

# PROGRAMME



# the Picture of Jorian gray

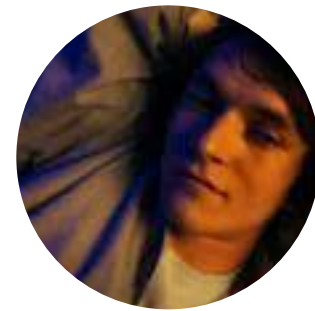
based on the novel by  
@oscarwilde ✓

written by  
henry filloux-bennett

directed by  
tamara harvey



# WELCOME



**Dorian Gray** ✓

now



Thank you for signing in and being a part of this adaptation of *The Picture Of Dorian Gray*.

As theatres currently remain closed, stories across the world are now being told online. The Barn Theatre streamed their magical production of *Peter Pan*, as well as murder mystery co-production, *What a Carve Up!* with Lawrence Batley Theatre and The New Wolsey Theatre. Christmas at Oxford Playhouse brought online productions of *Father Christmas* and *Sammy and the Beanstalk*, an urban version of a classic fairytale, for audiences to watch at home. Theatr Clwyd made Christmas happen with the *The Panto That Nearly Never Was*, which certainly lived up to the title. And now, these five theatres have joined together to co-produce an Oscar Wilde classic in the digital age.

For most of 2020, we spent more and more time online. With endless zoom quizzes, home school lessons and virtual meetings, online has become the new normal. *The Picture of Dorian Gray* as reimaged by Henry Filloux-Bennett, is a digital take on the classic novel by Oscar Wilde. Directed by Tamara Harvey, our adaptation has been plunged into the current social media obsessed world we experience today. But is this filtered down version of reality worth the cost? Are we all as perfect as we seem?



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983



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## Henry Filloux-Bennett

Writer

 @fillouxpastry  @FillouxPastry

Henry is currently the Chief Executive and Artistic Director of the Lawrence Batley Theatre in Huddersfield. His first play *Wasted* was produced at the Edinburgh Festival Fringe and was picked as Critics' Choice by The Spectator. In 2018 Henry wrote *Nigel Slater's Toast*, which was commissioned by The Lowry, published by Samuel French Ltd and subsequently transferred to the Traverse Theatre in Edinburgh and The Other Palace in London before embarking on a 12-week UK Tour. In 2019 he wrote *The Understudy*, based on the novel by David Nicholls. Last year Henry wrote The New York Times Critic's Pick *What a Carve Up!* based on the novel by Jonathan Coe, which was seen in over 40 countries and chosen in the Guardian's Top 10 theatre shows and The Telegraph's Top 50 Cultural Events of 2020. In January 2021 he was included in The Stage 100.



This is the fourth digital production I've worked on since lockdown began last year, and I think with each production the ambition has grown - certainly following *What a Carve Up!*, Tamara and I were incredibly keen to make sure that we built on what we'd been able to achieve and push the boundaries of what we could create. This is the first production of the four that we knew from the start what we wanted to aim for, which has made it hugely exciting, but we've both undoubtedly felt the pressure!



I think the most exciting element for me is that you have to find a reason for the story to exist in that medium. *What a Carve Up!* is an incredible novel - but why bring it to the screen? And why now? What could we bring to it to make it relevant for audiences? That's the same challenge and thrill with *Dorian* - a storyline that so many people are familiar with; but why tell that story now? The wrangling with, and answering of that question, is the most exciting bit for me.



Yes, I think the challenge is probably to not appear to be copying any adaptations that have already been made. When I'm adapting a novel I make a point of not watching any adaptations that may exist until I've finished working on it - I'd be terrified of either thinking of the characters in a specific way, or borrowing (unconsciously or otherwise!) ideas. Partly that's why I have always tried (particularly with *Dorian* and *What a Carve Up!* to create something so different that it can't possibly be compared to anything that has gone before.

How does *The Picture of Dorian Gray* differ from your other digital adaptations?



What is the most exciting element of adapting a play for the digital medium?



Are there any more challenges you face when adapting a play that has been adapted before?







