



THE FORECAST

A NEW PLAY FROM **limbik**



New
Diorama
Theatre

 **THE
GARAGE
NORWICH**

 **Norfolk** County Council

 **ARTS COUNCIL
ENGLAND**

Supported using public funding by
**ARTS COUNCIL
ENGLAND**



"A gripping, thought-provoking script, beautifully directed and brilliantly acted. Not to be missed."

- [The Reviews Hub](#)



"Genius... extreme enough to prove a point, but close enough to seem disturbingly real."

- [Fringe Guru](#)



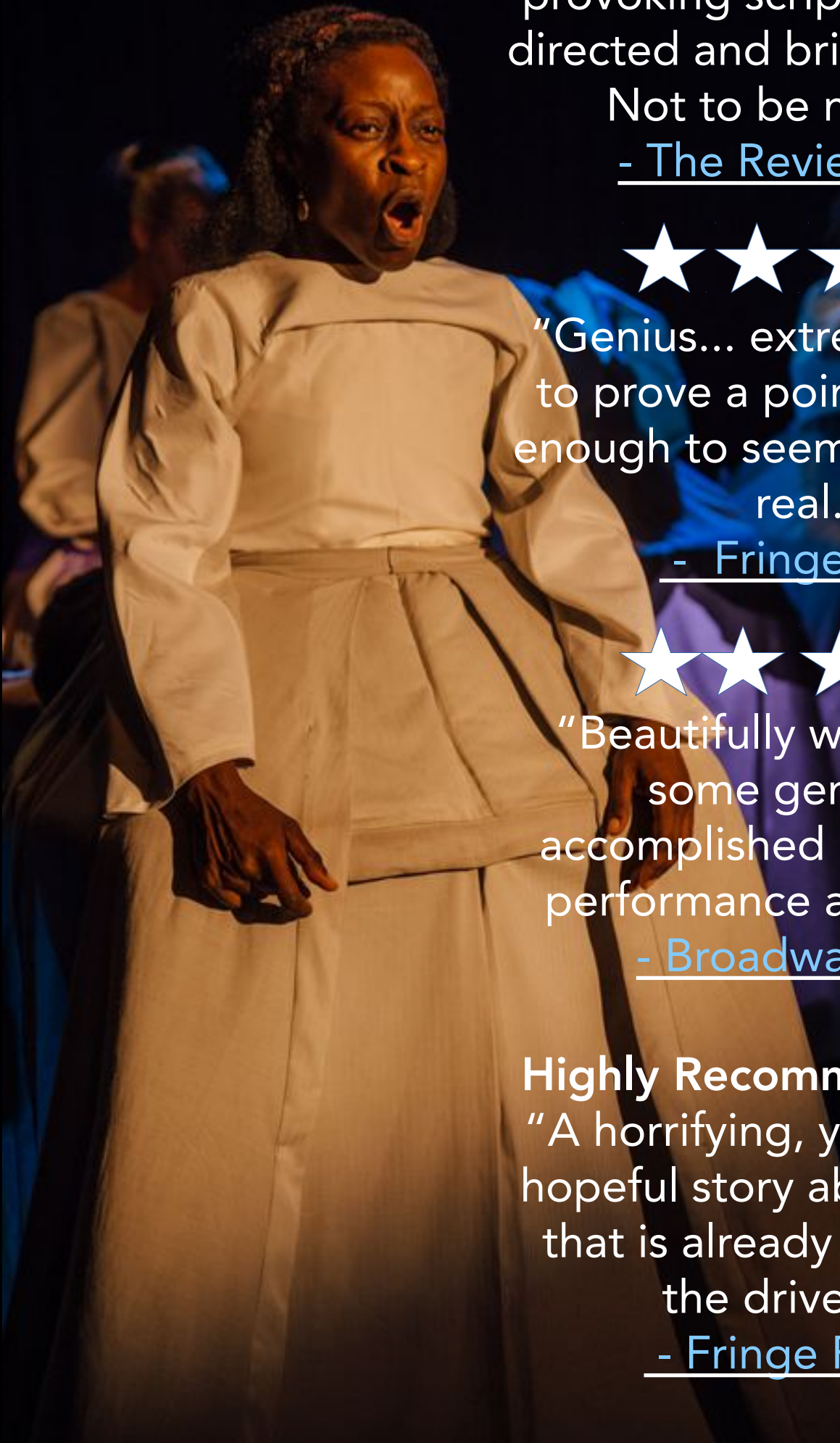
"Beautifully written, with some genuinely accomplished and moving performance at its core."

- [Broadway Baby](#)

Highly Recommended Show

"A horrifying, yet ultimately hopeful story about a future that is already pulling into the driveway."

- [Fringe Review](#)





In a backyard near you, in the not-too-distant future, four women from four corners of the globe float in mid-air.

Fleeing war, poverty, debt and environmental destruction, they have agreed to work as society's latest consumer craze, the status symbol for every middle class household. Their new job:

Human garden ornament.

