

SARY

THEY CALL ME
WITCH

**DIFFERENT
THEATRE**
@DIFFTHEATRE



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USING THIS PACK

- Different Theatre are happy to offer as much practical support as needed to help make SARY a great addition to your seasons' programming.
- We are happy and able to assist you, should you require us to, in helping to spread the word and build audiences.



ABOUT ***DIFFERENT*** THEATRE

Different Theatre was founded in 2014 by Artistic Director Sam Chittenden. Based in both rural Sussex and Brighton, we produce intimate theatre with a twist of the surreal.

Our work is female centric, often featuring older women. We have a strong track record of producing excellent work, with a strong lyricism, visual clarity, enveloping soundscapes and alluring theatricality.

ABOUT **SARY**

- SARY was written by Sam Chittenden after moving to rural Sussex and reading about the tale of Ol' Sary Weaver in a book of local legends.
- Based on a 19th century Sussex tale, this piece of feminist folk-horror explores themes of female sexuality, ageing and loss as kinds of alchemy.
- 'They call me witch. A teeth-gnasher. A shape-shifter. When a man says a woman turns into a hare, it means she were too quick for him!'
- SARY premiered at Brighton Horrorfest in 2018 and had runs at Brighton and Edinburgh Fringes in 2019.
- SARY was nominated for The Infallibles Award for Theatrical Excellence
- Review quotes include: 'Magical storytelling and a poetic serenity in the face of the dark... such gentleness of spirit, and a tender regard for difference and solitude. It's another gem' (FringeReview.co.uk); 'It's as tough and tender as old barley with a dash of the ineffable. Top-class theatre!' (BrightonSource.co.uk).



BASIC MARKETING INFORMATION

COMPANY / CREDIT	DIFFERENT THEATRE
SHOW TITLE	SARY
TAG LINE	Feminist folk horror
LONG COPY	<p><i>'They call me witch. A teeth-gnasher. A shape-shifter. When they say I turn into a hare, it means I am too quick for 'em!'</i></p> <p>Based on a Sussex legend, this piece of English Eerie explores female sexuality, ageing and loss as alchemy.</p>

SHORT COPY

Based on a Sussex legend, this piece of English Eerie explores female sexuality, ageing and loss as alchemy.

RUNNING TIME

**ONE HOUR - NO
INTERVAL**

PHOTO CREDITS

**Peter Williams;
Andy O'Hara**

AGE SUITABILITY

PG

REVIEWS

<http://brighton.fringe guru.com/reviews/brighton-2019/sary>
<http://fringereview.co.uk/review/edinburgh-fringe/2019/sary-3/>
<https://www.britishtheatreguide.info/reviews/sary-sweet-novotel-18073>

ONLINE LINKS

@DiffTheatre
[https://
www.facebook.com/
differenttheatre/](https://www.facebook.com/differenttheatre/)

ABOUT SAM CHITTENDEN

- Sam Chittenden is an award-winning playwright whose plays have appeared in various Fringe festivals, including Brighton, Camden and Edinburgh.
- One of her earliest short plays, *Split Scene*, was shortlisted for the Five-n-Tens award in 2015.
- Previous plays include *So You Say*, *Underworlds*, *Metamorphosis*, *Moving Slowly* and *Clean*, which won New Writing South's Best New Play Award in 2019.
- She is currently working on *Unquiet Slumbers*, a psychological thriller in which Emily Brontë meets Cathy Earnshaw.
- Sam is also an experienced Director of other writer's work. Productions include David Harrower's *Blackbird*, Sarah Ruhl's *The Clean House*, Anne Carson's adaptation of Sophocles' *Antigone*, Julia Cho's *The Language Archive* and James Fritz's plays *Ross & Rachel* and *Comment is Free*
- Sam has had a variety of poetry published and placed in competitions, writing as Beth Somerford.



ABOUT SHARON DRAIN

- Sharon trained at ACT Brighton.
- Sharon's one-woman show, *Hella Granger-Superstar*, received 5* reviews and other plaudits at Brighton Fringe, Edinburgh Fringe, and the French translation and adaption was lauded during the ten-day run in Toulouse.
- Other theatre credits include: *The Positive Hour* (Brighton Fringe); *Si Vuelves Tu* (Old Red Lion, Islington); *Alfie* (Brighton Fringe); *The Plain Dealer* (Brighton Open Air Theatre); *Pericles* (Brighton Open Air Theatre); *Jumpy* (NVT Brighton); *I Will Miss You When You Are Gone* (Hen and Chickens Highbury)
- Film credits include: *Cage* which is currently available on Amazon Prime and *Guidance* by award-winning director Kristina Kello.



ABOUT **REBECCA JONES**

- Rebecca trained at the Academy of Live and Recorded Arts, where she performed in *Great Expectations*, *The Merchant of Venice*, *Pomona* and *Ivanov*.
- Other theatre includes: *Dog Day* (Lion and Unicorn), *Be My Baby and Our Country's Good* (Artists Theatre School, directed by Amanda Redman), *The Man Who* (Central School of Speech and Drama), *Clean* (Different Theatre).
- Film credits include: 'Hear for You' (Met Film), 'Cover Up' (Ben Howard Productions) and fantasy television pilot 'Once One' (Divinequine Films).