On this particular project, we had very little rehearsal time so the decisions were being made 'in performance' – that is to say, as we filmed, whether in person or remotely. And – in a marked difference to making work for the stage, the editor and I have had to decide as we edit where we want the audience to look at any given moment, though in honour of theatre, there are scenes where as an audience member watching at home, you'll still get to choose. Finally, the bit that we can't have with a digital show is the all-important preview performances, which – in theatre – allow us to shift and change what we've created in response to the audience's reactions night by night. With this one we just have to guess and hope we're getting it right!

How does directing a play that will be seen digitally differ from one with a live audience?



The challenges are mostly to do with making work in a pandemic rather than the digital side of it – keeping the people on set to a minimum, wearing masks every minute, staying distanced even when trying to give the most delicate of notes, not being able to go to the pub afterwards to celebrate or dissect the day.

Are there any new challenges you face when directing a play for the digital medium that you've never had before?



There are so many – every member of the cast, creative team and crew were both brilliant and lovely throughout. Joanna's wit and mischief, Stephen's glorious anecdotes, Russell's amazing knowledge of art, Emma's breathtaking singing... But if I have to choose one? Watching Fionn's reaction to Alfie Enoch as he danced wildly, barechested, two metres away, joyfully oblivious to the fact he was dancing in a room with no other partygoers and no music!

What was your favorite moment when directing *The Picture Of Dorian Gray*?



**Tamara Harvey**

**Director**

 @TamaraCHarvey

Artistic Director of Theatr Clwyd

 @ClwydTweets

Tamara has been the Artistic Director of Theatr Clwyd since August 2015, where she has directed the Olivier Award winning *Home I'm Darling*, *Orpheus Descending*, *The Panto That Nearly Never Was*, *Much Ado About Nothing*, *Pavilion*, the world premières of Peter Gill's version of *Uncle Vanya* and of *Pilgrims* by Elinor Cook, and David Hare's *Skylight*.

In 2020, Tamara directed hit award winning digital theatre show *What A Carve Up!*

Previously she was a freelance director for fifteen years in the West End, throughout the UK and abroad, working on classic plays, new writing, musical theatre and in film. She is a graduate of the University of Bristol and trained at the Shakespeare Theatre of New Jersey.



## Cast



**Alfred Enoch**  
Harry Wotton



**Emma McDonald**  
Sibyl Vane



**Stephen Fry**  
The Interviewer



**Russell Tovey**  
Basil Hallward



**Joanna Lumley**  
Lady Narborough



**Fionn Whitehead**  
Dorian Gray



**Rachan Wonderful**  
**La Dolce Veta-Bella**  
Horse

## Creative Team

**Tamara Harvey**  
Director

**Henry Filloux-Bennett**  
Writer

**Benjamin Collins**  
Director of Photography and Editor

**Harry Smith**  
Sound Editor & Original Music

**Holly Pigott**  
Set & Costume Designer

**Eleri Jones**  
Assistant Director

**Alex Tabrizi**  
Gaffer

**Jared Zeus**  
Original Song

**Bryony Collishaw**  
Character Design

**Annie May Fletcher**  
Sound Recording Co-ordinator

**Chris Fenton**  
Assistant Sound

**Sami Wood**  
Production Manager

**Grace-Marie Arena**  
Makeup

**Ben Evans**  
Digital Imaging Technician

**Cassey Driver**  
Production Assistant

**George Dix**  
Runner

**Ryan Carter**  
Hand double

**Michael Achtman**  
Audio Description

**Mae Munuo**  
Audio Description voice

**Warehouse Digital**  
Captioning & AD editing

**Lorraine Cushnie**  
Education Consultant





**Alfred Enoch**



**Harry Wotton**

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For theatre his work includes *Crave* (Chichester Festival Theatre), *What a Carve Up!* (online), *Tree* (MIF and Young Vic), *Red* (Wyndham's Theatre),

*King Lear* (Royal Exchange Manchester), *Coriolanus* (Donmar Warehouse), *Timon of Athens*, *Antigone* (National Theatre). For television, his credits include *Foundation*, *Trust Me*, *Troy*, *How To Get Away with Murder*, *Sherlock* and *Broadchurch*; and for film, *Tigers*, and he played Dean Thomas across seven of the eight Harry Potter films.



