



Freesheet

Blue Touch Paper Productions,
OPM Productions and Adam Kenwright
in association with Park Theatre present

23.5 Hours

By **Garey Crim**





Cast

Biographies



Lisa Dwan

LEIGH

TV: *Blackshore* (BBC Studio/RTE); *Bloodlands* (BBC); *Top Boy* (Netflix); *Pale Sister* (BBC); *Trust* (BBC); *Fair City* (RTE); *Mystic Knights* (Fox).

Theatre: *Happy Days* (Riverside Studios); *The Beckett Trilogy* (Royal Court Theatre, Barbican, West End, BAM New York); *No's Knife* (The Old Vic London & Abbey Theatre Dublin); *The Lover, The Collection* (STC, Washington DC where she won the Emery Battis award for outstanding contribution to acting); *Pale*

Sister (Gate Theatre); *Eh Joe* (Jermyn Street Theatre), *Ulysses* (Jermyn Street Theatre) *Anna Karenina* (Abbey Theatre Dublin); *Margot, Diary of an Unhappy Queen* (Barbican); *Shining City* (Irish Rep New York); *The Journey Between Us* (Southwark Playhouse); *Illusions* (Bush Theatre); *Not I* (Royal Court Theatre); *Beside the Sea* (Southbank Centre); *American Standard* (The Forum Theatre, New York); *Studio Creole* (Manchester International Festival); *The Sex Party* (Menier Chocolate Factory); *As You Like it* (Galway International Arts Festival); *Importance of Being Earnest* (Town Hall Theatre, Galway & Irish Tour); *History of the World at 3am* (Andrews Lane Theatre Dublin).

Film: *Bhopal: A Prayer for Rain* (Rising Star Entertainment); *Tailor of Panama* (Crawford Ltd); *Pale Sister* (BBC); *Not I* (Sky); Anna Livia Plurabelle in *Finnegan's Wake* (MOLI); Disney's *Oliver Twist*.

Lisa writes, presents, and lectures regularly on theatre, culture, and Beckett for BBC Radio and Television, NPR, The Guardian, The Telegraph, and The Independent. She has written and presented several documentaries for both TV and Radio for both BBC & SKY Arts on Samuel Beckett, Dante and Ovid.



David Sturzaker

TOM

Film: *Good Luck, Have Fun, Don't Die* (Constantin Film).

TV: *Medici* (LUX Vide); *Da Vinci's Demons* (Starz/BBC Worldwide); *Doctors* (BBC); *Murder on the Homefront* (Carnival/ITV); *Father Brown* (BBC); *Endeavour* (ITV/Mammoth); *Miss Scarlet* (Element 8).

Theatre: *Nineteen Gardens* (Hampstead Theatre); *To Kill a Mockingbird* (West End); *Nell Gwynn, Richard II* (Shakespeare's Globe); *A Doll's House* (Manchester Royal Exchange), *Journey's End* (West End), *The White Devil* (RSC), *Anne Boleyn* (Globe/English Touring Theatre), *Tamburlaine* (RSC); *The Cutting Edge* (Arcola); *Creditors*; *Bloody Poetry* (Jermyn Street); *Frost/Nixon* (Sheffield); *Timon of Athens* (RSC); *The Merchant of Venice*; *The Winters Tale*; *Titus Andronicus*; *The Comedy of Errors*; *Liberty*; *Measure for Measure*; *Troilus and Cressida* (Shakespeare's Globe); *Eternal Love* (ETT); *The Resistible Rise of Arturo Ui*; *Cool Hand Luke*; *Nell Gwynn*;

Bash (West End); *As You Like it* (The Rose, Kingston); *Kingdom of Earth* (The Print Room)] *Four Knights in Knaresborough* (Southwark Playhouse); *War and Peace* (Shared Experience); *Liberty* (Theatre 503); *Henry V*; *Much Ado About Nothing* (UK Tour); *Visiting Mr. Green* (UK Tour).



Allyson Ava-Brown

JAYNE

Film: *Ambition to Live* (Triforce short film).

TV: *EastEnders* (BBC); *Casualty* (BBC); *Doctors* (BBC); *Holby City* (BBC); *Vera* (ITV); *AppleTree House* (CBBC); *Bear Behaving Badly* (BBC); *Secret Diary of a Call Girl* (ITV).

