God this is huge, this is significant and powerful and timely and challenging and profound and all of the things that theatre can be that we hope it will be and so it was very difficult because my other response was I can't do this I can't direct this play, this play is for a person of colour to direct for all sorts of reasons about where the opportunity has lain and continues to lie and because of the story because of the subject matter, I felt that someone with a lived experience specifically a Black lived experience would be the best person to direct the play so with a very conflicted heart I responded to that effect and then May got in touch with me.

May sent me an email and made the most eloquent, moving, tenacious, charismatic all the things that May is I won't I don't know what it was, request for me to reconsider and made a really compelling argument that as a you know as a Black playwright he had that element of lived experience covered and that the Black character was one of four characters there were three White characters in this play and that what he was exploring was history that Black history is White History is Black History, this history belongs to all of us we are all involved we're all the legacy of this history and also he did a really a flattering job of saying, I want you to direct it because I think you're a great director I love your work you know so I am, I was, I was won over by his argument not without trepidation not without concern but we decided we'd do it together and that it was very important for me to make sure that in that room was lived experience alongside mine so that we had a real diversity and representation of human beings and creative practice because that was going to be the best way forward and it's always for me got to be the best idea in the room we'll always win around any question how should we do it what should we try and if that's limited to one demographic then we are closing down possibility, both imaginative and actual and so for me it was the rarest privilege to be in this room with so many different human beings, from all corners of the globe let alone all corners of Scotland, United Kingdom and at very different stages of our various careers and with very different, backgrounds, socioeconomic backgrounds, geographical backgrounds, educational backgrounds, creative practices and that for me was made us a bit of a dream team our difference you know as well as what unified us, what unified us was this play our absolute devotion and dedication to this play and the work but what we brought to it with lots of different frames of reference and practices.

The first piece of work I did was with May, it was May and I and Rosie Kellagher who's the dramaturg at NTS reading the play and giving notes and thoughts on the play and one of the things that May was very upfront for was I would really like you to do that with my play, tell me what you think, give me your notes, because of my new writing background that's my offer and because we didn't have much time I said so the deal will be that I will do that May but I won't hide my hand I'll just be really clear and upfront and he ran with that we really found a very energized, frank, convivial way of working together so I sent him notes he'd work on the notes he'd send me another draft, more notes conversation and what really struck me was and this is where lived experience comes in or understanding of your subject matter that some of my notes came from a place of not understanding of not having done as much research as he had of not, of some of my concerns I think are part of my white privilege that he could unpack from his perspective and we could tie into what it was he wanted

to achieve as a playwright with his play and so it was a huge education for me this process as well as a kind of creative adventure so essentially what we did probably like the bluntest way to say it, was the play was probably reduced by about a third and also mindful it didn't become a history lesson because he'd done so much research, so much fascinating research because this is real stuff he had real accounts and documents from the time that it didn't become overpacked with facts and become too historical that it for me it was important this was about human beings and their relationships rather than the kind of history lesson.

I just try and work with what I've been given rather than what I don't have I don't do too much research away from the play like from the written text itself, I'm fascinated by the words on the page we haven't all read the books we haven't all been to the library we haven't all done our PhD in this subject but we have what you've given us these words on a page and so I try and become as expert as I can in those words so that then I can go on to do my bit which is make them live in three dimensions and it's my job really just to hold a space for everyone to do their best work, I'm very much about who else is in the room and I become very fascinated by the characters and then the actors playing the characters, I've said that I'm completely fascinated with May and then the creative team you'd come in and work with us that my job is to hold a space for them all to fly you know and to be extraordinary so I think it's quite open, that as I say, it's not I've got so this is how we're going to do the play everyone I don't come in like that at all and say well where are you with the character let's dig into the text so we can check where we think we are with the character as to what's actually been written and then we just play, I like getting the the play up as soon as I can because it's a new play we can't do that straight away because we have to read it, and just sense check it do we understand that reference you know what that word is oh that's a repetition we can probably edit that out so we probably edited at least another quarter of it in the first week and May brought new bits in so it was very live it was evolving all the time and what that does is it gives the the actors a fantastic ownership of that piece of work it's theirs because their thoughts feelings questions are immediately activated and May is so generous and open and he's like me I think he wants the best idea and it doesn't have to be his, so the play was evolving and then after the first week and we worked physically very quickly.

We worked with two brilliant movement directors Ingrid and Ana and I suppose like me they work outside in what are the pictures of the play, what's the feeling of the play and I think very visually so they would work with the actors on how they move around the space is in character, what it means to be of a certain class, what you present outside versus what you feel inside and then I started seeing pictures and shapes that made it into the play, for example there was one exercise in that first week where Rachel-Rose McLaren was crawling on the floor, now her character is a lady she presents absolutely for show that everything's wonderful and she's very mannered she carries herself magnificently but inside that character is devastated and she did an exercise where her character crawled across the floor and I thought that is going in the show because imagine just seeing that counterpoint in that performance and also imagine she'll be in this huge dress with all the petticoats and the corset and there she goes crawling so watching them play and work and thinking that's a beautiful image there's something in that Rhythm between you two and for me the play I did know going into rehearsal that the play was all about the four actors because we weren't having scene changes we weren't having a big set, we weren't, it was a small Studio production that had to work on three sides so it was going to be very Compact and compressed the audience were very close and so I thought as ever I like things to be spare and minimal so we can really focus on the actors.

