

Traverse Theatre Company
By Kieran Hurley

March
11–29 2020
AUCKLAND ARTS FESTIVAL

MOUTHPIECE

19–28 March • Rangatira, Q Theatre



Credits

Written by

Kieran Hurley

Directed by

Orla O'Loughlin

Associate Director

Katherine Nesbitt

Set, Lighting &**Projection****Designer**

Kai Fischer

Composer &**Sound Designer**

Kim Moore

Costume Designer

Sophie Ferguson

Technician

David Bailey

Tour Manager

Gary Staerck

Stage Manager

Anna Reid

Performers

**SHAUNA MACDONALD**

'Libby'

Shauna Macdonald has worked extensively across theatre, television and film, including performances in *Born to Run* (Traverse Theatre Company), *King Lear* and *Pal Joey* (Citizens Theatre), *The Cry* (BBC), *In Plain Sight* (ITV), *The Five* (Sky), and films *Star Wars: The Last Jedi* (2017), *The Descent* (2005), *The Descent: Part 2* (2009) and *Filth* (2013).

**ANGUS TAYLOR**

'Declan'

Angus Taylor is currently in his third year of training on the BA Acting course at the Royal Conservatoire of Scotland. Credits include: *Mouthpiece* (Traverse Theatre Company), *San Diego*, *Three Sisters*, *A View from the Bridge*, *A Midsummer Night's Dream* (Royal Conservatoire of Scotland) and *A Christmas Carol* (Children's Classics Concerts).

Foreword

I suppose *Mouthpiece* is a play with a lot of me in it. It's about storytelling and theatre, but more than that – it's about who gets to shape and tell the stories that we hear about the world and about each other.

Neither Libby nor Declan is a stand-in for me in any sense, but I've moved in and been moulded by both their worlds. Their life together comes from my attempts to explore and examine a lot of my own stuff about power and privilege in a territory close to home for me.

Quite literally too, in that it's also a play about Edinburgh, the city I grew up in, whose Georgian New Town terraces, suburban housing schemes, inner-city crags and hills, upmarket cafés and art galleries all add up to something like a kind of third character in the play.

But the social themes of class and power and appropriation aren't actually specific to Edinburgh or Scotland at all (in fact the action of the play has already been relocated to Istanbul in a Turkish adaptation). And anyway, really, it's a play about love. About two people who, for a moment, answer something fundamental in each other before the irreconcilable demands of the relationship and other forces begin to destroy it from the inside out. I'm pretty sure you don't have to be from Edinburgh to recognise something in that.

There's also jokes in it too, it's okay.

Kieran Hurley

1hr 30mins no interval

IMAGES: LARA CAPPELLI



MOUTHPIECE SUPPORTED BY



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Creatives

KIERAN HURLEY

Playwright

Kieran Hurley is an award-winning writer, performer, and theatre-maker based in Glasgow whose work has been presented throughout the UK and internationally. Recent work includes: *Square Go* (with Gary McNair, Paines Plough Roundabout); *A Six-Inch Layer of Topsoil and the Fact It Rains* (Perth Theatre); *Heads Up* (Show And Tell); *Rantin* (National Theatre of Scotland); *Chalk Farm* (with AJ Taudevin, ThickSkin).

Awards include: Scotsman Fringe First Awards for *Square Go* and *Heads Up* and a Critics' Awards for Theatre in Scotland, Best New Play for *Heads Up* and *Beats*. The film adaptation of *Beats* was released in 2019, after premiering at the Glasgow Film Festival.

ORLA O'LOUGHLIN

Director

Orla O'Loughlin is a British theatre director. She is currently the Vice Principal and Director of Drama for Guildhall School of Music & Drama in London, and was previously Artistic Director of the Traverse Theatre. Alongside this role, she also works as a freelance theatre director.

Over the course of her career Orla has directed an eclectic mix of award-winning and internationally acclaimed work at a range of theatres, festivals and non-conventional performance spaces. She was listed in *The Observer* as one of the top fifty Cultural Leaders in the UK and in *The List* Hot 100 of Women in the Arts.

KATHERINE NESBITT

Associate Director

Katherine Nesbitt's directing credits include *Jade City* by Alice Malseed (Bunker Theatre/EastSide Arts), *Headland* by Michael John O'Neill (Playwrights Studio Scotland), *boom* by Peter Sinn Nachtrieb (Theatre503), *The Ocean is Downhill From Everywhere* (Imaginate/Tron), *When The Rain Stops Falling* by Andrew Bovell (Tron Theatre), *The Company of Wolves* by Angela Carter (Arches/Edinburgh Fringe) and *Attempts on Her Life* by Martin Crimp (West End Festival). Directing for the View From Here festival of UK-wide new writing at Theatre503 includes work by Oliver Emanuel, Zodwa Nyoni and Morna Young. Associate Director credits include *The Open House* by Will Eno (Michael Boyd, Bath Ustinov/Coronet). She co-leads a directors peer support network at the Young Vic, Directors Space, and is a script reader for the Traverse, National Theatre of Scotland, Tron Theatre and Papatango Prize.

Traverse Theatre Company

As Scotland's new writing theatre, the Traverse Theatre is a dynamic centre for performance, experience and discovery, often referred to as Edinburgh's 'beating heart of the Fringe' in August. Enabling people across society to access and engage with theatre is our fundamental mission.

We empower artists and audiences to make sense of the world today, providing a safe space to question, learn, empathise and – crucially – encounter different people and experiences. Conversation and the coming together of groups are central to a democratic society, and we champion equal expression and understanding.

