



Schools & Groups Season Briefing
Autumn 2013

*'Curtain Up!' showcases the very best new and exciting theatre for children,
young people and young adults.*

*From gritty new writing to laugh out loud cabaret and great family shows
'Curtain Up!' brings jaw dropping drama to your doorstep.*

'Curtain Up!' is supported by Arts Council England.

SCHOOLS MATINEE OF '12 MILES FROM NOWHERE' (9 OCT)

SPECIAL OFFER – Buy one get one free on tickets for schools

12 miles or more away from NR2 1NY – simply quote

'12SCHOOLS' at time of booking



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

Key to Performance Content Rating

The following statements have been used to prepare contents guidance for each show.

	Suitable for Young Children and Family	Suitable for Young People +	Suitable for Young Adult +
	<i>Minimal</i>	<i>Moderate</i>	<i>Strong</i>
Discrimination	Little or no discriminatory language or behaviour unless clearly disapproved of.	Unlikely to include discriminatory language/themes unless infrequent and clearly condemned	May include discriminatory language/themes but the work as a whole must not endorse discriminatory language or behaviour
Language	Very mild language used infrequently	May contain use of moderate language but use of strong language will be infrequent	May include frequent use of strong language. Very strong language may be used if justified by the context.
Drugs/Alcohol	Little or no reference to illegal drugs/Alcohol use (except where used educationally & suitable for younger children)	References will be infrequent, not glamorised or detailed	May include Alcohol/drug taking/misuse but overall must not promote or encourage such behaviour
Horror	Scary sequences are short, mild and have reassuring outcomes	May contain moderate threat but these will not be frequent or sustained.	May include strong threat or violence but not sexualised or sadistic.
Nudity	May contain part nudity (No full frontal or sexually orientated nudity)	May contain part nudity. Sexual context will be brief and discrete	May contain part nudity. Sexual contexts will be without strong detail.
Sex	May contain mild sexual behaviour (e.g. kissing) or innocuous references (e.g. making love)	May be briefly and discretely portrayed. Sex references should be suitable for young teenagers.	Sexual activity may be portrayed without strong visual detail. May include verbal (and maybe strong) references to sexual behaviours.
Themes	If evident, problematic/mature themes are presented in a way which is suitable for small children	May contain mature themes but will be dealt with in a way that is suitable to young teenagers.	May contain any theme, presented in a way suitable to older teenagers and young adults.
Violence	May contain mild violence , threat or menace	May include moderate violence but not in significant (or gory) detail.	May be strong but not visually detailed or overly dwell on the infliction of pain. May contain detailed verbal references to pain, violence (including sexual violence) but will be discrete and have strong context and justification.

FOR GROUP TICKETS CALL BOX OFFICE: 01603 630000

FOR WORKSHOPS EMAIL: EDUCATION@THEGARAGE.ORG.UK

Title: 12 Miles From Nowhere

Performance Dates/Times: 8th October 7pm & 9th October 2pm

Running Time: 1hr 45m (Inc interval)

Key Stage: KS4 + (14yrs+)

Content Guide:

Content	Rating
Discrimination	Moderate
Language	Moderate
Drugs/Alcohol	Minimal
Horror	Minimal
Nudity	Minimal
Sex	Moderate
Themes	Moderate
Violence	Moderate



Category: Contemporary Theatre/New Writing

Creative/Production Credits: Karen Simpson and Action Transport Theatre Company

Description: 'my dad had this farm, passed down from his dad and it'll stay in this family. No way they're getting their greasy hands on it.'

Since Michael and Emily's mother left, time has stood still. Their father James is struggling and can't see a way forward. The farm is in a bad way and going under...Then Craig arrives with enough charisma and ambition to charm the birds from the trees. But is he really the answer to their dreams?

Set on a remote northern farm, Twelve Miles from Nowhere is a moving and compelling account of what happens when a vulnerable, isolated family let an engaging young stranger into their lives. Merging the aspirations found in Steinbeck's *Of Mice and Men* with the northern sharpness and humour of Barry Hines' *Kes*, this stunning new play about life on the edge is set against an unexpectedly gritty rural backdrop.

