

THE THELMAS are proud to present...

LADYKILLER

Written
By Madeline Gould

Directed
By Madelaine Moore



Contact Info / Resources

Contacting the company for further support:

For all touring enquiries, please contact:

Madelaine Moore Email: producer@thethelmas.co.uk Tel: +44 7909 662 439

Future performances:

30th Nov, 1st & 2nd Dec 2018: Pleasance Theatre, Islington

27th Feb – 3rd March 2019: Vault Festival (embargoed until season announcement)

8th March 2019: The Market Theatre, Ledbury

Performance history:

23 May 2018: Oldham Coliseum, Oldham

11-13 June 2018: Theatre N16, London

1 -27 August 2018: Pleasance Courtyard, Edinburgh

Using this programming pack:

We aim to have included everything you'll need to know about *Ladykiller* in this pack. You will find:

- Information about the production
- Further information about the team and the company
- Technical information
- Selling *Ladykiller* and engaging audiences
- Press
- Outreach Offerings
- Key Facts
- Pricing

A video of the performance may be downloaded here:

<https://www.dropbox.com/s/0w2z2141yinta2m/LadyKiller%20Live%20Film.mp4?dl=0>



ABOUT THE PRODUCTION

A chambermaid, a hotel room and a dead woman.

It's not what it looks like, really, it's not. It was self-defence... and anyway the woman was asking for it

*The chambermaid considers herself to be a pretty normal person; she reads books. She pretended to read the party manifestos at the General Election. She's even read *The Psychopath Test* and she's pretty sure she's not one so...*

Ladykiller is a blood-soaked morality tale about victimhood, power and flipping the gender rule book on psychopathy. Ladykiller charts one woman's journey from violent oppression to bloody revolution; a jet-black comedy for the age of the gig economy.

*

Ladykiller started as a one-woman short commissioned by The Thelmas for Ladylogue! an evening of short plays about women, by women. Produced as part of the Camden Fringe at Tristan Bates Theatre in 2015, *Ladykiller* in particular stood out to audiences because it features a genuinely complex and compelling female character, tapping into the feminist zeitgeist in a most unexpected way. This exciting element is what led *Ladykiller* to become a sleeper hit at Edinburgh Fringe Festival 2018; audiences were attracted to the uncompromising, yet entertaining nature of the piece.

Female violence is rarely portrayed on stage and when it is, it is often as a response to male violence; indeed statistics show that women who are convicted of violent offences are, in the majority, themselves victims of male

violence. *Ladykiller*, however with its jet-black humour, unmask a character who who possesses not only a staggering level of insight into the deeper recesses of human nature, but also the dreadful sociopathic qualities usually reserved for those who reside in high security prisons.

Writer, Madeline Gould explains: *“It is so rare that we see the character of a female criminal drawn with as much complexity as their male counterparts and it is important to me that, in our battle for equality, we accept, explore and embrace the female capacity for violence, criminality and evil as much as we celebrate the positives. Ladykiller was an opportunity for me to explore my own frustrations about the world around me and to push my reaction to the limit; from the smallest personal internal issues all the way up to a global perspective. The play is a big “what if?” and an exploration of how female criminality is and has historically been treated differently to male criminality.”*

Our Supporters

- *Ladykiller* has been supported by **Oldham Coliseum** and **Ovalhouse** during its most recent development.
- It was **shortlisted as part of Clean Break’s Edinburgh Fringe Support competition** for female focused productions.
- It has recently been named **winner of the Vault Festival 2019 Pleasance Award**. The Award is given to a show of outstanding quality from Edinburgh 2018, in partnership with The Pleasance.

About the Writer

Madeline Gould is a LAMDA trained actor and writer. Her adaptation of Ned Beauman's award-winning novel, ‘Boxer, Beetle’, appeared as part of Rich Mix's Small Story/ Big City project in 2014.

She was recently appointed the Associate Writer of Anonymous is a Woman Theatre Company who have commissioned her for two pieces of new work for Rural Touring. Her immersive war-time drama ‘Think of England’ was critically acclaimed at Vault Festival 2018.

