

DIGITAL PROGRAMME

BARRIE
theatre



WAYLON JACOBS IN

PETER PAN

BY J.M. BARRIE



AN AWFULLY BIG ADVENTURE BY ALAN POLLOCK

We live up the hill from Stanway House – an impressive pile in the hands of the same family for multiple generations. JM Barrie was a regular visitor in the early years of the last century and it is widely believed that observing the sun reflecting off an impressive gold weathervane at the house gave Barrie the idea for the fairy Tinker Bell – and planted the seed of what was to become Peter Pan.

In gratitude for what was to be his biggest success Barrie donated the cricket pavilion which still stands, and assembled a team of literary stars – including PG Wodehouse and Arthur Conan Doyle – to play cricket there.

Sport was important to Barrie. His adored and gifted older brother David died suddenly, in a skating accident, on the brink of his 14th birthday. The death devastated the Barrie family and hurt the young James especially.

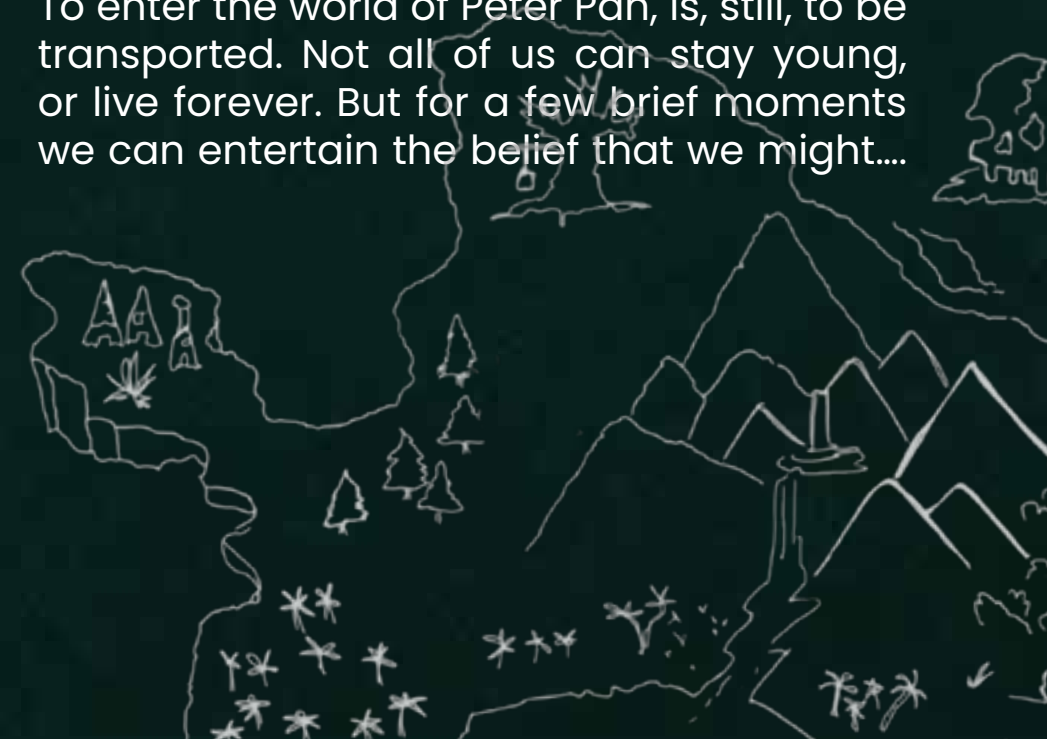
He was haunted by the idea of a perfect boy, taken before his time, but preserved in the aspic of memory, never to grow up, never to grow old.

When Kirk and Nick approached me with the idea of producing a new version of Peter Pan – a title which has been part of the psychic furniture of Britain for well over a century – it

was this knowledge that haunted me most. Though Barrie, of course, was Scottish, Pan feels like one of the seminal texts of Englishness. Charming, whimsical, romantic, nostalgic – everyone has their own sense of a Wendy, a Tink, a Hook, and a Croc.

