



GRAEae LIVERPOOL everyman  
& PLAYHOUSE

Part of  
**LEEDS**  
YEAR OF  
CULTURE **2023**



# Resource Pack

*Primarily created with teachers, youth workers, facilitators and educators in mind*

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# Introduction

This resource pack is designed for youth leaders, teachers or workshop facilitators to explore the themes of the show, High Times & Dirty Monsters (HTDM), with your group, class or individuals.

Within it, you will find information about the show, why it was made, info about the art forms and subject matter. You will also find resources & information around the social model of disability and useful tips for British Sign Language.

The pack is designed to equip youth leaders & teachers to explore the themes further with their group, before or after your visit to the show.



## About 20 Stories High

20 Stories High is an award-winning theatre company that believes “everybody’s got a story to tell... and their own way of telling it.”

We co-create with culturally diverse, working-class young people, emerging artists, and world-class professionals to tell stories that are challenging, authentic, and uplifting.

Experimenting with rap, dance, beatboxing, music, and puppetry, we mash up art forms to make new kinds of theatre that empowers and enables social change.

Our shows happen in loads of different spaces from theatres, schools and youth clubs to digital spaces and living rooms.

Our heart is in Liverpool, but our reach is universal.

20 Stories High an Arts Council England National Portfolio funded organisation.

[www.20storieshigh.org.uk](http://www.20storieshigh.org.uk)

## About Graeae

For over 40 years, Graeae has cultivated and championed the best in Deaf, disabled and neurodivergent talent, locally, nationally and internationally.

Graeae is passionate about igniting artistic curiosity, championing accessibility and providing a platform for new generations of artists through the creation of trail-blazing theatre. It is also a human rights company, founded on the need to tackle social injustice, discrimination and exclusion. Graeae’s work has been seen in stadiums, theatres, schools, at festivals and streamed online. Recent productions include UK Theatre Award winner ‘The Paradis Files’, ‘Kerbs’, Olivier Award nominated ‘10 Nights’, and two seasons of the digital new work programme ‘Crips without Constraints’. Other work includes the hit Ian Dury musical ‘Reasons to be Cheerful’ and outdoor spectacles ‘The Iron Man’ and ‘This Is Not For You’. In addition to productions, Graeae also runs an extensive programme of training, learning, and creative professional development programmes. Since 1997, Graeae has been run by Jenny Sealey OBE, who also co-directed the London 2012 Paralympic Opening Ceremony.

[www.graeae.org](http://www.graeae.org)



# About Liverpool Everyman & Playhouse

We are two brilliant theatres, here for artists and audiences and the magic that happens when they come together. A local artistic force with national significance and an international reputation, we use the power of theatre to inspire, entertain and nurture positive social change. Whether you visit us at the Everyman or the Playhouse, see our work online or out in the community, a warm welcome awaits you. We're grateful for the continued support of Arts Council England, Liverpool City Council, our donors, patrons, partners and our audiences.

[www.everymanplayhouse.com](http://www.everymanplayhouse.com)

# About LEEDS 2023

LEEDS 2023's ambition is to deliver a transformational year of creative experiences connecting and benefiting people now and into the future. The planned programme will celebrate and transform the City's identity locally, nationally and internationally – creating a lasting legacy of economic and social impact.

LEEDS 2023 is run by the Leeds Culture Trust, an independent charity set up in 2019 by Leeds City Council as part of its Culture Strategy and as a response to the cancellation of the UK's participation in the European Capital of Culture competition.

Leeds City Council recognises in a number of its key strategies the difference culture and creativity can make to a city and its citizens, and is the principal funder of LEEDS 2023.

[www.leeds2023.co.uk](http://www.leeds2023.co.uk)



# About High Times & Dirty Monsters

The voice of young disabled people often goes unheard. But not anymore - this raucous, radical, celebratory, and hard-hitting hip hop gig theatre show shares the good times and the not so good times being young and disabled in 2023.

Funny, raw and surprising stories told by an amazing collective of actors, beatboxers, and dancers. With creative captioning, integrated sign language and integrated audio description.

Expect heavy beats, stunning visuals and full hearts.

## Content Warning

The show is full of jokes, empowerment and feel-good moments but also explores challenging themes around ableism, homelessness, substance misuse, financial difficulties, and emotional trauma.

Contains strong language, gig level music, flashing lights and haze.

Age Guidance 14+

## Themes

The themes within the show include:

- Disability, ableism and disability rights
- The use of foodbanks
- Sofa surfing and homelessness
- Relationships
- Becoming a young parent
- Race, LGBTQIA+ identities and intersectionality

# An Interview with Writer & Director, Keith Saha

## **Tell us about High Times & Dirty Monsters...**

High Times & Dirty Monsters is a brand new show that explores the good times and not so good times of being young and disabled today. It's moving, funny and truthful to the stories of Deaf, disabled and neurodivergent young people.

## **What gave you the idea for the show?**

As a company, we are always on a journey of learning and discoveries, and want to constantly improve who can access our work and shows. We were seeing and hearing the experiences of disabled and neurodivergent young people in our community - how they were under-represented, shut out from opportunities and faced constant barriers to things such as employment, education and support. I knew we had to make a show to platform these stories - raising awareness to encourage activism from disabled and non-disabled communities.