About the Actor

London-based actor, Hannah McClean is originally from Co. Antrim on the north coast of Northern Ireland and she studied Drama at John Moores University. Since then she has taken Robert Patrick’s Kennedy's Children on an Irish National Tour. She is also a regular on the London off West End circuit

having worked at prestigious new writing venues such as Theatre 503, Tristan Bates, Camden People's Theatre and The Old Red Lion.

TV credits include 'Josh' for the BBC and the forthcoming 'Sick Note' on Sky 1.

Hannah originated the role of 'HER' in Ladykiller as part of Ladylogue! in 2015.



About the Director

Madelaine Moore is Artistic Director of The Thelmas and a freelance director specialising in new writing and devised work, both in professional and community settings. A visiting lecturer in Applied Theatre at the Royal Central School of Speech and Drama and St Mary's University Twickenham, Madelaine has extensive experience working in prisons, pupil referral units and has most recently returned from working with young people in care in Santiago, Chile.

Professional directing credits include the upcoming 'Algorithms' (Soho Theatre) and 'Fatty Fat Fat' (Vault Festival 2019), double OFFIE nominated 'Coconut' by Guleraana Mir (Ovalhouse and National Tour), multiple OFFIE & Broadway World nominated 'The Awakening' by Julian Garner (Jack Studio), Ariel Dorfman's 'Widows' & 'W;t' (St Mary's University 3rd yr), 'Pull Your Socks Up, Britain!' (Brighton & Camden Fringe), 'Skin Like Butter' (Etcetera), Ladylogue! (Camden Fringe 2014 & 2015).

Audio drama as writer/director includes 'Norah' (Big Finish)

About The Thelmas

The Thelmas is a new writing company dedicated to the development and promotion of early career female writers and theatre makers. The company comprises writer Guleraana Mir, founder and director Madelaine Moore. At the heart of the company is the idea that female work should exist on its own merits as artistically excellent theatre, and not be seen as somehow 'niche'.

Devoted to empowering women to redress the equality imbalance in the arts, we support them to disrupt dominant narratives and create theatre that is big, bold and emotionally resonant. We crave authentic and bittersweet stories outside of the traditional female stereotype and socially impactful narratives that reflect society but don't look to solve prevalent issues. While our work often touches on some important topics, we approach these with a light touch, preferring to encourage our audiences to laugh their way into more meaningful discussion after the show.

Prior to 'Ladykiller', The Thelmas have had sold out audiences and garnered critical acclaim with their productions at Brighton and Camden Fringe festivals in the past. Their production of Guleraana Mir's debut play, COCONUT, produced in association with Ovalhouse was critically acclaimed earning 4 & 5 star reviews and two OFFIE Award nominations for Most Promising New Playwright and Best Female Performance.



TECHNICAL REQUIREMENTS

Staging and playing space:

Ladykiller requires a minimum performing space of 3m x 4m, but the **ideal size is 4m x 5m** and can be performed on a **thrust stage (ideal)** or end on.

The set consists on one armchair, one free standing floor lamp (working) & a 'dead body' which is positioned on the floor in the centre of the playing space.

Props:

There is a blunt letter opener used which is kept in a locked box at all times when not on stage and it is handled by the actor at the start of the show and remains on stage at the end.

NB*: the performer is covered up to her elbows in water soluble fake blood and so requires assistance to open and close any doors on her route onstage.

Get In Time: 5 hours

Get Out Time: 1 hour

Travelling company: Performer, Stage manager/operator, Producer/Director

Venue crew required: 1 technician staff for get in, get out and technical assistance

Lighting:

Programmable lighting desk

General Cover Wash for the whole stage

Red Light Wash

Blue Wash

Special for an Armchair

Dimmer circuit at floor level for a standing lamp

Sound:

Ability to play back Qlab file in stereo

Ability to playback directional sound cue from one speaker.