But how to make a new Pan for an audience that may not be as familiar with the story as it once was? I went back to the original play, and the novel of 1911, and extracted the elements without which no self-respecting version can properly call itself Pan – brave Tiger Lily, fearsome pirates, Hook himself (an Old Etonian, in the original!) and of course the Darlings.

The play was written for children Barrie met in Kensington Gardens. For them the story's fame was a mixed blessing (the same was true for young Christopher Robin and young Christopher Tolkien). But for the rest of us it helps to define what it is to be young, and to age. Wendy goes to Neverland a girl and returns a young woman. For the characters, and for us, it is a rite of passage – part of what it means to reach childhood's end. My father saw the play in Edinburgh in 1937 – a treat to distract him from the permanent toothache which blighted the lives of all poor children before Penicillin. To enter the world of Peter Pan, is, still, to be transported. Not all of us can stay young, or live forever. But for a few brief moments we can entertain the belief that we might...



THE BARN THEATRE PRESENTS

PETER PAN

PERFORMED BY
WAYLON JACOBS

WITH
GEORGIA DIBBS

BASED ON THE BOOK BY
J.M.BARRIE

ADAPTED BY
ALAN POLLOCK

CONCEIVED & DIRECTED BY
KIRK JAMESON

COMPOSITION & MUSICAL ARRANGEMENTS
NICK BARSTOW

COSTUME & SET DESIGN BY
GREGOR DONNELLY

LIGHTING DESIGN
JOE PRICE

MOVEMENT DIRECTION BY
TOSH WANOGHO-MAUD

PROJECTION DESIGN
BENJAMIN COLLINS

SOUND DESIGN
HARRY SMITH

CASTING DIRECTOR
HARRY BLUMENAU

PRODUCTION MANAGER
CHRIS CLEAL

COSTUME SUPERVISOR
DENISE CLEAL

COMPANY STAGE MANAGER
SAMI WOOD

OPERATOR
BEN EVANS

SET BUILDER
MIKE LEOPOLD

"PETER PAN"

IS PRESENTED BY ARRANGEMENT WITH GREAT
ORMOND STREET HOSPITAL CHILDREN'S
CHARITY AND CONCORD THEATRICALS LTD. ON
BEHALF OF SAMUEL FRENCH LTD.

PROJECTION ARTISTS

BRYONY COLLISHAW
GEORGE DIX
WILL HINDE
KIRK JAMESON
EILWEN JONES
CATRIN JONES
HARRY SMITH
JENYA STEANSON
SAMI WOOD
ROSALIND FORD

MUSICIANS

JONATHAN CHARLES - VIOLIN, FLUTE & WHISTLES
ROSALIND FORD - CELLO & VIOLIN
NICK BARSTOW - KEYS

WITH SPECIAL THANKS TO

MARY DIBBS
MANDY DONALD
JENYA STEANSON

RUNNING TIME 50 MINS

**THE CHRISTMAS SEASON WILL BE FILLED WITH MAGIC, TRUST
AND PIXIE DUST AS CIRENCESTER IS TRANSPORTED TO
NEVERLAND IN PETER PAN!**

FOR THE BARN THEATRE

CHAIRMAN
IAN CARLING

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IWAN LEWIS

EXECUTIVE DIRECTOR
RACHEL WRIGHT

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BETH GEORGE

PRODUCTION ASSISTANT
MOLLY HECKFORD

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RICHARD JONES

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AERON JAMES

CREATIVE DIRECTOR - DIGITAL MEDIA
RYAN CARTER

OPERATIONS DIRECTOR
CHRIS CLEAL

SOUND DESIGN & THEATRE TECH
HARRY SMITH

MEDIA DESIGN
BENJAMIN COLLINS

TRAINEE MEDIA / THEATRE TECH
BEN EVANS

WARDROBE/COSTUMES
DENISE CLEAL

INTERN
GEORGE DIX

FRONT OF HOUSE / BOX OFFICE
LAURA EARWAKER

ADMINISTRATION
VICTORIA CALVERT

FINANCE
IRIS URE

BUSINESS DEVELOPMENT
PAUL FLYNN

FUNDRAISING
JO FLYNN

ACCOUNTS
JANE CUNNINGHAM, RACHEL KIRK

SCHOOL & GROUP BOOKINGS
BRONWEN JONES



CAST.