## **What was the starting point for the work?**

With lots of my processes, the starting point is always a conversation. We (20 Stories High & Graeae) worked with 20 Stories High's Youth Theatre, Graeae's Young Company and Deaf Active (a Liverpool based youth service for Deaf young people) to host workshops and conversations - exploring what's good and what's hard about being a young person. From here, I spent time looking at common themes that young people raised - pulling together a team of artists and creatives to explore this in Research & Development weeks - where we explore what was said and how we can bring this to life on stage.

With all of the shows we make, we want to ensure that the piece is authentic, speaks to those who experience the themes of the show and has hope. We have been working through the process with the aim being: person first, disability second - telling stories of people who are Deaf, disabled and neurodivergent - but not defining their whole self by their disability.

## **Who are you working with to create the show?**

We have an amazing team working on this show - our biggest yet!

Alongside me in the room we have six exceptional performers - including dancers, beatboxers, singers and an Integrated Performance Interpreter (who interprets the whole play into British Sign Language - BSL)!

We also have a wonderful team of creatives - Sonny Nwachukwu - our Assistant Director, Choreographer Chris Fonseca, Jenny Sealey (Artistic Director of Graeae), Nickie Miles-Wildin is our dramaturg... the list goes on!

We are also working with consultants in BSL translation and integrated audio description, to make the show as accessible to Deaf and visually impaired audiences as possible.

## **What can audiences expect?**

Loud, bassy but also heartfelt music, singing, dancing, beatboxing and stories that represent young



people on main stages of theatre venues. Expect the unexpected - maybe a few monsters!  
Alongside the script integrating audio description and the performance interpretation, we'll also have captions projected onto the set, so you'll see the words being said on stage too.  
You can expect a lively, authentic and celebratory night at the theatre!





# Synopsis of the show

Note: the following description contains details of the show. Please see the content warning for information about subjects that may be mentioned.

## SCENE 1

As the audience enters the space, energetic, bouncy, dubby instrumental hip hop music plays. The performers arrive on the stage, they mingle with the audience and say hello. Grace (musician) plays along with the pre-show music. The house lights dim and a big air horn sound stops the music.

## SCENE 2

Joséphine stands up and introduces herself to the audience. She describes herself, what she's wearing and that she has a 'cheeky grin'. Joséphine goes on to explain to the audience how they've been having conversations with young people and young adults like them from all over the country about some of the tricky stuff that's going on in the world today...and how it's affecting them but also about the good stuff like 'meditation...Mario Kart... Fanta Grape'. She gets the audience pumped and ready to start the show - but before they begin, the rest of the High Times and Dirty Monsters squad are introduced.

All the characters introduce themselves to the audience. They also describe themselves and what they're wearing.

Maisy is last, and she also describes the layout of the stage, explaining that the stage is full of stuff they're going to be using to tell the stories.

Billy explains how one of the screens has all the words they'll be saying on it. A bit like Netflix but way cooler!

Joséphine rounds up the introductions by asking Grace to open the space with some big sound. They warn the audience that it's going to be loud.

## SCENE 3

Grace and Chandu enter the spotlight. Grace does a big beatboxing solo incorporating the words 'High Times and Dirty Monsters'. The sound is loud and can be felt with the bass of the subwoofers, whilst Chandu interprets the sound visually.

The actor's are now in character and Katy introduces Connor to the stage, asking the audience to clap to introduce him.

Connors intro music plays and the words 'Connors story' appear on the captioning screen. The lights change.

## SCENE 4

Connor relays the story to the audience of him getting the 86 bus with Gary Barlow on his lap, his dearly departed nan's dog who is named after Gary Barlow because she was such a big fan. He explains that he was feeling guilty on the bus because he'd lied to his friend about why he couldn't make the big football match going on today, but he couldn't tell the truth because his mate and the other lads would rip him if they found out where he was really going.

Connor explains how he was going to an area of town he didn't really know that well, and how his anxiety stopped him from asking someone for directions despite his eyesight not being the best. However, as he and Gary Barlow wander further down the road, they see a big arrow pointing them in the right direction on the wall. But instead of feeling relief, his heart begins to pound. We hear a heartbeat sound.

Connor doesn't let us know where he is, but he tells us about how he and Gary Barlow walk towards the building, how there's already a queue of people waiting outside and it doesn't open for 10 more minutes. We understand that Connor feels uncomfortable about anyone seeing him, so he waits behind the Chicken Cottage until the doors open. Connor tells us that it would be really embarrassing for him and Gary to be seen in the queue, as Gary is TikTok famous. The last thing they want is someone taking a pic of them and posting it online.

Connor explains to the audience how he and Gary haven't always had the best relationship, and how he thinks his nan left Gary to him in her will as one of the practical jokes they used to play on each other. His nan knew how much he hated Gary 'because he'd run over and start humping his leg 200-thrusts-a-minute with his nasty lipstick dick poking out', so Connor knew the first thing he had to do was take him down the vets to get 'the snip'.

Connor describes how he and Gary became close during lockdown - making them all laugh as they dressed him up in cosplay despite both Connor and his mum losing their jobs and receiving no financial support.