SELLING POINTS

- UNIQUE SELLING POINT

- SARY is an exceptional piece of new writing that takes an old Sussex legend as its starting point and weaves a topical tale of abuse, ageing and female sexuality.

- SUMMARY OF STYLE/CONTENT

- Uses Sussex dialect and creates a strong sense of place.
- The two actors play Sary at different ages, creating the feel of a monologue spoken by two voices.
- Features an original soundscape by acclaimed composer Simon Scardanelli
- SARY is a deeply poetic and intimate production in which performance and text “complement each other perfectly” (Infallibles Award panel).

- POINTS OF INTEREST

- Sam Chittenden wrote the piece after moving to rural Sussex where the action is set
- A host of wraparound activities can be arranged.
- Can be performed with equal impact in theatres and non-theatrical spaces, including rural venues and pubs.
- Its props are: one platform, one chair, two small stools, a variety of baskets and small props that inside them.

- TARGET AUDIENCE

- 14 +; a wide demographic, but likely to appeal especially to women.
- People interested in rural history, herbalism and stories of witchcraft
- People interested in lyrical and intimate theatrical experiences

ADDITIONAL MATERIAL

We have a selection of images available and will be filming the show in October.

A teaser is available here:

<https://vimeo.com/342447578>

We can provide a glossary of the dialect words used and further information about the historic references in the piece.

Sam Chittenden is available for Q&As and workshops.



PRESS AND PR

- Let us know if we can assist you in any way with website and social media content
- The following are some of the reviews from our Brighton and Edinburgh runs:
 - <http://brighton.fringeguru.com/reviews/brighton-2019/sary>
 - <http://fringereview.co.uk/review/edinburgh-fringe/2019/sary-3/>
 - <https://www.britishtheatreguide.info/reviews/sary-sweet-novotel-18073>
 - <http://fringereview.co.uk/review/brighton-fringe/2019/sary-2/>
 - <https://broadwaybaby.com/shows/sary/744423>
 - <https://www.ayoungentheatre.com/review-sary-sweet-novotel-edinburgh-fringe/>
 - <https://thefword.org.uk/2019/08/edinburgh-festival-fringe-part-one-2/>
 - <https://brightonsource.co.uk/reviews/sary-review/>
 - <http://www.sussexplaywrights.co.uk/sary/>
- Pull quotes include:
 - “Magical Storytelling”; “a captivating performance”; “a masterpiece of language”; “a masterclass in performance”; “Chittenden’s stunning way with words makes me want to climb inside the play and experience the natural wonder for myself”; “a gem at this years’ Fringe, and a must see for anyone who loves feminist folklore”; “a production in which lighting, music, script and performance alchemically intertwine to become genuine *theatre*”

AUDIENCE REVIEWS

- Bob Lambert, August 2019: ***** Wow. Just, Wow. A beautiful piece of theatre. 19th century Sussex, a girl becomes a woman becomes a mother becomes a maid, and is accused of being a witch and a skin changer, a hare, because she lives alone outside of the village, and uses seasonal knowledge, woodland cunning and herbal remedies. Magic and music and myth intertwine as two amazing actors play the same character at the same time, drawing you in to Sary's world. Stunning, the sort of theatre you just don't want to end.
- Ravi, August 2019: A very high quality play, performed wonderfully by two actors who looked so natural and brilliant. This show takes you into the 19th century and shows the strengths and vulnerabilities of both youth and age. This show is one of the best ones we've seen on the fringe and cannot recommend highly enough. The sad part is that we were just 3 people on this show and i'm shocked at such good shows not having an audience, I've seen worse shows in bigger venues and having larger audience, there are only few shows left for this beautiful play this year, so don't miss it, watch this show, get mesmerised and get them the audience and applause they deserve.
- Emily Carding, August 2019: Truly magical tale, woven expertly by two wondrously talented storyteller actors. Mystical and moving, this show will stay with you for a long time ❤️
- Chris Gates, August 2019: A beautiful piece of writing, two excellently crafted performances; an absolutely spellbinding bit of theatre. Can not recommend highly enough.
- Lorraine Mclean, August 2019: Sharon Drain and Rebecca Jones give a truly fantastic acting performance, and the writing was stunning. I thoroughly recommend this show, a fabulous drama to contrast some of the other shows we've seen
- Anne Rabbitt, August 2019: Evocative, engrossing, a show of delicacy and rigour both in the writing and the wonderful performances. To be transported from a tiny black curtained room in a hotel into the world of Sary is testament to actors and writer; wonderful.
- Judey Bignell, August 2019: Sam Chittenden's writing truly is poetry - honest and earthy and yet haunting and lyrical. I left the performance wishing she'd write a novel for me to devour next. Sharon Drain and Rebecca Jones give a remarkable performance, for both actors were clearly so intune with each other it was imperceivable to me to see where one performance ended and another began. The whole show was beautiful and moving. I highly recommend this show. A stunning drama and piece of theatre.
- Audience member in Brighton, May 2019: "The most beautiful thing I've ever seen"

CONTACTS

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<https://www.facebook.com/differenttheatre/>