As the reality of what they have signed up for (and who they are literally stuck with) becomes clear, this four-way odd couple bicker, banter and are forced to confront what freedom really means to them.

Inspired in part by George Saunders' short story "The Semplica Girl Diaries", and developed in collaboration with Olivier-award-winning playwright Bola Agbaje, *The Forecast* is a big, bonkers and prescient piece about what people are willing to sacrifice for a better life.

Prepare for songs, shadows, and a whirl of giant dresses on wheels. And women hanging by a thread. (Literally).

“In Saunders’ story, we were intrigued by the spectral presence of the Semplica Girls themselves.

What motivates someone to leave their home and family, to effectively become a modern day slave, hanging from a wire above the rhododendron?

Between Brexit and Trump we're seeing more outsiders stripped of their humanity. Is it so very far fetched to imagine a future where the western world offers those desperate enough... this?”

— Ben Samuels
Director





"Are we on?"

... Maria asks her new colleagues on their first day at work. Like a human version of Amazon's Alexa, the Garden Girls can sing you a song, remind you of your shopping, and predict the weather.

But most of the time they are just a presence in the background—"Seen and not heard"—and it is during these times that they get to know each other: their lives, loves and losses.



Maria, from Brasil, both innocent and world-weary; Aramide, a proud and outspoken African princess fleeing civil war; Magdalena, a middle-aged and tough as boots Ukrainian, trying to save for her daughter's education; and the stropky, mysterious, and very British Jasmine.

The fault-lines between them are immense, but in this new world order, they may need each other even more than they need this job.



CAST

Jasmine	Sarah Johnson
Maria	Gaël Le Cornec
Aramide	Amie Buhari
Magdalena	Eva Eklöf Mørkeset
Musician	Susi Evans

CREATIVES

Director	Ben Samuels
Musical Director	Susi Evans
Additional text	Bola Agbaje
Designer	Diana Castaldi
Lighting Designer	Pablo Fernandez Baz
Asst Directors	Sophie Whitrick Angie Peña Arenas
Shadow Puppets	Zannie Fraser

Devised & Created by the cast, Ben Samuels, Bola Agbaje and Stevie Thompson.



Dramaturgy: Bola Agbaje, Gaël Le Cornec & Ben Samuels



The story so far...

The Forecast began life as dystopian, Brechtian musical. "What lies ahead?" we wondered at team Limbik HQ, "and can we sing about it?" We spent a weekend playing around with different visions of the future, including one that turns up in the short stories of the recent Booker prize winning American author George Saunders. When we started improvising around four Semplica Girls on their first day at work, we knew we had stumbled upon something great. A framework which could contain our questions about migration, neoliberalism, and the human toll of an exploitative economic order.

Working in collaboration with a team of actors and the playwright Bola Agbaje, we outlined four characters and the personal journey of each in this strange new environment. This work was taken into full production in Spring 2017 at The Garage in Norwich, and premiered at the Brighton Fringe, with additional performances at the New Diorama Theatre, The Cut Halesworth and The Garage.

The show was phenomenally received, and nominated for two awards at Brighton, where it received 4 star reviews and hailed as "brilliant," "genius," and "unforgettable."

Our aim now is to tour the show nationally and internationally, at venues and festivals across the UK and beyond!



About Limbik

Limbic System, noun, an interconnected system of nerves and networks in the brain that interprets feelings in the body.

Limbik creates new theatre work that explores human stories from epic environments. We create through collaboration: between actors, writers, directors, and designers, as well as non-theatre makers who bring unique viewpoints and expertise to our work. Distilling these often unheard voices into atmospheric works of theatre, we investigate complex ethical, socially engaged questions, aiming to encourage debate and dialogue.

The company has devised and toured four shows to date: *The Harbour*, *Ghost Town* and *The Messenger*, *The Forecast*, and collaborated on *A Murder of Crows*. *The Harbour*, the company's first production, won the "Creative Award" at the Prague Fringe in 2010, received glowing reviews at Edinburgh later that year, and toured extensively across the UK and Ireland. The company were then selected for the Escalator Performing Arts scheme, to support the development of new work. Limbik created their second show, *Ghost Town*, in Autumn 2011, which toured Suffolk to great acclaim. The company collaborated with Barnstorm, an Irish children's theatre company, on an investigation of style and physicality in theatre for young audiences. The resulting production, *A Murder of Crows*, was written by Olivier award-winning playwright Mike Kenny and toured Ireland in 2011-2012. *The Messenger*, about NHS nurses who work organ donation cases, completed its first national tour in March 2015. "

About George Saunders

"The best short story writer in English. Not one of, not possibly, but the best." Time Magazine.

George Saunders (born December 2, 1958) is an American writer of short stories, essays, novellas, children's books, and a novel. His writing has appeared in *The New Yorker*, *Harper's*, *McSweeney's* and *GQ*. He also contributed a weekly column, *American Psyche*, to the weekend magazine of *The Guardian* until October 2008. He was awarded the Booker Prize in 2017 for his first novel, *Lincoln in the Bardo*.