Connor explains to the audience that the reason he's here is because a neighbour stopped him as he was taking Gary for a walk. The neighbour makes a comment and a joke about the dog looking under-fed and then threatens to call the RSPCA if Connor doesn't do something about it.

Connor confesses that when he got to work that day (Subway), he sobbed in the stock room because deep down he knew his neighbour was right, and that he probably should put Gary in a dog's home where they can look after him properly. He explains that because of price increases, he hadn't been able to buy as much dog food as before and so was giving Gary smaller portions.

He describes how he doesn't want people feeling sorry for him - he gets that a lot because he's visually impaired. His manager at Subway ended up finding him in the stock room and told him about a food bank someone she knows used for their own pets. She gives Connor the leaflet. Connor thanks her, tells us that he wasn't going to go - that he was worried about being perceived as a

‘charity case’. His manager describes to him how she knows lots of people who have used the foodbank.

However, as he and Gary snuggled up that night, Connor could feel Gary’s little ribs digging into him and that’s when he decided they had to go.

And here they are...

They go into the foodbank. Connor describes what the foodbank looks like, and how ‘all sorts of people’ were using it. Though, he can’t see any other dogs.

Connor was sure he’d gone to the wrong place when he opened the door and saw tables of human food. As he turns to leave, an older lady, Mags, introduces herself and asks if Connor needs any help. Connor explains he thought this was a food bank for pets. Mags takes him to the back room where the dog food is.

Connor describes all the dog food they have. Connor can feel the thump of Gary’s little tail wagging against his leg. He picks up a few bags and has to fill out some paperwork, but Connor just wants to get out of there before they’re spotted. As he’s about to leave, Mags asks him if there’s anything he wants for himself and anyone else at home?

There’s loads of jars of peanut butter on the table next to them, and his sister, Mel, loves peanut butter. So he asks to take a jar just for her. They leave the foodbank having not been spotted by anyone they know.

He talks about how this experience makes him realise that it’s not his fault he needs the support of a food bank for his family. He returns to the foodbank and asks Mags to show him around so he can pick up a few more bits for his family.

We move to the next part of the story - when Connor gets home. He shows his mum what he’s picked up from the foodbank and explains that he only went there for Gary at first, and saw some extra bits that he picked up for them. His sister Mel becomes worried what people will think. Their mum reminds them that there’s nothing wrong with asking for help when you need it. Mel’s face lights up the room when he pulls out the peanut butter.

Connor heads out to meet his friends and decides he’s going to tell them where he really was. He ends his story by stating: ‘I am a foodbank user! And I am not ashamed... and neither is Gary!’

There is a change in the lights and the audience clap as we end the scene.

## SCENE 5

Katy asks the audience to give a round of applause for Connor’s story and asks which of the actors want to tell their character’s story next.

Joséphine volunteers to go next and explains that she’ll be doing Sasha’s story. Jayden asks Joséphine what she’ll need to tell Sasha’s story and they set up the space with what she asks for. The music plays and the words ‘Sasha’s story’ appear on the captioning screen.

## SCENE 6

Sasha sits on the sofa and tells us how excited she is for the party that is happening tomorrow night. She also tells us that the party's going to be particularly epic because they didn't get to have a party for their 18th birthdays due to Lockdown.

Sasha explains that the only downside of the party is that she's going to have to give up her place on the sofa for a couple of nights because it'll be needed for one of Lauren's cousin's that is coming for the party. She tells us how when Lauren's mum asked her about giving up the sofa she told her that was fine and expressed how grateful she is for them letting her crash at their house for so long.

She retells how her relationship with Lauren has been strained since she's been staying on the sofa at Lauren's house. Lauren and her mum are out, and so Sasha is cleaning the house. She's alone in the house but hates when the house is empty and can't stand the quiet.

We hear the sound of a message alert come through: Sasha exclaims 'Maya!'. In the message Maya tells Sasha that she won't be able to offer her a place to stay tonight unfortunately as she and her partner Jamal are having a tricky time.

Sasha explains to us that over the last few months she's been crashing at her mates houses - and even her Nan's care home at one point.

Although she feels they're life savers, there have been awkward moments while she's been staying with them like when Josie, Lauren's mum, brought home a boyfriend and she could hear them having sex upstairs. She describes how even with encounters like this, she loves staying here. It's got hot showers, good food and the pink, fluffy sofa; it's the first place that's felt like home for her in years.

She explains how Lauren was really there for her when Sasha got her autism diagnosis and again when she was diagnosed with borderline personality disorder. She goes on to explain how she loves Lauren's dry personality and how Lauren's got ADHD and describes their 'disorders' as superpowers.

Sasha goes on to talk about how Lauren, out of the blue, asked her when she'd be going back home last night. Lauren wouldn't drop it, saying that her mum might want Sasha to leave soon - and asking Sasha what her long-term plan was; like maybe staying in a hostel.

Sasha reminisces about when as young girl she'd draw her dream house in school. She reveals how she feels that even back then at the age of 6 she knew this would just be a wish because where she grew up everyone lived in terraces and tower blocks, not detached houses. She goes on to describe what her dream house would look like if she had to draw one now and how it would be surrounded by loads of animals and lions to scare away the monsters.