I think there were many challenges because of the subject matter being so confronting, traumatic, painful and so we were careful with each other we didn't work all hours of the day we didn't always go for it and we all did some work on the very first day of rehearsal around anti-racist practice and also around the history of enslaved people from Africa to the Caribbean to Northern Europe so we understood as well as you might in a very short period of time, together as a community creating something the scale and impact and ongoing legacy of slavery and I think that was vital, it was vital

for us because it made our motivation to tell this story unified and resolute because so many of us didn't know the history or not in any kind of a more detailed way so that was very useful but also taking care working again with Ingrid and Ana, how we touched each literally touched each other how we work through some of the more violent both, psychologically as well as physically scenes of the play.

I think it was giving time and space and listening I was one of the biggest pieces of learning for me was there were parts of the play that I was frightened off I was frightened that they would trigger both the actors and the audience so I would it would often be a conversation about what's okay what's not okay and a real feeling from many of the creative team and from Omar that the point of telling this story is to tell the truth and the truth is horrifying and that creating a courage to portray very difficult, very difficult, circumstance and action but in an informed way that, as informed as we could be because no doubt, it took its toll, on the company in a way that is still very conflicting I think to think about what's okay, what's not okay, what's okay, what's not okay and by whose measure and I'm still you know there's no perfect neat response to that question but it's where we find ourselves at the moment as we deal with, we confront our history.

Power, I think the power dynamic that exists between people in different relationships and I think that power is a timeless dynamic that although this is an historical piece something that I kept coming back to was I feel like this piece could exist today between the enslaved human and the person who owns them, between the husband and the wife, between the employee and the employer, class, race, gender so for me it was about power at the heart of it. I think in every single scene that's what that's what was literally being played out who's holding the cards now, who's got the upper hand who's pulling the rug from the other person, who's asserting themselves you know if you've got two people sitting on each end of a table if you've got one person sitting one person standing you've got someone standing on the table someone looking up you know you've got someone whose chair is moving towards someone under the table so I think we exploited spatially what you can do with four chairs and a table and every picture without anyone saying a word is telling you a story, if you're close to someone nose to nose or you're miles away someone's down on the floor and someone's over them I think you could almost storyboard the play and follow the narrative and the power dynamic.

When you've got nothing really on stage four chairs and a table you can do anything, you can be anywhere it's almost like the less you have the more limitless your possibility is, once you start filling a stage with things, objects you get more literal about where you are time and place location there's so many scenes and I wanted things to move quickly although it's in the historical piece I wanted it to feel very contemporary in its rhythm and I was quite I thought it there was something filmic about it all because it's all two, three, four people scenes, long conversations that there was something filmic and compressed about it all. If two people both turn their back and walk around a space and I say well just imagine you're in this endless corridor of this big house suddenly we are and the jump cuts between scenes, I mean some scenes shifted in a sec, in a beat you know you just turn and suddenly it's three days later and I think that's just totally nicked from film really that we just you know I just say jump cut, different time, different place, different energy, different heart rates, different temperature and so again there's quite outside in that you're asking them to physically kind of just, make a big shift and in doing so we've gone on the journey with you.

Sound and the the composition really helped as well actually when I think about how we would go from rainy grey Ballindean estate too hot vibrant outdoor Jamaica you know that the lights would do something very bold you go you know from grey to gold, the sound would go from a fireplace and rain to bird song and waves so those creative elements also really help make those shifts and changes.

There's something about what's really going on, people can look like they're having very civilized conversations with each other and they're being terribly polite and may be generous but that's not always what's really going on and so for me every scene what's written is one thing, what's presented is one thing but what's really going on underneath the surface and what's really going on is the opposite of polite, convivial, generous, it's violent and it's abusive and it's selfish and it's frightened and I think that's why I feel the piece resonates with me so much as a contemporary reflection because really the piece is about the death of the patriarchy which is why I feel it resonates so much for our current time because we're living in a moment or an extended moment, let's see where it takes us where, historic abuse of power is being called out and as a result I think those that demographic who traditionally have held the power and I think of a certain American president in this context is lashing out, you know the violence that we meet because they feel so under threat that the power they have held on to and dominated for so long is now under fire and so that's where Sir John when he's called out by his wife by his slave, by Joseph and by his servants releases such violence on them all because he's he's frightened because his world order is crumbling which I feel is where we are now.