Education Visits & Workshops:

- **FREE** Teacher/Group Leader with groups of 10+
- **FREE** Post show Q&A
- Schools workshop packages available. Prices from £120 (2 ½ hrs) to £200 (full day). Downloadable education pack: <http://www.thegarage.org.uk/curtain-up-presents-12-miles-from-nowhere-eid245.html>
- Completed risk assessments, templates etc can be provided in advance

To discuss education opportunities or your visit please email education@thegarage.org.uk or call Toni on 01603 283366

More information & Trailer: <http://www.thegarage.org.uk/curtain-up-presents-12-miles-from-nowhere-eid245.html>

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ADDITIONAL INFORMATION ABOUT THE DEVISING PROCESS

Writers Kevin Dyer and Freddie Machin explain the process of creating *Twelve Miles From Nowhere*.

Twelve Miles From Nowhere is a collectively written play, crafted through a collaboration between five writers: Sarah Calver, Doug Crossley, Kevin Dyer, Freddie Machin and Ben Worth. Sarah, Doug, Freddie and Ben also performed in the pilot production of the show in 2011. Kevin Dyer, who has led a series of similarly created projects for specialist new writing company Action Transport Theatre explains: *'The play has two sources – the real stories of people who live in rural places – twelve miles from nowhere; and the lives of the writers. In the beginning, five writers spent a lot of time talking to people who live in sight of sheep and cows and green fields – talking about their families and their aspirations and their friends and their fears. We also ran drama sessions, playing games and laughing and doing improvisations. Some of the people we met, and their lives which they so generously shared with us, are at the heart of the play. Of course writers always write about themselves too, using their own families and 'growing up' as, if not material, then as a way of measuring and testing the material that comes from strangers.'*

It was the opportunity to develop work in this way that attracted writer-performer Freddie Machin to the project: *'Having felt the lack of creative input during numerous jobs as an actor I knew that performing alone would not fulfil my artistic need. I had worked with Action Transport Theatre as an actor before and had been introduced to their actor-writer projects so when the opportunity came around I leapt on it. We spent a lot of time discussing theatre as well as our experiences of childhood, 'teenagehood' and making the difficult transition into adulthood. But we didn't just take each other's word for it, we spent sessions working with a particular group of young people from Cheshire who were currently experiencing the moments we were having to recall.'*

Working both independently and as a group within one space, the writers began to build up characters and events that connected themselves to the material. The process, says Kevin, included *'making sculptures, writing poems... using our imaginations and our brains rather than doing actor-type improvisations-in-character. We then, as a group, 'storylined'... creating the beats or 'units of action' of the story we wanted to tell. We started with the girl going in the pond, then worked our way through in time sequence until we thought the story was told. We re-storylined many times until we felt the characters had arcs that were interesting, truthful and satisfying.'*

It was important, adds Freddie, to *'investigate the wealth of material that every person carries around with them as well as the lives and very present experiences of the real life young people we worked with. Twelve Miles From Nowhere' we hope presents some of the very clear and rational needs of an isolated family as well some of the inexplicable things that people do when they are up against it.'*

With characters established and storylining complete, the writers were at last ready to create the dialogue which, says Kevin is *'always late in the process. The whole play was broken into scenes (usually divided-up by location) and we divvied it up between the writers. For example, Sarah Calver wrote scene one, then Ben Worth wrote scene two, and so on. And then? We rewrote and rewrote and rewrote.'*

Two years later a new production of *Twelve Miles From Nowhere* will tour nationally to a range of venues in very different communities – what will they make of it? The final word goes to Freddie Machin *'As writers we don't know everything about human nature but always hoped that the play we produced would be truthful and resonate with people whatever their age, experience or location.'*