Big party music plays.



Sasha relays to us how it was the night of the party and everything was going well, things were feeling like they used to between her and Lauren. However, later on in the garden, things got a little messy when someone dared her to sit on the baby's swing and she ended up breaking it.

Sasha relays the argument between herself and Lauren. Lauren was shouting at her about how things cost money and ended up blurting out that she just wants Sasha to go. Sasha explains to us how she tried to compromise with Lauren; telling her that she'll get out of her hair by going to the cinema all day tomorrow so she'll be out of the house, but Lauren felt she wasn't understanding her. The scene ends with Sasha acting out how Lauren let out her true emotions as she questioned Sasha on why she's so scared to be by herself.

Sasha leaves the house party and runs to the park. She poetically explains how she felt small under the tall trees and angrily questions the universe asking what it's got planned for her now. She calms herself down by singing her and Lauren's comfort song: 'Cauliflowers fluffy and cabbages green'.

Sasha calms down, telling us that Lauren is right and that she doesn't know why she's so scared of being with her thoughts. She explains how it feels like there's a beast sitting in her chest when it's quiet and she's alone.

She picks up her phone and calls a number. We listen as she talks into the phone, explaining that she needs somewhere to stay. We do not know who she is talking to.

Sasha tells us about going to the hostel that night. She explains how she's given a tour by one of the workers, who shows her to her new room on a floor with just women and girls.

Music plays and the lights change.

Sasha excitedly daydreams about how it's her 21st birthday in two weeks time and how Lauren and Josie will take her out, and how she'll invite her new friend Dominique - from the hostel. She talks about how for the first time in a long time she'll know that she is truly loved - not because of the presents but because of the presence of those around her. And how she'll go back to the hostel with Dominique and go to sleep in her room, dreaming about her dream home. The lights change.

## SCENE 7

Maisy talks to the audience asking how everyone's doing. Chandu talks to the cast, suggesting that they do something silly before the next story.

Billy steps up proclaiming that his moment has come. He grabs some modelling balloons. He tells the audience to shout out anything in the world and he'll make it.

The audience shout out random suggestions - Billy accepts as suggestion asks Grace to give us some beats. Billy and Grace work together as Billy makes...a dog. He presents his balloon figure creation to us, the audience, explaining that this is his interpretation of the suggestion.

Jayden lets the cast know that he's ready to tell his character's story.

## SCENE 8

Jamal uses Dance, movement, Visual Vernacular (VV) and British Sign Language (BSL) to describe to us how today is a bad day and how he's feeling blue and stuck but he reassures us that he doesn't always feel this way. The following story is told through movement and is spoken too.

Jamal's words rhyme in a form of poetry as he tells us how on a good day the world dances to the beat of his tune. Jamal dances and his feet make the beat. He talks about how music and dance are a way for him to escape life's stresses and strains. Throughout this, we hear music and beat and bass are established.

Jamal describes the different ways in which his body moves and flows.  
He describes the boldness of his mind and his determination.

He tells us about his relationship with his girlfriend Maya.

He walks us through him and his daughter, Angel, signing Goodbye to each other as he drops her off at nursery.

He goes on to explain to us how his mind goes on holiday on a good day and how his inner beatbox takes over.

Jamal describes how on a good day, he rises above the issues he has with his family, stemming from the doctors telling them not to sign to him when he was younger. He explains how this caused difficulties in their communication and connection but he knows they love him though.

He tells us about his goal of becoming an architect and how he wants to make houses for people that look like him. He lets us know that he is 'Black, Deaf, Loud and Proud.'

Jamal explains that no matter how much ambition and creative thirst he has, he's always going to put his family (Maya and Angel) first.

The music transforms and shifts into a hard bassline with grimey vibes. The phrase 'on a good day' is repeated several times.

The music changes. Jamal describes to the audience how today is a bad day though. He tells us how he feels trapped in his head and his body is heavy. He talks about how he ends up rolling 'zoots' (weed) and how sometimes he feels like he can't take anymore because his monsters come out on a bad day.

A monster appears in the space - played by Joséphine.

He describes how when his monsters come out he feels like he can't breathe and is overwhelmed by his worries about the world that his child is going to have to grow up in.

Big grimey, bass is heard and felt through the subwoofers. Jamal grabs the mic and performs the 'fuck' poem. Each line starts with the word 'fuck' and expresses all the things that are negatively affecting Jamal's mental wellbeing. The explosion of emotion ends with him letting out how he feels he is not a good enough dad.

The music stops and Jamal lies down on a heap on the floor.

Jamal's girlfriend, Maya enters the space. Maya reminds Jamal that Angel is waiting for him to tell her a bedtime story as she's got to go to work. Maya can tell something is wrong with Jamal but he just keeps telling her that nothing's wrong. Maya pleads with him not to shut her out so she can help him. We see the Monster inside Jamal come out expressing how he doesn't need her help and wants her to leave him alone. Maya doesn't hear this however as it's what Jamal is thinking and feeling. She asks if she needs to phone in sick but Jamal tells her he's fine and she should go to work. She says goodnight to their daughter Angel and leaves.