ENOUGH OF HIM | OMAR AND MATTHEW

Literally at the beginning of the play we have, we're in Ballindean, which is the stately home owned by Sir John Wedderburn and his family but we have a soundtrack which is, it it evokes Africa and it's literally described by John, the guy who wrote the music as the sound of the ancestors so I think the theory is we see Omar as Joseph getting changed and then we see the characters coming on we see John walking around the house and he is almost haunted by these sounds of the pain of the people that he's enslaved that's my take on it, would you say that's-

Yeah I'd say that's like almost like pretty much bang on I just think the other part of the cries is almost like maybe what Joseph like kind of has experienced, is experiencing you know it's like a calling for him to kind of like stand up almost, almost like the start of a spark as it were and then as the play evolves yeah that thing just becomes a fire and the whole thing kind of explodes but, yeah we started in Ballindean and then yeah we make our way through different places and, and parts of the house.

We have flashbacks to Jamaica as well when John was younger and Joseph was younger, and where Joseph and John first met when John literally purchased Joseph as a slave.

Want for Freedom has always been inside him but it's been suppressed to a level where he wouldn't think about it in his day-to-day, so right at the top of the play I think it's just a a sense of contentment and this is just another another day when we first meet John he's literally disturbed, stuff is coming, ghosts are coming back to him so I would say he's pretty tormented and I suppose in some way he wants out of that he's from the start, he's got a new wife he has a duty to have a child with his wife he doesn't want, he obviously wants the child, he wants a child, but he's impotent so he doesn't want to be around her he wants to be with Joseph, now whatever that relationship is we don't really know, I mean what the what the sort of undercurrents of that are we don't really know but he certainly he's pretty tormented and I think in some ways he feels comfortable with Joseph, he's not tormented when he's with Joseph but he's tormented when he's with his wife and when he's with himself and his thoughts so I guess he probably wants free from that literally the first dialogue scene as Joseph and John and it comes out of these cries and this kind of whatever's happening internally with Joseph whatever suddenly internally with John and the first conversation is a kind of how are you-

It it's almost like you know the thing you talk about, the father and son thing, it's like yeah John or, Margaret more so wants a wife than John because John already has a son I'm not a wife yeah Margaret wants a child more than John, because John has a son already yeah, so yeah maybe yeah yeah it's it's a strange one it's a weird one, but that's a dynamic we find ourselves in.

Yeah all I know is that John wants to be with Joseph and he doesn't want to be on his own that's painful for him and he doesn't want to be with his wife that's painful for him as well.

The first draft that we got for the audition is not the play that you see now, and I think we went through one draft and then another draft which got bigger and then another draft that got smaller and then another draft that ended up in being essentially the play that we have now and then another draft which was the play that we have now and even still inside of that we made loads of changes like, it was almost just like a conversation, we just, the first week of rehearsal was almost like a dramaturg type week where we were just like chopping, changing, seeing what kind of worked and obviously us as actors we have certain things that that we might want to hold on to or we really like so we bring it to the table and it was like pretty much an open discussion you know it wasn't like a writer that was like no you can't change my work etc etc and that happens but in this in particular it was more of a a group exercise to build the play as it were you know, yeah it was pretty pretty seamless process I think-

It was we yeah like Omar says with the I saw different versions of this play and it changed quite radically in the end between ourselves and all Orla O'Loughin's big part of this -yeah yeah- and Garen as well, our associate director too and others it was a process of stripping away rather than building up this, May produced a lot of material, all great material but we had to decide you know where we were repeating ourselves, where you know what exactly we were trying to say so I guess that first week all of us interrogated the play didn't we, have no kind of and we stripped things away rather than added things-

like deeply interrogated yeah I think like just to come back to the question about the character yeah I'm not too sure I was kind of what we were or me personally I'm not too sure I was really able to build a level of understanding for the character until we had that final final this is what we're kind of doing like throughout it you get kind of twinges and you know you get sort of feelings like impulses but as far as building a character goes yeah I wasn't really able to kind of tap into that until we had the final product because arcs change yeah you know as we're chopping and changing arcs change so yeah yeah like I had a I had a I had an original idea and then that went out the window two days after and then another I had another idea and another idea and then until we actually had the script done that's when I was able to sort -

do you feel it came back to what you originally saw because I felt that for me it went round the houses a bit but then we got back to what originally attracted me to playing that part- to a certain degree, to a certain degree I still feel like that that opening scene like so we had we had a draft right where the opening scene was Joseph washing the blood of Wedderburn yeah and for me that was like an amazing scene and that changed a lot of the play for me because the arc's completely different from that moment you know what I'm saying yeah I think there were certain elements that we did go back into but it changes a lot for me yeah it did change a lot for me but in a good way yeah in a really really good way because I played I I thought I was playing Joseph as this sort of like really emotional guy you know and he was really like sort of in his head but no he's proud and that's the change that's the change that came in the in the chopping and changing of the play for me, it was almost like a level of status yeah and his involvement and the sort of the codependency and the complicity of everyone in this horrific thing which is slavery it doesn't work unless there's a sort of buy-in in some ways [yeah yeah yeah yeah] so John is a human being and that's what attracted to I thought May's writing in that was was brilliant, he understands that you know this whole thing is a much more difficult knotty problem if we if we go these people are all human beings rather we just go monster yeah yeah yeah yeah and then it makes an audience question and it'll exactly as well it brings an audience in like it involves them you know because then they actually have to ask they have to ask questions about themselves and also about how they feel about John you know there are certain moments where we've done the play and, the audience audience members will laugh at what John says yeah and then next scene it flips into a completely different contrast and then they have to ask them so if the question or feel bad about they feel bad about the fact that they were on John's side in one moment you know so it's totally for me it's just my influences might work kind of like my family like because before doing this play like my connection to my family like was a bit strained and then I got connected to my family and then this play came about so even like the Jamaican accent for one example like that didn't like this time last year that wouldn't have been as strong or as thick as it is now so I think family were a little bit of a sense of influence where I could find the voice and I think once I found the voice I was able to kind of find everything else from that I didn't really, I did a little bit of research but I didn't do too much research because I trusted in what we'd find in the room and I think sometimes I think it's just every actor's process like and I don't think, I didn't think I really needed to do too much research because first of all there's not that much research on Joseph and the big book that is called Joseph Knight by James Robertson is a book told from John Wedderburn's perspective so I didn't think it was my job to read that book or anything like that because I wouldn't find anything real about Joseph so I just trusted in in the rehearsal space and and what we'd find yeah I don't think I did extensive, extensive research for this.