Photo by Sami Wood



Photo by Sami Wood



**Stephen Fry**



**The Interviewer**

Follow

@stephenfry

He is a multi-award-winning comedian, actor and writer. His theatre credits include *Mythos*

– *A Trilogy: Gods. Heroes. Men* (UK tour), *Twelfth Night* (Shakespeare's Globe/Apollo Theatre/Belasco Theatre, Broadway), *Forty Years On* (Chichester Festival Theatre) and *The Common Pursuit* (Watford Palace Theatre/Phoenix Theatre). His television credits include *It's a Sin*, *Sex Education*, *Danger Mouse*, *24: Live Another Day*, *Kingdom*, *Black Adder Goes Fourth*, *Black Adder II*, and *A Bit of Fry & Laurie* and *Jeeves and Wooster* alongside comedy partner Hugh Laurie. He also hosted BBC's *QI* for 13 years and has presented multiple documentaries including the Emmy-Award winning, *Stephen Fry: The Secret Life of the Manic Depressive*. His film credits include *Love and Friendship*, *The Man Who Knew Infinity*, *The Hobbit: The Battle of the Five Armies*, *The Hobbit: The Desolation of Smaug*, *Sherlock Holmes: A Game of Shadows*, *St Trinians*, *A Cock and Bull Story*, *Gosford Park*, *Wilde* and *A Fish Called Wanda*.

THE CAST

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Photo by Sami Wood

# THE CAST



**Joanna Lumley** ...

**Lady Narborough** [Follow](#)

From Bond girl in *On Her Majesty's Secret Service* to the iconic Patsy in *Absolutely Fabulous*, Joanna's glittering career has spanned over four decades, through Purdey in *The New Avengers*, Sapphire in the cult classic *Sapphire and Steel* and movies including Tim Burton's *The Corpse Bride* and Scorsese's *The Wolf of Wall Street*. She has garnered multiple awards, including two BAFTAs and honours (OBE, FRGS and five honorary doctorates). Among her many charity endeavours, she is best known for her tireless support of the Gurkha Justice Campaign.



**Emma McDonald** ...

**Sibyl Vane** [Follow](#)

 @emmakatmcdonald

Her theatre credits include *The Sweet Science of Bruising* (Wilton's Music Hall), *Macbeth* and *A Midsummer Night's Dream* (The Watermill Theatre and UK Tour), *Twelfth Night*, *Romeo and Juliet* (The Watermill Theatre/European tours), *Much Ado About Nothing* (Iris Theatre) and *Pride and Prejudice* (Sheffield Theatres); and for film, Drew V Markes *Get Luke Lowe*, Joy Wilkinson's *The Everlasting Club* and Alexander's Vlahos' *Here we are*".





**Russell Tovey**



**Basil Hallward**

Follow



@russelltovey

His theatre credits include *Pinter at the Pinter: The Lover/The Collection* (Harold Pinter Theatre),

*Angels in America*, *His Dark Materials*, *His Girl Friday*, *Henry V*, *Howard Katz* (National Theatre), *A View From The Bridge* (Lyceum Theatre, Broadway), *The History Boys* (National Theatre/Broadhurst Theatre, Broadway), *The Pass*, *A Miracle*, *Plasticine* (Royal Court Theatre) and *A Respectable Wedding* (Young Vic). Noteworthy television credits include *The Sister*, *Years and Years*, *Flesh and Blood*, *Quantico*, *Him & Her*, *Being Human*, *Looking*, *The Night Manager*, *Doctor Who*, *Sherlock*, *Legends of Tomorrow*, *The Flash*, *The Job Lot* and *Little Dorrit*; and for film, *The Good Liar*, *Mindhorn*, *The Pass*, *The Lady In The Van*, *Pride*, *Grabbers* and *The History Boys*. Tovey also co-hosts art podcast *Talk Art* with gallerist Robert Diment, where they interview leading artists, curators, gallerists and celebrities. *Talk Art* will be releasing a book in May 2021 and is available for pre-order on Amazon.