We hear the door slam. Jamal expresses to us how the monster feels like a heavy load on his back and how he can't show it to Maya because he fears she'll leave him because of it.

He describes how he enters the bedroom and Angel must be able to sense the presence of his monster as she takes his hand, squeezes it and makes him feel better. He reads the book using poetry to create fun imagery of characters like Big dogs and Angry frogs. We can feel how his mood has been lifted. He describes how he can feel the monster slowly sliding off his back. We see him texting Maya to tell her he's sorry and that he loves her. The lights change.

### SCENE 9

Billy checks in with the audience. He introduces the last story, Katy's story; asking Maisy what she needs.

Music plays and we see the words 'Katy's Story' on the screen.

### SCENE 10

Katy has excited energy as she tells us how she can't believe she's here and has been invited to something like this. We don't quite know where she is but she describes how everyone's arriving now: her lecturers, the donors and all the so-called VIPs.

She has a strong scouse accent and tells us how when she met some of the other winners (who are a bit posh) they gushed over her because of her accent.

Katy tells us that she's dreading doing her speech but at least they're getting free food, as she's only had snacks so far today and is really hungry - University student life!

Katy gets a text and reads it aloud - it's from her mum - letting her know that she is running late ...as per usual. Katy relays to us how her and her mum had a bit of an argument this morning because she

asked her not to take pictures at the event today. She tells us how it's a running argument between them because her mum puts pictures up of her on facebook for every event and any milestone. Katy explains how she asked her mum 'not to make a show tonight' because she usually always creates some kind of drama and she doesn't want that happening at tonight's event.

A scene is played out in which Katy narrates how Louisa, the event manager, introduces her to a major donor called Peter Carmichael, who will be presenting her with the award. She describes his appearance, likening him to Dumbledore and how he placed his hand on her shoulder and how she hates being touched by strangers. She tells us about what it was like to meet his wife and how her tutor, Colin, is already drunk but she's saving getting drunk until after her speech.

Her Mum texts - letting her know that she's stuck in work so won't make it for the meal part of the night but will definitely be there to see her receive her award. She replies to her mum letting her know that she can watch it from home if it's too difficult to get there but she doesn't receive a reply.

She explains how she's sat on a table with Colin, his wife and three other old white men, one of whom is Mr Henderson. Mr Henderson is part of the law firm that she wants to get a post grad intern job at. Katy describes how the food and conversation are very different from what she enjoys and is used to but how she nods along, smiles and reminds herself to play the game.

She explains how she felt bad after noticing her mum's place name holder on the table and the empty seat next to her so messaged her mum again but received no answer.

The main course arrives. The conversation turns towards Peter's oil company and we can sense an air of controversy in the room when Katy states that she does believe in the cause of the 'Just Stop Oil' protesters.

The table is served their dessert - Katy recognises a tattoo that the waiter has - it's Jacko, a person that was on her course in 1st year. She tells us how Jacko ended up dropping out of university because of money issues and took himself off all social media.

They start to talk but their conversation is interrupted by Peter demanding Jacko pour him more wine. Katy describes to us how she feels shocked and disgusted at this but also feels really guilty about the fact that Jacko had to drop out of Uni due to lack of finances while she is sitting there at the table with all these rich people. She looks around the room and notices other imbalances.

Her mum, Stella, arrives. She introduces herself to the people around the table. She's not impressed with the menu that Jacko brings over and asks for chips instead. The people around the table find her funny and are laughing but Katy is fuming as she poses for a picture with them, which her mum wants to post on facebook.

Katy describes how her mum was telling Peter that he needs to reduce fuel prices because she's a cab driver. She retells how everyone at the table is laughing even more but she can't take the



embarrassment anymore and whispers in her mum's ear for her to stop, as everyone is laughing at her, not with her. She describes how the table quietened and that she wasn't sure if it was because the other people at the table had heard her or not.

Peter tries to carry on the conversation with Katy's mum but it is obvious that Stella has been affected by Katy's comments and has shut down in a way that Katy hasn't seen her do before. Stella picks up her bag and asks to be excused from the table to get some fresh air.

Jacko insinuates to Katy that she should go after her mum but she describes how she just couldn't move. Then Louisa came over to let her know that it was nearly time for her to go up on stage to receive her award, do her speech and take some pictures. Louisa asks Katy whether she'll be using her wheelchair or stick for the photographs and seems happy when Katy says she'll probably use the wheelchair.

Grace does a live voice over welcoming us to the award ceremony and welcomes Peter to the stage to present the award. Katy describes what it's like as she's wheeled onto the stage. She looks out into the audience for her mum but can't see her. She tells how she's feeling and how she wishes she was at home. Peter presents her with The 2023 Inspiration Award and describes Katy as someone who hasn't let being from an economically disadvantaged background and being disabled hold her back.

Katy gets handed a mic to say a few words. During her speech Katy's feelings come out and she tells the audience that she can't accept the award. She expresses how it doesn't sit right with her that she should receive an award for being 'economically disadvantaged' when the university is failing its economically disadvantaged students. Although Peter tries to encourage her to leave the stage, Katy carries on calling the university out, especially for tokenizing disabled students and presenting them with certain awards. She asks for the university to be better at supporting students and asks the audience if there's anyone else who can relate. She goes on to express how she's more than her disability and lists different aspects of her personality as well as her interests and hobbies. She ends her speech by doing a mic drop.