PERFORMER "FATHER"

WAYLON JACOBS

Waylon trained at the Arts Educational Schools London. He was a successful recipient of the BBC Performing Arts Bursary for his time there as well as the Gillian Lynne Award.

West End Credits include: Principal Standby in Hamilton. Cover Gator/Bobby/Delray in Memphis (Shaftesbury Theatre); Cover Brit/Rebel Leader in We Will Rock You (Dominion Theatre); Cover Grandfather/Ensemble in Ragtime (Regents Park Open Air Theatre); Cover Mechanicals/Moth in A Midsummer Night's Dream (Regents Park Open Air Theatre); Japeth in Children of Eden (Prince of Wales Theatre) and Cover Simba/Swing in The Lion King (Lyceum Theatre).



VOICE OVER "DAUGHTER"

GEORGIA DIBBS

Georgia Dibbs has been part of the Barn family for 4 years now- she attends Barn Academy which has been great preparing her for acting roles. Last December Georgia had the privilege of playing Tiny Tim and the Ghost of Christmas past in her first professional debut in the Barn's A Christmas Carol. Georgia recently worked with The Barn and Cirencester town council on their online Christmas advert with her family. She also had her first TV commercial air this month and will feature on a kids ITV special on New Year's Eve. It was a real honour to be asked to take part in the Peter Pan project.



CREATIVE.