Yeah I I definitely didn't I mean I read a bit about John Wedderburn a bit around him, but I I felt that we were doing something different, we were talking about, in the play we're talking about things that

you won't find on the historical record which is about how they feel about each other, so the play becomes a sort of bit of a psycho-drama at some point but she, Wedderburn's backstory is quite extreme and but we don't it's not it's relevant to the play in that you he's a damaged person, but then it's not useful anymore Wedderburn's father was hung, drawn, quartered and he watched that which is a very I mean it's a horrific, he was like you know he's eviscerated, he's butchered whilst alive and Wedderburn watched that happen but now I'm aware of that but I'm not sort of going thinking about this you know I'm just not because it's not useful to us but it's useful in the sense that this is a guy that has, he's been brutalised and he brutalises other people but slavery has brutalised him as well I mean he's a man that came from something to nothing and then went away and brutalised a whole bunch of other people to become something again so that I'm aware of all that but it's sort of in a way it doesn't an awareness of it helps but you can't play it, to me you can't play, you've got to play the situation of the play and these relationships but I mean really both Joseph and John have seen things that none of us hopefully will have had to see unless you're you know or even imagine like yeah yeah even to a certain level of imagining but even on the idea of slavery yeah I feel like it's very difficult for me anyway to like tap into that or even research that because it's part of me yeah and I just trusted in the fact of it being part of me that it will come out on stage rather than actually having to like watch videos and all this kind of other stuff I watched one video but I just remember watching that video and going nah can't do that anymore do you know what I mean because it's too close so I just think it just depends on, yeah your style as an actor and what you what you want really as an actor and how it helps you it's all personal in it yeah it's all personal for me it's always about what's useful yeah what's useful and what's not yeah you know and suddenly we had movement in yeah and I think movement really helped me personally because my things are voice and movement, posture or whatever so I think those two things there really helped me, a movement we went through like different levels of circumstances, dreams, nightmares that kind of stuff there um desires and just kind of encapsulating that in the body um and I think that was something that really helped me I remember after that session I felt a lot more connected to Joseph in a way that I hadn't been connected to him before and I think from there it just kind of rose but as far as like techniques go, we had fun in the room man, we had so much fun in the room, like and we built rapport between everyone and once you have a rapport once you have a level of rapport and trust in the room you feel free to do anything you know and I think that's the biggest technique that she kind of used she made us feel really really comfortable, in a play which is uncomfortable yeah you know I was thinking I was coming in here I was going to be doom and gloom all the time but you know we had a really really nice time doing this.

Well obviously Annie because Annie, we you know I get her pregnant and we have that that child, they'll supposedly have that child and we fall in love you know and that's a catalyst, that's the catalyst for Joseph wanting this freedom even more so yeah you know and that's where it all comes to a head or whatever but for Wedderburn like he's my father, he's my only dad I know he's the only dad, I know my dad was taken when I was younger you know and he's been so good to me in a sense you know, so I yeah it's yeah yeah I don't I wouldn't I don't know who's on top of that but it's between those two for me, -yeah it's like one keeps you yeah and one releases you yeah -yeah that's the pull, t's the pull between both of them because he doesn't like one thing I know about Joseph is he doesn't like attacking Wedderburn, no he doesn't like that, he doesn't you know he doesn't like that at all because he is appreciative of everything that he's been given you know, which is it sounds sick really if you if you say it but if I say that you know what I'm saying because essentially he's a slave you know I go back to this this phrase a lot he's a privileged slave and those two things don't go hand in hand so I know he doesn't like doing that because he sees him as his father but he has to do that and that's the thing that kind of and it's the it's Annie that pushes him to those levels where he gets his eyes open so it's a mixture it's a blend between both of them when she says I'm with child yeah that's the change yeah no that's definitely changed because he understands like and also he's young he's 19 at this point so the idea of him having a child and him wanting to be free to support that child is the biggest shift for Joseph, in that moment, with Wedderburn I've only I think I've only found it recently and I think it's the um the Stewart and Somerset case yeah because that's