## SCENE 11

Joséphine asks the audience to give a round of applause to Maisy for telling Katy's story. She lets the audience know that they're nearly at the end of the show and informs the audience of information in the foyer. Joséphine tells us they want to give us an insight into some of the good things that came up in conversations they had. The beat builds and the cast together to recite a poem about the good things.

Jayden invites the audience to move with them as they drop a beat and end the night with a banger.

## SCENE 12

Grace drops a beat. The cast invites the audience to join in with the hook and 'BIG UP THE ENERGY!'. The music is loud, the lights are bright and we end with a big party as the audience are invited to join in the party from their seats.



# Artistic Style

High Times & Dirty Monsters is made up of a mixture of performance styles and techniques...

## **Styles used in the show:**

- Gig theatre
- Beats and live music
- Poetry, spoken word
- Singing
- Beatboxing
- Acting, monologues
- Storytelling
- Semi-Autobiographical work

Whilst some of these styles may be familiar to you, some might be new. We have included some information below about the key styles we use in the show.

## **What is Gig theatre?**

Gig theatre combines live performance with live music. You will notice that at key moments in the play, performances are underscored with beats, beatboxing, foley (sound effects created with the mouth) or a backing track. Gig theatre can come in lots of different styles, with artists creating music from instruments, their voices/bodies or samplers and other sound equipment. Usually, the artists creating music will also be part of the performance - which makes it different from a musical - which uses a band.

In HTDM, you'll see our amazing Beatboxer, Grace Savage, on stage with their mic, samplers and music equipment - supporting the storytelling of the show.

## **Autobiographical Work**

Autobiographical work (or sometimes called semi-autobiographical work) is work that is either directly based on your lived experience, or may have elements which connect with your lived experience. In its creation, HTDM has been informed by the lived experience of young people both local to our community and nationally.

Performing autobiographical work can be tricky. It can impact on the performer's wellbeing and care should be taken when considering to perform autobiographical work.

There is a useful tool – Clark Baim's Drama Spiral – which can aid workers & young people to make informed choices about how personal they want to make their work. The drama spiral is available to see [here](#).

Another tool can be to host a check in and check out at the start and end of each session. This allows you as the leader to understand how people have arrived in the space and how they're feeling - as

well as what they're leaving with. Artist Wellbeing Practitioner Lou Platt provides best practice on check ins and check outs [here](#).

### **Top tips for creating autobiographical work**

- Questions to consider:
  - Why do you want to tell this story?
  - Who is it for, as well as you?
  - What is your responsibility for your audience's wellbeing? How will they know your character is going to be OK?
  - How will you look after yourself and your own wellbeing?
  - Where is the hope, joy and laughs within the piece?
- If the subject matter feels too raw or unresolved consider using a wellbeing tool such as the drama spiral. Is there a way that the story could be fictionalised to protect you and also people that might be involved in the story?
- Try telling the story in different forms? Poetry, drama, song, visual imagery.





# Links to the Curriculum

The themes and content explored in the show can be linked to Drama and Theatre Studies, English, Music and Citizenship. Here are some examples of how the show can inspire exercises in the classroom.

## Drama and Theatre Studies

Going to see a live performance is a great way to get ideas for devising and improvisation! It allows students to explore theatrical devices and interesting themes.

An original piece of theatre can also be a great inspiration for creating discussions or writing a review.

### Discussion ideas:

- What was unique about High Times & Dirty Monsters?
- What techniques could you identify that the director and cast did in the show?
- What was effective about the different forms of storytelling?
- Did the set, costume & design compliment the production?

### Activity ideas:

- Perform a piece of spoken word, poetry or a monologue
- Choose one of the themes or pieces from the play. Explore 'what would happen next' or 'what could've happened' to the character.
- Create a review of your experience: what was it like from start to finish to attend High Times & Dirty Monsters? What did you like? What did you find challenging? What did you learn?

## English

High Times & Dirty Monsters is a really great show to see for English studies as it features an authentic writing style and includes key cultural references, is political and provokes thoughts and questions to the audience. The styles of writing in the piece vary fluidly from spoken word and poetry, to song and storytelling.

### Discussion ideas:

- What did you like about the writing of High Times & Dirty Monsters? (Or a section of it!)
- What journey did the character(s) take you on during the show?
- What techniques could you identify in the structure (or narrative) of the writing?
- What was effective about the different forms of storytelling?

### Activity ideas:

- Create (and perform) a piece of spoken word, poetry or a monologue
- Critical writing: create a written review or blog of your experience: what was it like from start to finish to attend the show? What did you like? What did you find challenging?

What did you learn?

- Critical review: Review & reflection: choose one specific element (e.g writing, performance, music) from the show and explore in an essay.

## Music

The show offers the chance to analyse the use of live music (and sound), what its purpose is and how it can be used to enhance the telling of a story. Throughout the show, live performance & music is vital; underscoring the storytelling, beats in the songs and to set the vibe or location of the show.

### Discussion ideas:

- How did you find the music in the show?
- Did you like the music in the show?
- What about the style?
- How effective was the use of beatboxing to compliment the show/moments of the show?
- Did it compliment the storytelling?
- What lyrics stood out to you and why?