We commission, produce and programme for existing and future audiences to offer new and exciting experiences for everyone, and our partnerships with other theatre companies and festivals enable us to present a wide range of innovative performances.

The Traverse would not exist without our over-arching passion for talent development and embracing the unexplored. We work with the newest and rawest talent – with an emphasis on the Scottish-based – nurturing it to become the art, artists and performances that can be seen on our stages through a variety of creative

learning and literary programmes. The timely, powerful stories that start life on our stages have global impact, resulting in dozens of tours, productions and translations.

We are critically acclaimed and recognised the world over for our originality and artistic risk, which we hope will create some of the most talked-about plays, productions, directors, writers and actors for years to come.

AUCKLAND ARTS FESTIVAL

TE AHUREI TOI O TĀMAKI MAKĀURAU

The Ahurei Toi o Tāmaki Makaurau / Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators.

The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists of Aotearoa and across the world, we aim to unify, enlighten and inspire the people of Auckland / Tāmaki Makaurau and our many visitors.

A globally recognised celebration of art and culture taking place each March in New Zealand's largest city, AAF will be presented for the 12th time in 2020. The Festival has attracted nearly two million visitors to date.

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ALSO AT

**AUCKLAND
ARTS FESTIVAL**
TE AHUREI TOI O TĀMAKI MAKAURAU



**A gem of a show... one of the
greatest Beckett interpreters in the world.**

— TIME OUT (AUSTRALIA)

Barry McGovern in

Watt

By Samuel Beckett

THERE'S SO MUCH
MORE TO BECKETT
ON STAGE THAN
WAITING FOR GODOT.

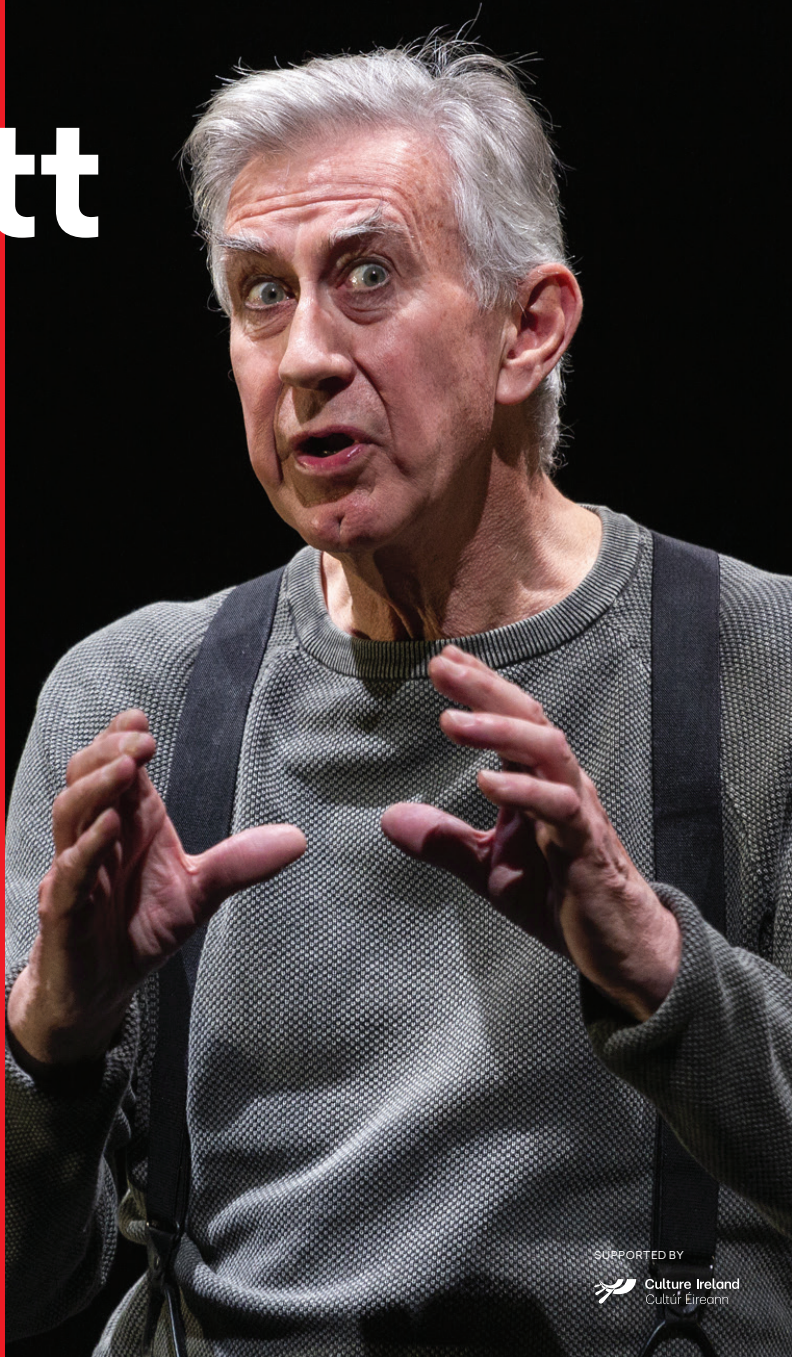
Irish actor and
legendary Samuel
Beckett expert Barry
McGovern performs
his exceptional stage
adaptation of the novel
Watt for the first time
in New Zealand.

Scintillating humour
and captivating
wordplay.

25–29 March
ASB Waterfront
Theatre

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