SELLING LADYKILLER

Ladykiller is a play with a particular appeal for those **over the age of 14** who enjoy dark, **dark** humour. The protagonist is one whom we rarely see on stage; a genuinely complex female character with a hugely flawed personality and yet is strangely (and scarily) relatable.

It is unflinching and wickedly funny new writing for fans of female-led work and social satire and brings a fresh, female perspective on the serial killer/ true crime genre.

People who will like Ladykiller:

While our key audience segments are likely to fall into **'Experience Seekers'** and **'Metroculturals'**, we can further break these groups down into specific interests related to the themes of the show.

- **People interested in social commentary and satire:** Audiences already familiar with female-led shows such as *Killing Eve*, *Sharp Objects* and Netflix hit, *The End of The Fucking World*, or the 'unique brand of justice' meted out by characters such as Dexter will recognize much in *Ladykiller*. She says and does the things that many of us in our darkest moments may have fantasied about doing, but don't... because that would be illegal.
- **Fans of True Crime and those interested in serial killers and horror:** with a feminist twist!
- **Fans of new writing and complex female characters.** The Thelmas have built a loyal following with our fresh and irreverent approach to contemporary narratives. *Ladykiller* is a great example of female-focussed work that defies the label 'feminist theatre' rather than being defined by it. A reviewer best summed it up thus:

'An all-female cast and crew making theatre that people like - maybe that's the best kind of feminism.' - **View from the Gods**

PRESS COVERAGE FOR LADYKILLER

☆☆☆☆☆ 'a smash hit at this fringe and beyond' – **Broadway Baby**

<https://broadwaybaby.com/shows/ladykiller/736339>

☆☆☆☆☆ 'Madeline Gould's script is unflinching... Hannah McClean's bright-eyed portrayal is chilling, charming and terrifyingly believable. What is most thrilling about Ladykiller... is how the chambermaid looks and sounds just like us. She could easily be our neighbour, co-worker or friend.' - **The Skinny**

<https://www.theskinny.co.uk/festivals/edinburgh-fringe/theatre/ladykiller-pleasance-courtyard>

☆☆☆☆☆ 'an eerily convincing portrait of an unhinged mind. 'Ladykiller' defies expectations by raising issues such as social class and the inherent sexism in the study of serial killers (all discussed through a comedic lens)' –

Three Weeks

<http://www.threeweeksedinburgh.com/article/ladykiller-the-thelmas/>

☆☆☆☆☆ 'Be nice to people who work in customer service" is just one of the messages in Ladykiller, a very funny and refreshingly offbeat comedy from The Thelmas.' – **The Stage**

<https://www.thestage.co.uk/reviews/2018/ladykiller-review-at-pleasance-courtyard-edinburgh-sharp-and-blackly-comic-monologue/>

☆☆☆☆☆ 'Hannah McClean is superb as the maid... Her disarming smile is Cheshire Cattish, sometimes shark-like – enough to make you think twice next time you leave your hotel room in a state.' – **The Scotsman**

☆☆☆☆☆ 'pokes at the optimism of feminist beliefs in equality and the innate compassion of women in a bracing... monologue of fierce intensity.' –

The List

<https://edinburghfestival.list.co.uk/article/102466-ladykiller/>

☆☆☆☆☆ 'a mesmeric performance. It's a rare treat, combining humour, horror and intelligence.' – **Fringe Guru**

<http://edinburgh.fringeguru.com/reviews/edinburgh-2018/ladykiller>

☆☆☆☆☆ 'Madeline Gould's script is one of the best written one-woman pieces at this year's Edinburgh Festival Fringe' - **Miro Magazine**

<http://www.miro magazine.com/theatre/review-edinburgh-ladykiller-pleasance/>

☆☆☆☆☆ 'Ladykiller is entertaining, funny, engaging, and an effective allegory for challenging gender roles in contemporary society.' - **Theatre Box**

Blog

<https://theatrebox.blog/2018/08/19/ladykiller-the-thelmas-pleasance-courtyard/>

☆☆☆☆☆ 'A bloody brilliant hymn to the dark side of a zero hours worker' -

To Do List

<https://todolist.org.uk/edinburgh-fringe-reviews-2018/>

☆☆☆☆ *'A compelling one-woman show that explores the imbalance between the sexes for a deadly purpose – Hannah McClean is breath-taking'* -