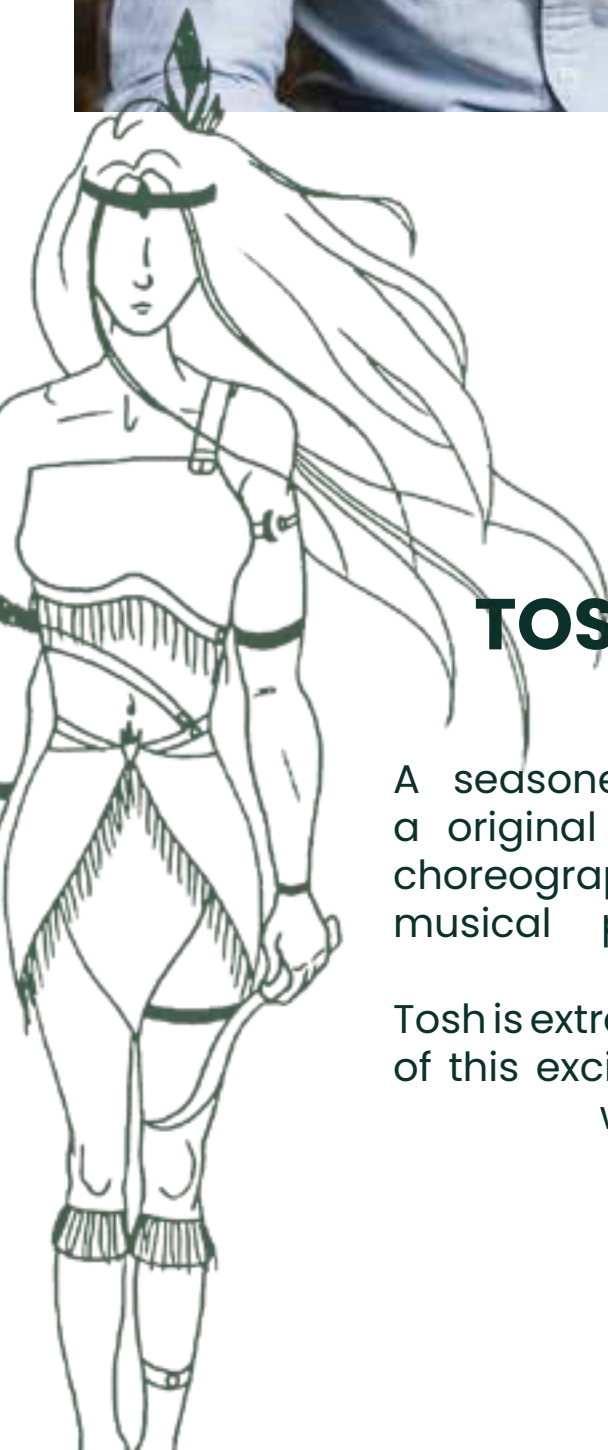


DIRECTOR

KIRK JAMESON

Kirk is excited to be returning to The Barn Theatre as Director-in-Residence. Previous work at The Barn includes *Marry Me A Little*, *The World Goes Round*, and *Stiles & Drewe's Just So*.

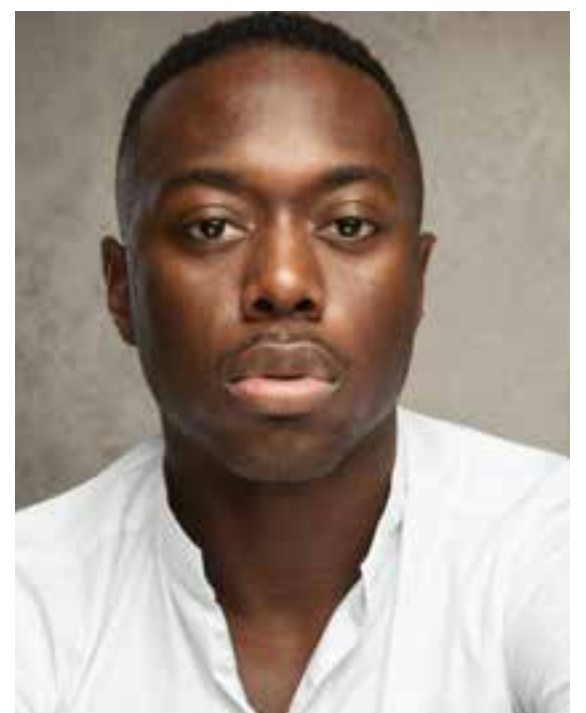
Other credits as director include the UK premiere production of Dreamworks' *Madagascar* (UK Tour) starring X Factor Winner Matt Terry; *Sleeping Beauty* (Palace Theatre, Newark); *Jack and the Beanstalk* (White Rock Theatre, Hastings); the German premiere of *The Last Five Years* (English Theatre, Frankfurt); *Seussical: The Musical* (Arts Theatre); *I Love You, You're Perfect, Now Change* (Arts Theatre - Broadway World Awards nomination for Best Musical Revival); *Privates On Parade*, *Annie Get Your Gun*, *The World Goes Round* (three Off West End Award nominations including Best Director).



MOVEMENT DIRECTOR

TOSH WANOGHO-MAUD

A seasoned performer, appearing in many a original London cast, Tosh has also been choreographer on many music videos and musical productions (most recently GSA production of *The Little Mermaid*). Tosh is extremely grateful and excited to be a part of this exciting new project and to be reunited with Kirk Jameson for another project.





BENJAMIN COLLINS ON THE PROJECTION DESIGN OF PETER PAN

Animation is something we see every day. Whether it's a movie, a digital billboard- or Among Us!

I have been fascinated since I was young about how a story can not only be told with characters, but also with style. Everything we see can show us a deeper part of the story. Kirk, the director, could see key moments of Alan Pollock's vision of Peter Pan shows a father telling the story to his daughter, with director Kirk that would best be told through projection design. It seemed natural for us to be in the Daughter's shoes, imagining the story our Dad is telling us, and how we might scribble it in our Maths book the next day.

To bring these drawings to life, the intention was always use stop motion animation: combining lots of drawings together in sequence. I wanted everyone in the audience to be free to imagine. We discovered that as long as each drawing was roughly the same shape, it looked really cool to use multiple styles (drawn by multiple artists!) for each sequence, leaving us with a unique animation style of evolving pictures.

So, we got to work, drawing mainly on A4 paper over several weeks. The crocodile sequences began first, with artist siblings Eilwen and Catrin Jones drawing around 25 frames of animation each!