when I think he realises he's a slave you know he's not his son or anything like that or the way he's he's had it in his head, he's a slave and it's the way you play it you know with the with the with the I think Orla gave us the note to kind of stress the word slave or whatever it is it pings, it pings for Joseph because he gets the realisation that he's like I'm gonna be here forever it's the bit like they've never sort of hit the nail on the head have they I they've never said look can I go free and when can I go free and they've never probably it's been floating around but they've never, because I think John knows he said this yeah yeah yeah yeah right he's made he has said something he knows he has he's teased it exactly because there's maybe even a part of his head that thought you know yeah but when it comes to it he's never gonna let Joseph go because he doesn't want him to leave and that's the moment when it's said and it's explicit and then John's saying to him, I'm talking about this other case with the owner and a slave have become separated legally he says no his master, his master won't allow it's done so he's essentially saying I won't let you go, I and that's the first time isn't it yeah for Joseph anyway yeah where it pings where it's like yeah yeah I'm I'm if I don't do anything about this I'm gonna be stuck and then finally the next scene he realizes that he has a child so then it just the levels just get ramped up and ramped up and ramped up so yeah it's a blend between those moments there.

Maybe for me because it's like right at this right at the top yeah Joseph gets to sit at a table, yeah like that's that's huge you know it's a funny scene isn't it because the way we played it is like hey where this is all good but of course an audience sees that as uh ownership yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah. So they they're getting a totally different vibe off it and even in that first scene when we're playing I'm and we're being sort of apparently I'm going oh Joseph and it's great and it was great that I purchased you. Yeah yeah yeah yeah yeah

We have to play it in terms of the play that this is all good but an audience sees a completely totally different thing yeah I always find that really interesting that bit because I think yeah oh they'll be like did.

You get you get laughs on them sometimes you've got the laughs on look what I've done yeah you know look what I've built and it's like really it's been built off the back of slaves obviously the audience laugh at it sometimes and I think the realisation after when you say purchased by yeah like yeah the whole play just look watch out for the whole play because so many there's honestly there's so many things.

ENOUGH OF HIM | MAY

Enough of Him is the story about Joseph Knight, a young man from Africa who was enslaved and bought by a planter called John Wedderburn and whose life changed fundamentally when John Wedderburn decided to come back to Scotland and from that point onward he began to ask questions about what freedom meant to his life and and what his status was in this world and underneath that I guess it's a love story, it's a story about and people of a lower class trying to sort of define their role in each other's lives and their role within our patriarchal household.

Originally I was aware of the Joseph Knight story when I was at law school I, I was really fascinated when I got to the end of my third year in law school and when I was writing my dissertation you know looking at the archives for any visibility of Black people in Great Britain you know certainly post World War II, but it wasn't really until 2016 when the Brexit referendum was happening around the same time when the National Theatre of Scotland asked me to come up with a play idea and you know really I had this crystallizing moment watching the news and seeing a lot of people on the news saying things like we want our country back, I felt like there was a lot of coded language in that phrase you know there's a myth I think and the way we've taught ourselves of our own history that's sort of editorialized Black people out of our shared British history and you know I just felt like actually that we want our country back was, speaking to that myth this idea that Black people have only been part of the history of this country for a very short period of time but you know the story that we've told ourselves is that the Windrush shows up post World War II so you know Black people have only been around 75 years or so and everything before that, you know Britain and Scotland was White and Irish English and Welsh and Scottish and I had said to the National Theatre of Scotland that I really want to write plays that shine a light on the fact that Black people have been living in this country and contributing to this country politically, socially, economically, culturally for a lot longer than that so we came back to this story about Joseph Knight who you know I think you know shifted the moral arc of justice that little bit towards all the things that we enjoy and appreciate about the society that we live in today.

I consider myself a historical playwright and the nature of the the work of a historical playwright is part archival reconstruction and part and creative invention with a character like John Wedderburn actually it's relatively straightforward telling a story like that because there's so much information in the archives about old White men and when you try and tell the story of of people like Joseph Knight, young Black man, working class Black men and certainly women, you know in particular working class White women and don't even get me started on you know the difficulties with the archives of trying to tell the stories of Black women and certainly working class Black women actually in that moment, that's where all the heavy lifting of the research is, you know the reality is that there's you know lots of intersectional racist and sexist issues with the archives because inevitably all their big professions the journalists, the courtrooms, have been dominated by old White men and actually what that really means is that the lives that are recorded in those archives are tend to be the lives that that particular class of people, in that particular time of society deemed to be valuable so I guess you know in in terms of the research with somebody like Annie Thompson you know a working-class White woman we couldn't find anything about her actually even in the church archives so what we had to do was you know look a lot broader and look at you know what other women of the same class and the same status we're doing and what we could find out about them at the same period of time and sort of build that into Annie's character. You know Joseph Knight actually relatively easy in many respects to research about because of the courtroom documents, that comes out of the court of sessions and one of the most interesting things that I discovered whilst you know researching this story was the lack of controversy I would say between interracial marriage in Scotland you know we're very aware because of the way we've been taught of our history and because of the films that we've seen and the literature that we've been exposed to what's going on in the United States of America at this same time at this point in history in the 1770s if a Black man was to look at a White