Mind The Blog

<https://pleasemindtheblog.wordpress.com/2018/08/17/ladykiller/>

'Ladykiller is a surprisingly enjoyable fifty minutes, with a political bite beneath the surface of its humour...a hilariously dark comic monologue, delivered with aplomb by performer Hannah McLean.' - **Exeunt Magazine**

<http://exeuntmagazine.com/reviews/edinburgh-fringe-review-ladykiller-thelmas/>

'HER is a perverse figurehead for female empowerment and it is that darkness and contradiction that I loved.' – **RevStan**

https://theatre.revstan.com/2018/08/edinburgh-fringe-review-ladykiller-or-how-to-use-gender-stereotypes-to-get-away-with-murder-bunker-o.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+RevStansTheatreBlog+%28Rev+Stan%27s+theatre+blog%29

'It is a very dark comedy and a fascinating topic to dwell on.' - **The F Word**

<https://www.thefword.org.uk/2018/08/edinburgh-festival-fringe-2018-part-one/>

Previous coverage for The Thelmas

'This show, which is refreshing and catches you off guard is not to be missed... I cannot recommend "Coconut" enough!' - **Pocket Sized Theatre for 'Coconut'** by **Guleraana Mir**

'laughing so loud I would have been embarrassed if everyone else wasn't also barking, snorting and shrieking' – **Female Arts for 'Take a Look At Me Now'** by **Serena Haywood**

'challenging theatre that isn't hard to swallow or overwrought, but is as charming as well as it's damning. A finely presented and produced provocation.' – **Grumpy Gay Critic for 'Skin Like Butter'** by **Leah Cowan**

'giggles even continued as the set changed for the final act' – **Everything Theatre for 'Ladylogue!'**

OUTREACH OFFERINGS

On tour we are offering Q&A with the creative team around the importance of representation of women's stories in the arts.



- **Q&A with cast and creative team**
To discuss the process of creating *Ladykiller*, and representation of women in the arts & media, or more about The Thelmas and their woman-centred ethos.
- **Post show discussion with relevant experts (where available)**
To explore the themes of the play.
- **Workshop for artists wanting to create a one person show.**
At an additional cost, this can be tailored to a professional, or community group. (Schedule dependent)

For further enquiries for wraparound activities, prices and booking, please contact Guleraana – info@thethelmas.co.uk or 07751 200 535

KEY INFORMATION

One simple line to describe the performance:

A maid stabs a female guest to death in her hotel room, but while she may appear to be a victim, as she tells her story we discover that she will do anything to be avoid being defined as one.

How long is the performance? 60 minutes, no interval

Are there any recommendations?

Due to the complex themes, graphic visual representations of blood, and the violence described in the show, *Ladykiller* is better suited to ages 14+

CREATIVE TEAM

Director:	Madelaine Moore
Writer:	Madeline Gould
Lighting Design:	Jennifer Rose

CAST

HER	Hannah McClean
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Trailer: <https://www.youtube.com/watch?v=aKwmKMHDYy0>

Who are the company?

The Thelmas – A exciting new female-led theatre company focused on disrupting traditional female narratives.

How can I find out more about them?

Website: www.thethelmas.co.uk
Twitter: @TheThelmas #LADYKILLERplay
Instagram: @TheThelmas
Facebook: @TheThelmasUK

Responses to their recent hit production, **COCONUT by Guleraana Mir** can be found on social media under **#COCONUTplay**

PRICING

The price below is the costs of the performance, inclusive of travel and accommodation. It is assumed that programmer will provide the appropriate venue, the listed technical requirements, and marketing & PR support.

Price for a one night performance: £750.00 (price for further performances is negotiable)

Pre or post show workshops are at an additional cost. (This **does not** include post-show discussions).

N.B. Splits against guarantees will be considered.

If you have any further questions or queries, please do not hesitate to contact us.

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