Photo by Sami Wood



Photo by Sami Wood



**Fionn Whitehead**



**Dorian Gray**

Follow



@FionnWOfficial

Fionn Whitehead is well known for playing the lead in both the multi-award winning *Dunkirk* and the Emmy Award winning *Bandersnatch*. Other credits include leading roles in Richard Eyre's *The Children Act* opposite Emma Thompson and Stanley Tucci and *Port Authority* which was Exec Produced by Martin Scorsese and premiered in competition at Cannes. Fionn can currently be seen in Alex McAulay's debut *Don't Tell a Soul*.

THE CAST

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Oscar Wilde



Born	16 October 1854 Dublin, Ireland
Died	30 November 1900 Paris, France
Occupation	Author, Poet, Playwright
Languages Spoken	English, French, Greek
Nationality	Irish
Notable works	<i>The Picture of Dorian Gray</i> , <i>The Importance of Being Earnest</i> , <i>An Ideal Husband</i>

Oscar Wilde was an Irish poet and playwright. Best remembered for his novel *The Picture of Dorian Gray* and *The Importance of Being Earnest*, Wilde's stories have been retold ever since. Although Wilde became successful in the late Victorian period, comtemporany reviews has praised his witt and humour.

*The Importance of Being Earnest* was first published in 1894 and first performed in 1895. There have since been three cinema adaptaions of the story in 1952, 1992 and 2002.

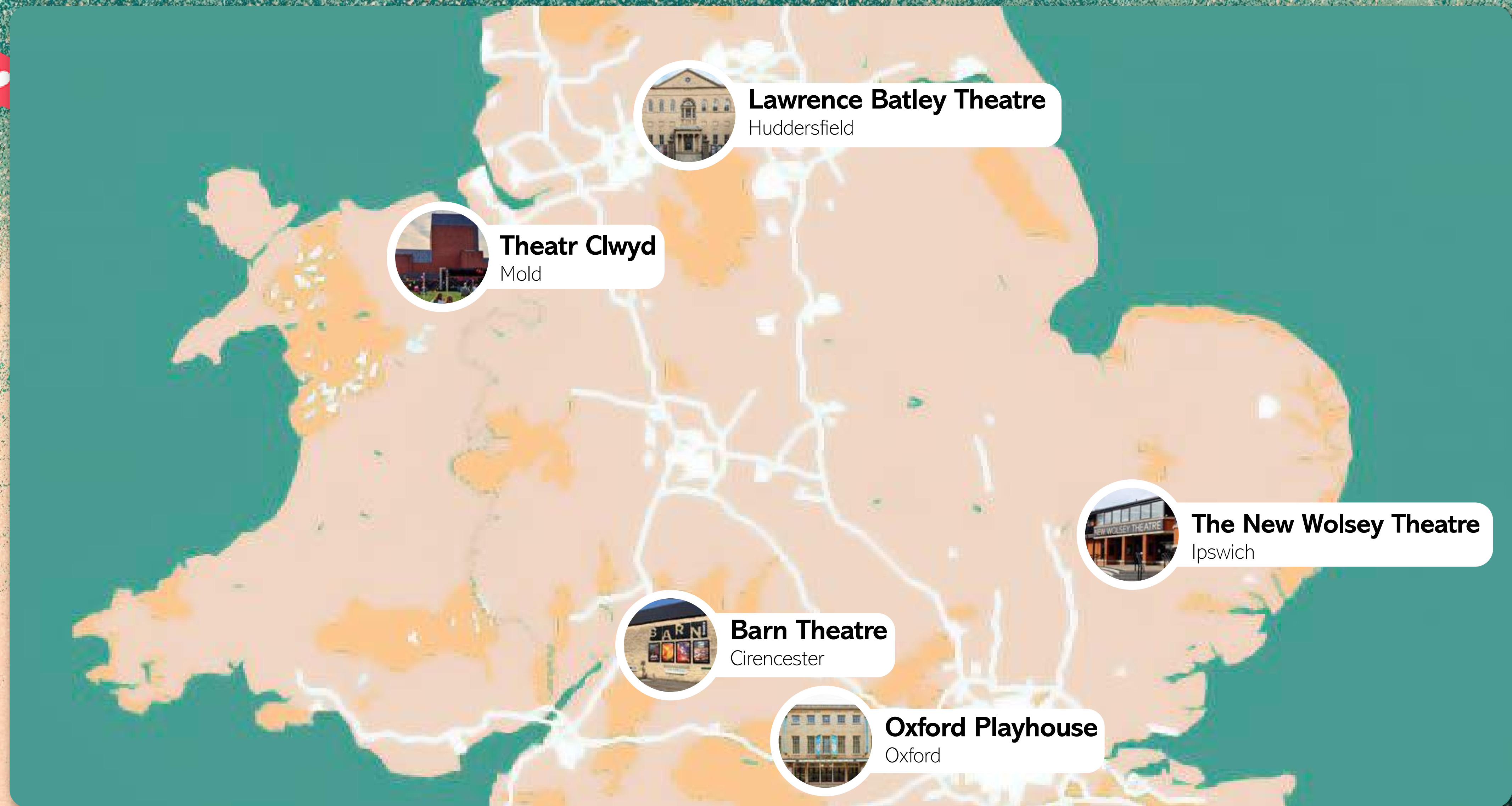
*The Picture of Dorian Gray* was first published in 1890 and was Wilde's only published novel. It has since been adapted for cinema, television and theatre. It tells the story of a naive young man, Dorian Gray. Arriving in Victorian London, Dorian meets Basil Hallward who paints a portrait to capture and eternalise his beauty. Dorian wishes that his portrait would age, instead of him. With every sin Dorian commits, his portrait starts to rot but his beauty remains.