Theatre: *Hamilton* (West End, winner of Best Long Running Musical Performer); *Les Misérables* (West End); *A Midsummer Night's Dream, Aladdin* (Lyric Hammersmith); *The Quiet House* (Birmingham Rep/Park Theatre); *Etienne Sisters* (Nomination for Best Lead in a Musical, UK Theatre Awards), *Dangerous Lady, Crowning Glory* (Theatre Royal Stratford East); *Snakes and Ladders* (UK tour); *Julius Caesar, The Tempest, Anthony and Cleopatra* (RSC, UK Tour, West End); *The Swallowing Dark* (Offie nomination for Best Actress in a Play); *The Principles of Cartography* (Bush Theatre); *In Bed* (London Theatre Workshop) and other productions at National Theatre, Watford Palace Theatre, Yorkshire Playhouse, Liverpool Playhouse, Theatre503, Riverside Studios and Hackney Empire.

Allyson also received a Mobo Award for Best Unsigned Act in 1998.



Jonathan Nyati

BRUCE

Film: *Buckingham Murders* (TBM Films); *The Creeping* (Cryptoscope Films); *A Christmas Number One* (XN1 Ltd).

TV: *Night Manager* (Steelworks); *EastEnders* (BBC); *Casualty* (BBC); *Motherland* (Merman); *Breeders* (Avalon); *The Bodyguard* (World Productions), *Ted Lasso* (Warner Bros.); *Doctors* (BBC); *Insomnia* (LBM Insomnia); *Desperate Measures* (Clapperboard); *War of the Worlds* (Urban Myth Films); *Treason* (Remedy Pictures Ltd); *This Way Up* (Merman Productions).

Theatre: *The Whipping Man* (English Theatre Hamburg); *The Jungle* (West End, international tour, earning him the Helen Hayes Nomination for Outstanding Performer in a Visiting Production 2024); *Hotel* (National Theatre).



Jem Matthews

NICHOLAS

Film: *White Bird* (Lionsgate); *Untitled Major Studio* (Short Film, __FlyCatch__); *Film a Cousin and a Hood Complex* (Short Film, __FlyCatch__).

Theatre: *The Unfriend* (Chichester Theatre/Wyndham's Theatre West End); *Stranger Things: The First Shadow* (Workshop); *Sing yer Heart Out for the Lads* (Chichester Festival Theatre).



Rufus Wright

TOM

Theatre: *The Corn is Green*, *Translations* and *Much Ado About Nothing* (National Theatre); *Agreement* (The Lyric, Belfast); *The End of Hope* (Orange Tree and Soho Theatre); *Diminished* and *Private Lives* (Hampstead); *Little Revolution* (Almeida); *The One* (Soho Theatre); *The Empire* (Royal Court); *Serious Money* (Birmingham Rep); *Crown Matrimonial* (on tour); *The*

Madness of George III (West Yorkshire Playhouse and Birmingham Rep); *Trust Byron* and *Life With An Idiot* (The Gate); *Frost/Nixon* and *Mary Stuart* (Donmar Warehouse and West End); *Journey's End*, *39 Steps* (West End) and *The Audience* (West End and Broadway).

TV: *Ghosts*, *The Way*, *Shetland*, *8 Days: To the Moon and Back*, *The Outlaws*, *Manhunt*, *Maigret*, *Lucan*, *Outlander*, *Elementary*, *The Thick of It* and *Extras*.

Film: *Stella*, *Operation Mincemeat*, *45 Years*, *Star Wars: Rogue One*, *Assassin's Creed*, *Spy Game*, *War Machine*, *The Face of an Angel* and *Quantum of Solace*.

Radio and podcast: *Home Front*, *Tumanbay*, *North by Northamptonshire*, *The Lovecraft Investigations*, *Bad Women* and *Cautionary Tales*.



Creative Team

WRITER

Carey Crim

DIRECTOR

Katharine Farmer

PRODUCER

Paul O'Leary

SET AND COSTUME DESIGNER

Carla Goodman

SOUND DESIGNER AND COMPOSER

Julian Starr

LIGHTING DESIGNER

Jamie Platt

CASTING DIRECTOR

Ellie Collyer-Bristow CDG

FIGHT DIRECTOR

Alison De Burgh

STAGE MANAGER

Nell Thomas

ASSISTANT STAGE MANAGER

Zoë Mackinnon

ASSISTANT DIRECTOR

Meaghan Martin

WARDROBE SUPERVISOR

Beth Qualter Buncall

PRODUCTION MANAGERS

Lewis Champney (for eStage)

MARKETING MANAGERS

Anne Dillow and Juliet Barry (for Mobius Industries)

PR

Emma Berge (for Mobius Industries)

ADDITIONAL PR

Clíona Roberts

SPECIAL THANKS TO

Adam Kenwright and Simon Ruddick

ARTWORK DESIGN

Rebecca Pitt

ARTWORK PHOTOGRAPHY

Rich Lakos

PRODUCTION PHOTOGRAPHY

Charles Flint

Full Creative and Production Team biographies can be read on our website.