### Activity ideas:

- Based on your experience of music in the show, create your own soundtrack to a story you want to tell - or something personal to you.
- Give beatboxing and/or foley a go - experimenting with live sound and movement!
- Interrogate/identify the dimensions of music in terms of: pitch, duration, dynamics, tempo, timbre, texture and structure.

## Citizenship

High Times & Dirty Monsters is a great stimulus for discussions around the themes of the show, including disability, ableism, use of foodbanks, homelessness and parenthood and relationships. Some key areas of the curriculum HTDM interacts with are:

- Democracy and the right to equal opportunity, equity and the Equalities Act
- Human rights and international law
- Democratic and Non-democratic governance in the UK
- the different ways in which a citizen can contribute to the improvement of his or her community, to include the opportunity to participate actively in community volunteering, as well as other forms of responsible activity
- income and expenditure, credit and debt, forms of financial help from government and local authority and how public money is raised and spent.

### Discussion ideas:

- Discuss the themes and perspectives explored in the show
- What are the ways in which local councils or the government could help the characters within the play?

- What are the main areas touched on in the play that we should campaign for a more equal society?
- What is the medical model of disability? What is the social model of disability? What is the charity model of disability? How to these affect how disabled people are treated in circumstances?
- How could schools better support the needs of disabled people?
- How do people access food banks? Why might people be hesitant about accessing a food bank?
- What support can young people get who are risk of being homeless?
- Were there any characters in the show whose viewpoint or perspective you identified with or empathised with?

### **Activity ideas:**

- Draw an outline of your body and on the inside list your attitudes, values and beliefs (e.g. I respect all people equally, I dislike the killing of animals for food) – be honest! Then write the influences in your life that have informed your attitudes, values and beliefs around the outside (e.g. I was bullied for being gay/for wearing a hijab, I grew up in Africa, I don't have any disabled family members, I was raised by Jewish parents). Take time to reflect on the person you are and what has made you this way - if you wish, share this with others.
- Create a poster to campaign for a human right. Display these around your building in support.
- Create an informational leaflet which can be used by young people to educate on a specific topic of citizenship, as well as information about help and support.



# Workshop Ideas

## 1. Activity: Cross the Room

**Resources:** n/a

**Aim:** This activity aims to highlight the different lived experiences of the people in the room, to help the group get to know each other, and show that privilege can come in many different forms.

**Themes:** Identity, privilege, difference

**Time:** 20-30 mins

Assign one side of the room as strongly agree, the other side as strongly disagree, and the middle as no strong opinion. Ask the group to respond to the prompts by placing themselves in a spot which most accurately reflects their opinion on the prompt. Read the prompt and allow them to place themselves on the side of the room that they feel most accurately reflects their lived experience. Also note, if a young person does not want to respond to a particular prompt they are not required to.

Use the statements below as a guide, feel free to remove any and add your own! Allow time in between to ask further questions and open discussions;

- You like chocolate
- You like to watch or play sports
- You play an instrument, sing, beatbox, dj - anything musical really!
- You like Disney movies
- You have more than 50 books in your house (guess!)
- You take public transport or walk to school
- You have black or brown hair
- You feel comfortable or safe around police
- You identify as LGBTQIAP+
- You speak more than one language
- Your first language is anything other than English
- You are able to safely access a toilet of your choosing that aligns with your gender
- You like Beyonce
- You like to dance
- You don't need to worry about step free access at train stations
- You feel safe walking home alone at night
- You identify as Disabled or have an invisible illness
- You want to go to uni

- You like the way your identities are portrayed in the media (news, tv, movies, etc)
- You like hanging out with your friends
- You are proud of your heritage or culture
- You learn about your heritage or culture at school
- You are excited about what the future may bring

Alternative option: young people can choose where they would like to sit (more central the better), and ask the young person to either indicate with a part of their body which side they feel they agree with. Or if a young person can participate by sharing their opinion verbally or by writing it down. Whatever feels most comfortable.

Aftercare: Ask the group questions after the game has finished; Anything surprising that you've learnt about yourself? Someone else? Any things that have changed? Anything interesting come up?

Summarise: Explain that the game was a way to get us thinking about ourselves and what makes us different, but also what connects us. Ask the group to consider all of the aspects of a person's identity that makes them unique (such as race, gender, sexuality, ethnicity, disability, religion, postcode, favourite food, favourite music, etc), and how those things can be a way to connect to other people. With older groups, you may also want to discuss privilege and how it can exist within each of us in different ways (e.g. it is a privilege to have many books in your house, it is a privilege to feel safe walking home alone at night, it is a privilege to not have to consider step-free access while travelling, it is a privilege to speak more than one language BUT it is also a privilege to have English as a first language).

## 2. Activity: Praise Poetry

**Resources:** Pens, paper, music

**Aim:** To creatively express thoughts and reactions to the play and to the lived experiences of the participants. To develop creative writing and performance skills. To praise and uplift themselves and one another.

**Themes:** Empowerment, celebration of self, identity

**Context:** Praise poetry is an African form of oral history and storytelling, using the voice and body to tell the story of your ancestors in a way that highlights the positives and empowers you to talk about your lineage. It also offers us the opportunity to talk uplift and praise other people in the room.