A professor at Syracuse University, Saunders won the National Magazine Award for fiction in 1994, 1996, 2000, and 2004, and second prize in the O. Henry Awards in 1997. His first story collection, *CivilWarLand in Bad Decline*, was a finalist for the 1996 PEN/Hemingway Award. In 2006 Saunders received a MacArthur Fellowship. In 2006 he won the World Fantasy Award for his short story "CommComm". His story collection *In Persuasion Nation* was a finalist for The Story Prize in 2007. In 2013, he won the PEN/Malamud Award and was a finalist for the National Book Award. Saunders's *Tenth of December: Stories* won the 2013 Story Prize for short-story collections and the inaugural (2014) Folio Prize.

Tech Spec

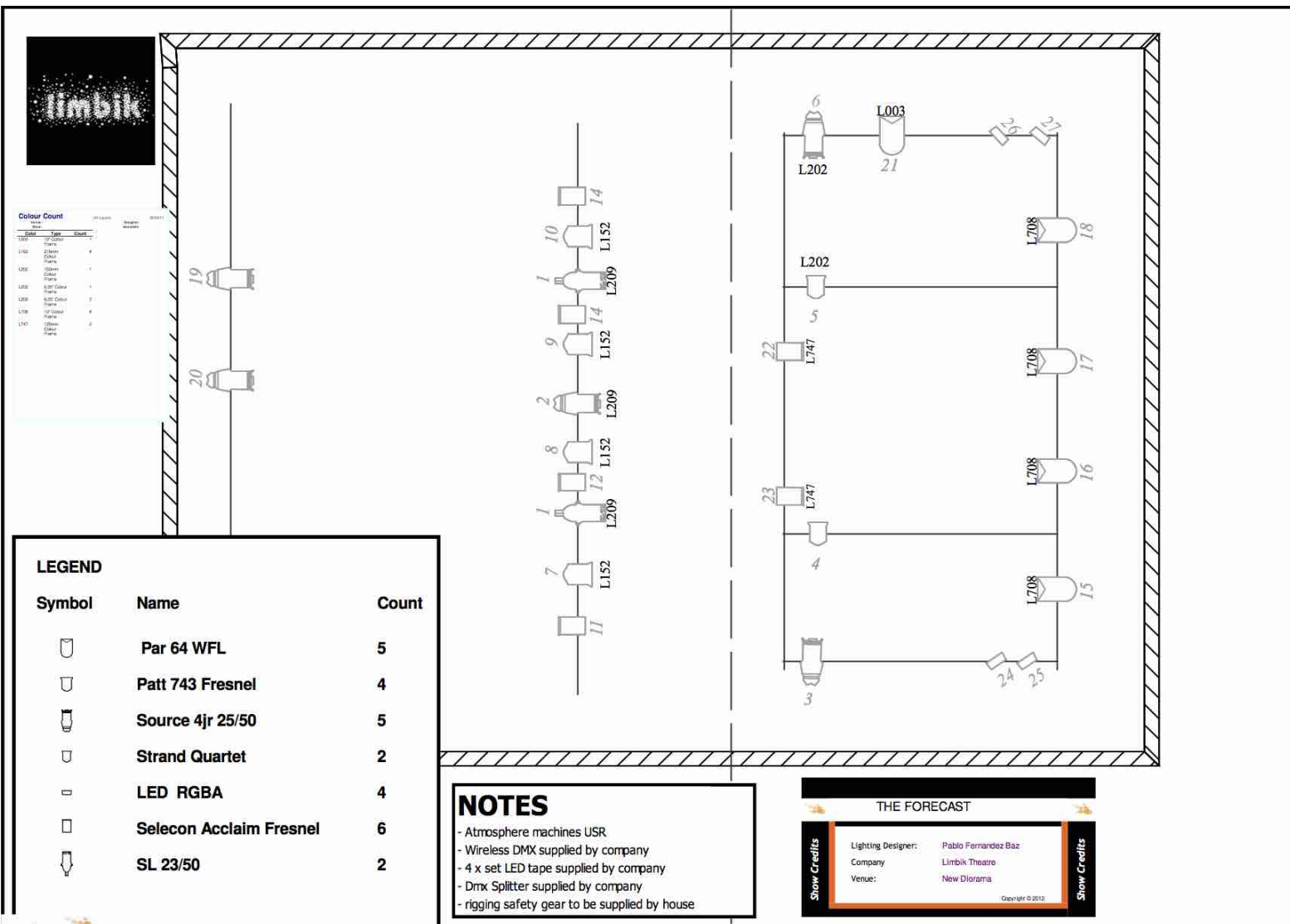
Because of the giant dresses on wheels, the show requires a minimum playing space of 8m x 6m.

The dresses use LED strip lighting running wireless DMX to the lighting desk.

The show will use a cyclorama when available.

For 2018, we are planning on working with projection mapping to enhance the shadow puppetry sequences.

Please see our generic lighting plan below.





Limvik

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