woman too long or in the wrong way he would be lynched but actually in this country it was very different, you know there was an almost church-like supremacy you know if the church was willing to baptize a person and the community wouldn't challenge that you know if the church was willing to marry two people, again the community wouldn't challenge that, you know I found that you know really fascinating and it really did lead on to much more research in another play that I'm writing about later on about Frederick Douglas it's taking place in the 1840s where you begin to see that shift on a at least working class grassroots level in terms of when it became slightly more controversial for interracial marriage and Scottish society and I mean lots of little things like that as well you know this story is taking place just before the suffragist movement let alone the suffragette movement, so actually when you start looking at a character like Annie Thompson you realise that in many respects just like the Colliers of the day and she then she's to many degrees not free herself and you know the thing that I found what was really interesting about centring Joseph Knight's story and Annie Thompson's story if you're talking about two people who aren't free finding ways to speak to each other about this thing I think is in it in all of us which is a desire for freedom a desire for independence and agency in our own lives and you know you look at something you look at someone like Annie Thompson and you realise that if this story was taking place in anywhere else other than the United Kingdom the story would have a very, very different character, Annie Thompson can read, you know she's had the parish education that everybody had in Scotland because of church policy, now if Annie Thompson, a working class White woman is if this story is taking place in England, I just don't see how Joseph Knight and Annie Thompson could have seen those parallels within each other and then the story would certainly have a very different characteristic.

It all starts with character you know and you know character sort of leads to action, the difference with a historical play is that you know through the archive of reconstruction you can learn things about the character so you're not just creating it all up from absolutely nothing and you might want to stick closely to those things, so for example you know one of the things that we were really interested in is this idea that, you know good people do bad things and bad people do good things, you know we didn't want to create again following those tropes a bad guy that is impossibly bad that nobody can relate to, we didn't want to create an enslaved person that is a good guy that you know has no faults, is impossibly perfect that again you know nobody can relate to you know one of the things that jumped out of the court of session document about Joseph Knight is a lot of these arguments start off with an alleged feeling of crossness that his silk stockings were chafing him and weren't good enough now like for me again I feel like that says something about his character about his privilege, in any other context you would not see somebody who's been enslaved talking about, how how irritated he is by the fact that his silk stockings aren't comfortable enough you know little things like that in some ways you know make your life a lot easier actually when it comes to you know sitting down and writing but I think that you know if you were just if you're doing it from the ground up with something that was completely fiction without any kind of archival background, you would, you would be doing the same things you know I've not always you know written history plays so I feel like sometimes, the reality of the way writers work is it's not it's not so simple where characters come from, sometimes they come because you're taking a part of yourself and you're giving it to a character, sometimes you're, you're taking a bit of somebody that you know sometimes, there's a somebody that you've read about in fiction or you've seen on the news or a celebrity or whatever and that's how you sort of build characters you, you almost like you know tease it out and figure it out it's only that with, with the history play I feel like there's an ethical duty to, you know where possible, lean into the facts of what we know about those characters.

You know they've had a quite a long development period to be fair so first and foremost you know I would say Rosie Kellagher was, you know lockstep with me all the way through all through the whole journey of the play but certainly in the first sort of three quarters of play. It was mainly me and her - Rosie Kellagher is the dramaturg here at the National Theatre of Scotland, yeah in many respects, if this plays any good it's it's not just because of me it's because of her as well and then

you know every single decision, every single character I feel like both of us have have thrown big parts of ourselves into you know this story and its development and if I had a different dramaturg, it would be a different play. You know after the workshop quite early on as well with, Helen Mackay and Charlene Boyd and a few other lovely actors where you know I think we took about a fourth or fifth draft and we just pulled every scene apart and, and again that was the process of me rewriting every night at the end of a full day of workshops and coming in almost with a new script and what was beautiful in terms of the rehearsal process was just working with Orla, ma and Orla have been friends for a long time, Orla O'Loughlin is the director of Enough of Him and again you know, what genius, you know she you know you'll see the production and little things like the way the characters come in and walk around the stage and she captures the rhythm of the household, she reduces the characterisation of each character that we later explore inside the play down to its bare essentials just in a in a circular walk around the stage everybody going at different paces, everybody carrying themselves in slightly different ways you know the combination between Orla O'Loughlin, the director and the movement director and the design etc it just it you know it brings it all together in a way that's just beautiful and profound and you know again like I said about Rosie, without somebody like Orla at the helm leading the ship and inspiring us all and and you know giving us giving myself the room, to keep on testing things, giving the actors room to experiment with things it would be a different play it'd be a much lesser play, you know we've got very similar instincts in terms of in terms of what we think theatre should be and and the power of new writing and that process in the rehearsal room was just you know very much me saying you know, let's test every single line. Let's test every single scene and let's you know try and find a rawest version of of the play so that every single line of the play is absolutely working for the characters and and absolutely working for the story, so I imagine, I imagine we possibly went into the rehearsal room with at least 40 minutes more material than we ended up with when we finally were on the stage like you know I've always believed that the it's so important that the playwright to not try and make your work director proof or actor proof or designer proof or etc, you know it's a mistake that I see a lot of young writers, young students make, they they over prescribe inside their script and actually you know the real beauty of writing sometimes is just leaving room for a director to come in and do something magical or an actor to come in and surprise you with something or designers to come in and actually I feel like when you look at the totality of the production everybody brought their a game to this and and just you know took something that obviously I'd been working on for four or five years at that point but they just took it to an even you know better level you know and it's a it's a wonderful thing when it happens like that.