Oscar Wilde was imprisoned for his sexuality in 1895. He died in 1900, but his legacy lives on.





# THE CO-PRODUCERS



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## Barn Theatre Cirencester

The Barn Theatre is an award-winning professional theatre, based in Cirencester, the Capital of the Cotswolds. Since opening in 2018, the Barn has been recognised for both its World Class theatre and large-scale community projects, being awarded The Stage's Fringe Theatre of the Year 2019. Led by Artistic Director & CEO Iwan Lewis, the Barn has been praised for pointing "a new way forward for the industry" (Dominic Cavendish, The Telegraph).

 @theBarnTheatreCirencester

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## Lawrence Batley Theatre Huddersfield

The Lawrence Batley Theatre presents a wide-ranging programme of in-house and visiting productions, from drama and contemporary dance, to circus and pantomime. Throughout the COVID-19 pandemic, the theatre has been at the forefront of digital innovation with over 30,000 people engaging with their free creative content and ticketed digital productions in over 40 countries worldwide.

 @thelbt.org

 @lawrencebatleytheatre

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## The New Wolsey Theatre Ipswich

Opened in 1979, The New Wolsey Theatre has a national reputation for the quality, range and reach of its work, as well as embracing cultural diversity in the widest sense. Led by Chief Executive, Sarah Holmes, and Artistic Director, Peter Rowe, The New Wolsey Theatre has developed a recognisable house style of high quality, diverse and accessible theatre.

 @NewWolsey

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 @NewWolsey



## Oxford Playhouse Oxford

Oxford Playhouse is at the cultural heart of the region, with a vibrant and diverse programme of produced and high-quality touring work, including drama, dance, music, comedy, spoken word, circus, family work and new writing. Annually, its Artist Development programme nurtures 300+ artists & its Creative Learning programme engages with 20,000+ participants across Oxfordshire.

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 @oxfordplayhouse

 @OxfordPlayhouse



## Theatr Clwyd Mold

Named The Stage's Regional Theatre of the Year 2020, Theatr Clwyd is Wales' largest producing theatre.




Since 1976, Theatr Clwyd have produced world class theatre whilst being a cultural home for the local community. Led by Artistic Director, Tamara Harvey, and Executive Director, Liam Evans-Ford, Theatr Clwyd will soon be undergoing a major capital redevelopment project.




 @TheatrClwyd




 @theatrclwyd




 @ClwydTweets









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PARTNER VENUES





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If you have been affected by any of the issues raised in *The Picture of Dorian Gray*, the following organisations may be able to provide help and advice: **Samaritans** ([www.samaritans.org](http://www.samaritans.org)), **Young Minds** ([www.youngminds.org.uk](http://www.youngminds.org.uk)), **Papyrus** ([www.papyrus-uk.org](http://www.papyrus-uk.org)), **LGBT+ Switchboard** ([switchboard.lgbt](http://switchboard.lgbt))

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Programme designed by Megan Stokes

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