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Planning your visit

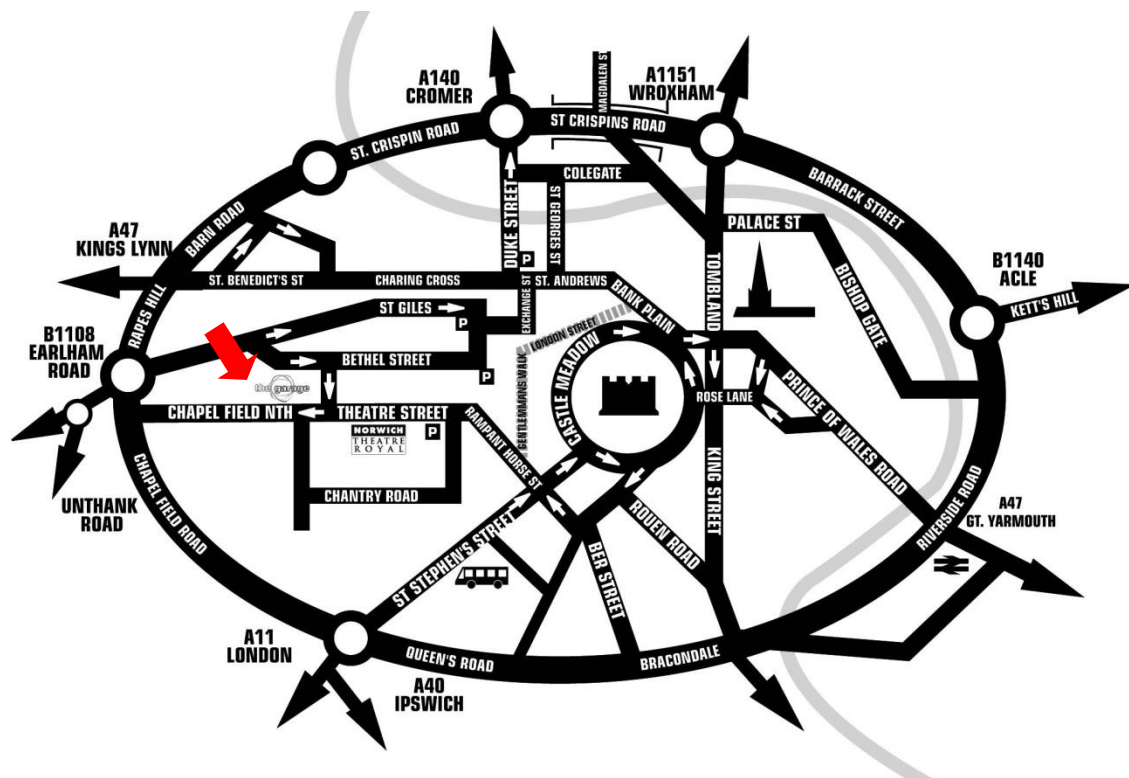
Purchasing Tickets: Norwich Theatre Royal operates our box office.

Box Office: All tickets, including group bookings can be purchased by calling **01603 630000** during usual box office opening hours.

Purchase Online: Individual tickets can be also purchased via www.thegarage.org.uk. Please note that group booking discounts are not available when booking online.

Locating Us: The Garage is located on Chapel Field North, opposite Chapel field Gardens and not far from Norwich Theatre Royal. Our full address is 14 Chapel Field North, Norwich, Norfolk, NR21NY.

Parking: We are near to many car parks including Chapelfield Norwich, The Forum and Castle Mall. Coach's can unload opposite Norwich Theatre Royal on Theatre Street, a short walk to the venue.



Refreshments: The Garage has a café area where you can purchase refreshments. You may also eat packed lunches in this space. Because our café is used by all customers of the Garage please check timings with us if you plan to bring a large group. The café can sometimes be very busy and we will do our best to advise you.

Accessibility: The Garage venue is fully accessible via a flat level entrance and lift to all floors. Each floor has wheelchair accessible WC's. The auditorium can accommodate a small number of wheelchairs but it helps us immensely if you tell us in advance if you or any members of your party will be using a wheelchair.

Contact us: If you would like to talk to us about any aspect of your planned visit, please contact us:

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