Meanwhile, the prodigiously talented Bryony Collishaw began creating the figures of the Mermaids: beautiful yet mysterious and otherworldly - along with

Tiger Lily, Queen of the Amazons, and the architecture of Hook's pirate ship, the Jolly Roger.

A sequence where the Lost Boys battle the Pirates began with drawings from me, which were transformed by the Barn's very own George Dix into exciting slices of action.

In some particularly scary moments with the Crocodile we can see the work of director Kirk along with tribal art designer Will Hinde, George, Eilwen, Catrin, myself, even our Sound Designer Harry Smith! As many drawings as possible went into this sequence so that the Croc stands out as nasty and unpredictable.

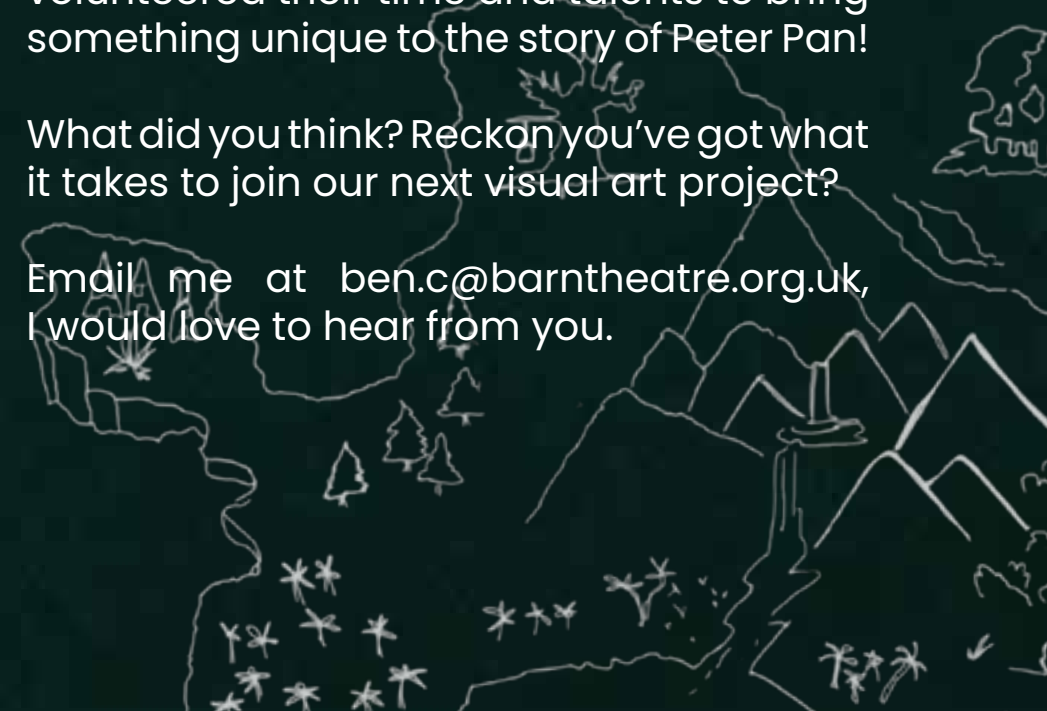
Stage Manager Sami Wood contributed some quite stunning images of Victorian London from the air as our heroes leave for Neverland, and portrait artist Rosalind Ford contributed extra frames to Captain Hook and Mermaids.

And finally, our Web Designer Jenya Steanson created London's famous landmarks that mark the return home, which were then set in 3D space for a real sense of scale.

All in all, more than 500 individual drawings were made, resulting in what I hope is an original visual style to complement Gregor Donnelly's immersive set design and Joe Price's ingenious use of lighting. I simply cannot thank our artists enough, all whom volunteered their time and talents to bring something unique to the story of Peter Pan!

What did you think? Reckon you've got what it takes to join our next visual art project?

Email me at ben.c@barntheatre.org.uk, I would love to hear from you.





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Cerno Capital
wishes all the best
for the production of
Peter Pan,
and we hope you
enjoy the
performance.

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