You know the biggest theme that we wanted to explore in the play was trauma and how going through violent episodes impact us as human beings, you know how the past informs the present if to put it more succinctly, you know we were really interested with exploring how you know certain tropes have been portrayed over and over again in slavery narratives you know the way, slavery stories tended to be told what happens is after a big long battle in the courtrooms a judge turns up and says well the good guys have won and all of a sudden everything's okay and actually we thought it would be much more interesting to explore how actually if you go through brutal episodes in your life like what was going on in Jamaica in in the 18th century and if you go through you know a really trying battle in a courtroom just because a judge turns up at the end and says you know you're free you've won that doesn't necessarily mean that that everything is okay again we you know we wanted to explore that with every single character in the play it feels it felt a little bit like you know that title Enough of Him was really our attempt to you know headline that idea, that theme, that human beings are complicated and pain is complicated and trauma's complicated and even if the story is set in 1770 and they don't have the language of PTSD and we still felt like actually human beings probably haven't changed so much in the last 200 years that and they wouldn't still be some kind of post-traumatic effect after experiencing those things.

ENOUGH OF HIM | FRED MELLER

I felt it was lots of scenes that were very well, beautifully written, beautiful writing. Each of the scenes is quite individual and set in its, in a particular place and time and going back into the past. It was set ups with dinner, bedrooms, washing lots of action that had been put into the scenes.

My instinct as a designer is - I don't ignore all those stage directions but I kinda go ok what's the writer trying to say, whats he trying to communicate in asking the scene to be set in a particular way. For instance if you set something in a bedroom its not about the bed although it'll have a bed in it its about what is being explored by the two people in that- its about an intimate space. Similarly with a dinner setup where they are having dinner I would say, whats he trying to achieve by dinner service is it about the food, is it about etiquette, is it about service, about relationships between servants and masters. So ask all of those other questions about why is the writer deciding to set a scene in a particular place so thats my first start and then when I talk to the director it will be about, questions about that. How do we do this where we can make this fluid and fast paced not reliant on props and material stuff. So in this instance I always start by doing a plot of the play in a excel spreadsheet where I have just got the scene, where its meant to be located, what the writers asked to be there, chairs tables, beds whatever it is. Props and costume things just standard, breakdown. I call it a set breakdown or a set and costume breakdown so I do that and think thats a standard thing people do and then start thinking about how to service the play, how to give the play what it needs in that initial moment knowing that my relationship with the writer and the director will actually start to change what we have got and get rid of some of the things which have been written because we can show them visually rather than literally and we can make things achieved by action from the actors or from just nuances and then you bring in the lighting, then you bring in the costume, staging and movement but at the start you start with what is written on the page because thats where you are all starting from so thats a good starting point for everybody to be same place.

The I start to do research and actually what was a joy about this piece is that its set in a particular time and place so that was a gift for research because you can specifically look at a period of time and the costumes that were there, the objects, house, everything about the play you research that and in this case I got really interested in portraiture because in contemporary times like now we would take photographs and we would take selfies of ourselves so what did Lord Wedderburn do to take a selfie or represent himself and what they did in 1750/60 is was they would commission themselves to be painted in a portrait and theres tons and tons of these paintings of white blokes with their estates and thats how you showed yourself, you would get an artist to paint a backdrop of a wonderful landscape, then you would stand in front of it and be painted in front of this landscape and that would be your portrait and then you might add in your family and in particular for this piece was an exploration of the portrayal of Black servants in particular at that period and how they were portrayed and I discovered there is a lot of information about it on the internet and people have written specific things and specific websites that show a very, a very problematic portraiture of Black people as slaves because they just objectified them. They were things, they were allowed to show fruit, they were allowed to pose so it was a very revealing exploration of that and that then continued to influence how we all approached the play and we shared the images, we found and the portraits of Joseph, we found portraits that were absolutely felt like that was Joseph Knight and that was Lord Wedderburn and started to use those as starting point for the design. So those, the research into how you show yourself as a wealthy, landowner, and slave owner and manly servants and stuff was the starting point and then thats how the design started to come together so along with that we are looking at the houses, the portraits, the whole way the society looked at itself, was the exploration into the costume and and other period detail.

