

Directors notes for
A DAY IN THE DEATH OF JOE EGG

I first came across A Day in the Death of Joe Egg when I was 16 as part of my GCSE course work. The issues were serious and complex and it was difficult to understand at that age, as the world can seem very black and white.

Coming back to it as an adult, with a 21st century outlook, my initial reaction was the play is outdated; and indeed the language used and the treatment of Joe in the play can be painful to our modern ears and should be understood within the context of the time it was written. Thankfully our attitude to and understanding of the needs of disabled children and their families has progressed since the 60's. However the issues and experiences faced by Bri, Sheila and Joe are still relevant.

The "right to die" debate is still going strong, as is the disability rights movement. Medical science can extend life beyond what would have been possible a few years ago. But what is "life" and what is "quality of life"? Don't expect answers from this play, but expect to question your own ideas.

The author himself had a disabled daughter, so writes from his own experiences, and whilst the themes are dark, the approach is light. Humour can be a survival mechanism. Where there is life there is hope.

Gennie Holmes



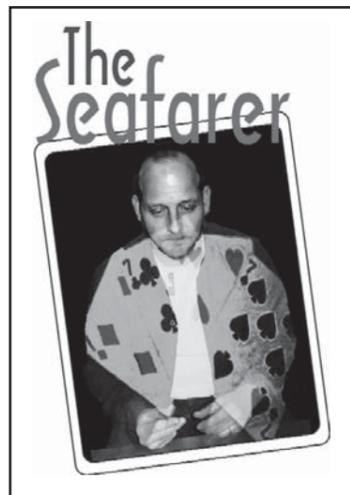
Criterion Lottery Fund and Draw

Funds for the theatre are raised through our Lottery Fund. Please consider buying a number (or more than one) for the small sum of £5 per number per month. Please contact Mike Tooley on 024 7667 3789 or mike_tooley@hotmail.com for details.

Remember... you've got to be in it to win it!

www.criteriontheatre.co.uk

Criterion Theatre
Our next production:



The Seafarer
by Conor McPherson
14th - 21st May 2011

It's Christmas Eve and Sharky has returned to Dublin to look after his irascible, ageing brother who's recently gone blind. Old drinking buddies Ivan and Nicky are holed up at the house too, hoping to play some cards. But with the arrival of a stranger from the distant past, the stakes are raised ever higher. In fact, Sharky may be playing for his very soul.



BOX OFFICE (Direct)

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This is a notice to members

If you have any comments about your experience at the Criterion Theatre, please email Louise at comments@criteriontheatre.co.uk



Supported by Shortland Horne



The Criterion is a non-smoking theatre

A glimmer of humour shines through this powerful and touching story.

Contains smoking on stage under the The Smoke-free (Exemptions and Vehicles) Regulations 2007

A DAY IN THE DEATH OF JOE EGG



by Peter Nichols

Programme

Produced in association with Samuel French Ltd

Julie-Ann Dean



Theatre credits include: Caucasian Chalk Circle (Sherman Theatre, Cardiff), The Redcliffe Hermit (Bristol Industrial Museum), Nora's Bloke (Llanover Hall Arts Centre, Cardiff), Rent (Talisman Theatre), Disco Inferno (Spa Centre), Little Shop of Horrors (Criterion) and more.

TV and Voiceover credits include: Mine all Mine (ITV comedy drama), Vax TV commercial, in-flight voice for Monarch Airlines, LEGO Harry Potter computer game and cartoon voice overs for CBeebies, Nickelodeon Jr, Disney UK and lots more.

Chris Firth



Chris is returning to the theatre stage following a 'rest period'. Although two small children have provided little in the way of rest. Before this, Chris performed in 27 consecutive plays at the Criterion between 2002 and 2006 with some of the more memorable roles coming in Billy Liar, Burning Issues and 12 Angry Men. His whistle was rewhetted in The Abridged works of Shakespeare, and he now needs to find the inspiration to become a selfish, molly coddled husband and son in this enjoyable play. How ever will he do it?

Izzy Hadlum



This will be Izzy's second production since Oliver in 2005. More recently she has assisted the costume department in Great Expectations and The Talented Mr. Ripley. She is also a member of the Criterion youth theatre group.

A DAY IN THE DEATH OF JOE EGG

Cast

Julie-Ann Dean	Sheila
Chris Firth	Bri
Izzy Hadlum	Joe
Helen Withers	Grace
Matt Sweatman	Freddie
Emma Withers	Pam

Production Team

Director	Gennie Holmes
Assistant Director	Chris Ingall
Lighting Design	Ian Knight
Lighting Operator	Pete Bagley
Sound Design	Dave Cornish
Sound Operator	Dave Cornish
Wardrobe	Maureen Liggins, Pam Coleman, Ann Houston
Props	Anne-Marie Greene, Rebecca Fenlon
Set Design	Simon Sharpe
Set Build	Simon Sharpe, Pete Bagley, Kevin Woods, Judy Sharpe, Louise Bagley, Joe Sharpe, Dave Crisp
Set painting	Judy Talbot, Louise Bagley, Sue Hadlum
Publicity Led by	Deb Relton-Elves
Stage Manager	Olivia Holmes
Carol Singers	Tom Rix, Harry Percival, Caitlin Leach, Georgina Boon, Louis Boon, Sarah Cribden
Prompt	Maggie Parkes

Special thanks to Graham Fenlon and Judy Talbot

Helen Withers



Helen joined the Criterion many years ago, met her husband in her first production, raised the children here and made lifelong friends. She has worked in many areas of the theatre including acting, directing and as Artistic Director. Favourite roles include Emma in Betrayal, Jean Brodie and Miss Shepherd in Lady in the Van. She loves directing and has happy memories of Our Country's Good, The Epic That Was Nicholas Nickleby and most recently Great Expectations and Not about Heroes.

Matt Sweatman



Matt started with the Criterion many moons ago and has enjoyed a wide variety of plays since then. Amongst the favourites have been Bill Sykes in Oliver Twist, Eddie Carbone in View From The Bridge, Sgt Toomey in Biloxi Blues and, recently Victor Fleming in Moonlight and Magnolias.

This will be Matt's first experience of being directed by his wife – outside the home that is!

Emma Withers



Emma has been a member of the Criterion Theatre for 21 years. She has undertaken many different jobs at the theatre including wardrobe, props, lighting, Bar and Box Office. Her most enjoyable roles have included, Beatrice in A View from the Bridge, Mary Warren in The Crucible and Nell Gwyn in Playhouse Creatures. Emma has had a break of a few years to have two lovely daughters, although did come back briefly to play Mrs Joe in Great Expectations. Emma is very much looking forward to becoming more involved in the theatre again.