Director's Note

Welcome to our production of *23.5 Hours* by Carey Crim, an intimate family drama that explores the far-reaching consequences of a conviction, delving into how it reverberates through a family and their community.

Tom and Leigh were just a normal couple: a beloved drama teacher and an ER nurse, raising their son Nicholas in a small suburban town in New Jersey. But when Tom is accused and found guilty of inappropriate sexual contact with a high school student, this close-knit family has to navigate the turbulence of sticking together in the face of public scrutiny, and trying to rebuild their lives post-imprisonment.

At its core, *23.5 Hours* examines the abuse of power by someone in a position of trust, and the profound impact it has on those closest to them. This play sits in the grey area of uncertainty, considering the often-overlooked perspective of the partner of a perpetrator, and what happens when they return home from prison. As we follow Leigh's journey through her husband's rehabilitation, we witness her struggle to reconcile the person she thought she knew, with the reality of his conviction, and her lingering doubt.

In preparation for this production, we consulted with a psychoanalyst to better understand the inner workings of a convicted sex offender like Tom. A teacher known for flaunting the rules, Tom gained a reputation for being a brilliant and

inspiring educator. What's more, Tom absolutely loved his job, but this cavalier attitude towards the boundaries that are put in place for the safety of both teachers and students, became his undoing. At regular points in the play Tom defends his innocence, stemming from his inability to recognise the asymmetrical nature of his relationship with the victim, and refusal to accept that he did anything wrong. Tom defends the perception he has of himself, never taking responsibility for his actions, and never fully accessing remorse. As a result, we only receive information about Tom's crime as the characters do, placing us in the same position of uncertainty as them. This play does not intend to excuse or justify Tom's behaviour, nor does it intend to downplay the victim's experience, but rather it aims to shed light on the wider ramifications of sex offending and grooming, as well as touching on themes of repeat behaviours and entitlement. By telling this story through the lens of one family's experience, we do not intend to undermine or diminish the voice of the survivor but rather look at the broader fallout of a conviction.

We hope this production sparks meaningful conversations and prompts deeper consideration of how we, as a society, navigate the aftermath of such devastating events. Thank you for joining us.

Katharine Farmer
DIRECTOR



About Blue Touch Paper Productions

Blue Touch Paper Productions is a theatre company dedicated to bringing new stories to the UK. Past productions include *Never Not Once* (Park Theatre), *Other People's Money* (Southwark Playhouse) and *The Mullah of Downing Street* (The Theatre Chipping Norton and Warwick Arts Centre).

Blue Touch Paper is the parent company of OPM Productions Limited run by Katharine Farmer and Paul O'Leary.

Please be aware this production contains themes of violence and sexual consent, and an inappropriate relationship between an adult and a child.

If you've been affected by any of the issues raised in the show, you can get help at a voluntary organisation such as:

Rape Crisis 0808 802 9999

Victim Support 0808 16 89 111

The Survivors Trust 08088 010818

Male Survivors Partnership 0808 800 5005

This production is supported by **StopSo – Tackling Sexual Abuse**. **StopSO** is a charity registered with the Charity Commission of England and Wales who has a UK-wide independent network of suitably qualified and experienced professionals who are willing and trained to work with potential sex offenders, sex offenders, and their families. These professionals are supervised and include psychologists, psychotherapists and doctors. To learn more about their work and to donate, please visit: www.stopso.org.uk





About Park Theatre

Park Theatre presents exceptional theatre in the heart of Finsbury Park. In ten years, it has enjoyed eight West End transfers, two National Theatre transfers, fourteen national tours, six Olivier Award nominations and multiple Off West End Awards, and has won a Theatre of the Year award from The Stage. We work with writers, directors and designers of the highest quality to present compelling, exciting and beautifully told stories across our two intimate spaces. In everything we do we aim to be warm and inclusive; a safe, welcoming and wonderful space in which to work, create and visit.

parktheatre.co.uk
Registered charity [number 1137223]

Jez Bond
ARTISTIC DIRECTOR

Catherine McKinney
EXECUTIVE DIRECTOR




With thanks to all of our supporters, donors and volunteers.



PARK

Tickets: ParkTheatre.co.uk
Phone: 020 7870 6876 *
 Finsbury Park

*Telephone booking fee applies

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