Along with all the other considerations of what you're trying to do with the design and with the period and objects and props and trying to accommodate all these other things including the different

spaces is the the green book which is about sustainability which, I'm really championed for that from the perspective of the designer it became - it's very different when you're dealing with a sustainability reusing upcycling adapting is you can't you can't just design it and go it has to be like this because you've got to actually try to find and adapt so you you have an idea of what you're looking for and what you want but it's then the case of going well we've got to go out there and see who's got what and what we can adapt so then in normal circumstances you were designed to the the very letter to the very detail of everything you'd go I want this here I want that there I'd like pink bow here I'd like these britches to be this colour and this and this and this and you know that isn't that's not an approach that we can take anymore, we we want to reuse things and so we started with costume we came here very early and did a big haul of what was possible, with the set items it was what we got in stock that could be adapted and reused and I knew I wanted I knew what I wanted and it's this frame portrait, framed picture we knew the costumes were going to be period and then there was the floor and so the floor has been upcycled from other sources and that was a kind of negotiable about the size and shape until we knew what we could get our hands on the table was made from stock stuff here the chairs have already existing so they were all recycled, up cycled all painted, the frame was made from stuff that was already around the place so a lot of those elements all came together out of the goodwill of everybody in both Pitlochry Festival Theatre and the NTS so there's been a kind of a great sense of yeah we we want to make this in the in a sustainable and an ethical way so that was fantastic and the results are great and people are very happy it's not cost, we're not spending money for the sake of it and then throwing something away.

That we were starting in Pitlochry so that to a certain extent is dictating the configuration of the stage as it is which is small it's very small and at Pitlochry we're in three sides so the design will work three sides or or end on it's and it is an end on design because of timing of the actors actions and it's all very fluid and very tight that every single element of changing chairs and table moving things, props the actors position for things is all really orchestrated for this small space and so when it goes to bigger spaces it's it will just breathe a little bit bigger but it will still be the same so it's it's going to spaces that are much bigger but should just sit with this black space around it so we designed it and have rehearsed it for the smaller space and it might just ease a bit when it goes into the bigger spaces the actors and director and movement team have really made it work in a theatrical way so they've cut a lot of things and made it use the table in ways that are really interesting use the floor use the space to just theatrical journey of the characters but the other elements that really are influencing how we understand the story and go on a journey is sound and the composition which is very very important to knowing where we are and where we're going to and and taking us through that so sound and and the sound composition. The lighting obviously you kind of can't design with the lighting in mind because that's the lighting designer's job but they you kind of hope that they're going to be able to and they always do make make a journey for the audience so you get a sense of different lighting and different sound and then we've got the backdrop which is playing a massive role in taking us from the estate in Scotland the Wedderburn estate and the painting of Loch Katrine then that transforms into the nightmare of the plantation in Jamaica and that's done through front lighting the image and you get this you get the portrait uh the painting of the landscape as it looks normally and then when we backlight it there's a reverse image that's printed on the back which is a version of that landscape that's been digitally adjusted and so gives us this sort of headachy Jamaica and it's it's not literal Jamaica it's Wedderburn and Joseph Knights nightmare of of that heat and intensity and awful things that happened so that's how we go on that journey and the interesting thing from a technical point of view about the backdrop is there's a moment where you can see both the positive front image and the back image starting to bleed through so that's in itself has a journey of the how the backdrop starts and then we get to this very very vibrant image.

I think generally things in terms of the set were changing the size of the table so that it was the right size because it we didn't know until we started to rehearse the size of that table it could be big or

it could have been smaller were there four chairs three chairs we didn't know until they started to rehearse so there's always that amount of flexibility about what what's comes from rehearsal that will help the actors tell the story.

Let's start with the floor, the floor is a glossy black square and that is surrounded by a very dark carpet so that gives you two things it gives you a soft place to walk if you walk on the carpet you can't hear your feet as much when you walk on the glossy black area you make a noise so there's a different sound there the black gloss floor tells us we're somewhere expensive without being a literal marble floor of a house so we don't want to be architectural so the design is not trying to do architecture of a house because if we try to do that it just becomes very predictable and we want the play to be able to go into more imaginative and and different kind of modes and tempos, then we've got a table and chairs which are part of the requirement I think of the dramatic text which needs them to be playing chess to be eating to be drinking and it also gives us a playful area to have bedroom to have stand on the table and be somewhere else so table and chairs a few small props and then the backdrop which is Loch Katrine and and that's the set.

I really love the costumes and I think that they're not over fussy they work together as a palette of you know the four characters look like they live in the same world I think one of the most important things is the silhouette, the shape of a costume that it captures the period so if you look at the maid she has padding underneath called bum rolls and it's smaller bum roll that she wears than the lady who wears quite a larger bum roll they both have corsets the corsets are brilliantly fitted the costumes they don't look fake they look like like clothes rather than costume and they're just a great yeah they look really good, I mean they're costumes we've managed to achieve the brilliant costume team is that they're pink in Lady Margaret's costumes echoed in Annie's apron which is an echo in that same pink in the chair covers so there's a palette of there so the palette of colours sit well together the shape of the costumes, the silhouette, the you know it's it's it's really enjoyable because you can't often see those costume details so close up and we're not trying to recreate period costume in a sense that they're they're not wearing wigs they would have worn wigs but not wearing wigs with it's that sort of gone to would be going too far making it difficult because it captures the period really nicely the shapes of look great, so I think the costumes look fantastic.