**Time:** 1h - 1h30 (depending on group size)

Individual Exercise:

Each person should sit with a pen and paper and complete the following sentences;

- My name is...
- It means...
- It comes from...
- I was given my name because...
- I love my name because...
- I am...

e.g. My name is Luke. It means Light Giving. It comes from the Bible. I was given my name because my grandfather was called Luke and he raised my mother. I love my name because I get to honour my granddad even though I never met him. I am a young, white man and happy to be here.

#### Group Exercise 1:

Bring the group together in a circle. Play some nondescript music in the background; a good option is Lo-Fi hip hop. Each person in the circle should loudly and proudly read the sentences from the individual exercise above.

When the speaker says their name, the entire group should shout it back at them with excitement and love.

e.g.

LUKE: My name is Luke!

GROUP: Luke!

LUKE: It means light giving! It comes from... etc.

#### Group Exercise 2:

Each person in the circle should loudly and proudly say their name, what animal they describe themselves as, and why. Thinking about using positive adjectives to describe themselves.

e.g. I am Tankiso! I am a gazelle because I am graceful and quick!

Once each person has had a go, have them start again, this time, describing themselves and the person next to them. This does not have to be consistent from the round before, and nor does the next person have to self-identify as the animal they have been given; see example below. Again, using positive adjectives to describe themselves through the animals.

e.g. TANKISO: I am Tankiso! I am a graceful and quick gazelle! This is Maria, they are a proud and powerful tiger!

MARIA: I am Maria, I am a tiger, but I am also a rabbit, because I am sweet and funny! This is Luke, he is a fox because he is clever and resourceful!

LUKE: I am Luke, I am a fox, but I am also... etc.

NOTE: Encourage the participants to physicalise the animals as they describe their classmates, and the words that they are using to describe them. How does a graceful and quick gazelle physically take up space or move, versus a sweet and funny rabbit.

Once each person has had a go, have the group swap places. They will repeat the exercise. This time, when they speak, they will move to the centre of the circle, and choose someone that they have not yet described. They will then swap places, and the original speaker will stand just outside of the circle, to make clear who has not had a go.

e.g. MARIA: I am Maria etc. This is Bashir! etc.

Bashir will then take Maria's spot in the centre. Maria will then stand where Bashir was, but take a small step back so that it is clear that she has already had a go at being in the middle. Bashir will then pick another person to describe.

While encouraging the young people to speak loudly and proudly, recognise that their versions of loud and proud may be different, allow them to define what loud and proud means to them.

When encouraging them to physicalise and embody the animals they are describing, allow them to do so within their own physical abilities, e.g. young people with mobility access needs should not be expected to leap around like a gazelle, but might use their arms or hands to indicate movement. Young people who do not wish to be in the centre may deliver their praise poetry from their position in the circle.

Aftercare: Ask questions about what they learnt about one another? How it felt to celebrate themselves? Each other? What are the bits they want to hold on to? How can they continue to celebrate themselves (their families, identity, culture) and each other day today?

Summarise: Explain that the exercise is a way to get to know one another, but also to celebrate your own and each others' culture and identity. Open a discussion about pride and self-love, asking them to consider what they might do to encourage themselves and their friends to love and appreciate themselves and each other. With older groups you might want to open a discussion about radical self-love/self-care (citing writers such as Audre Lorde, and bell hook), and ask them to consider how self-care can also be group-care.

## Adapting each exercise to ensure they are inclusive

When delivering the above activities to your young people, consider both the needs of the group and the needs of the individual. Does anyone in your group have any access requirements? How can you adapt the exercises to the needs of your group?

Ideas and examples are provided below, but these may not be appropriate for your group. Feel free to use them as a starting point and adapt them to the needs of your group.

### **Inclusive Language:**

When delivering the activities, try always to use inclusive language so that no one feels excluded from the exercise. Some examples include;

“move into the centre” instead of “walk into the centre”

“hi everyone” instead of “hi guys”

“come to a circle” instead of “stand in a circle”

You will most likely discover that your group may have other suggestions for inclusive language, feel free to ask the young people themselves for ideas on how to make the language you use in classes and games feel more inclusive.





# Exploring Sensitive Subjects and Lived Experiences with Young People

Subject matter that connects with individuals' lived experience - such as racism, homophobia, ableism - may cause prejudice and stereotypes to surface. Some young people may express this (or their reactions to something that is said) through anger, frustration, distress or sadness and may have difficulty accepting opposing viewpoints.

It is important to spend time before going into activities ensuring that all participants and facilitators feel confident and comfortable exploring subject matter. As a leader of a space, take a moment to think about what you might need in order to support a group in exploring this work. As a non-disabled person, what training and knowledge might you need in order to feel equipped for this conversation? How will you support young people and staff who are disabled to feel comfortable in the session? What does allyship look like?

Or, if you are a disabled person, what support do you need to ask of the group or other teachers to feel comfortable, and who challenges ableism in the space?

One tool that can help keep the conversation in some parameters is setting ground rules or drawing up a working contract. Here are some example ground rules we use during workshops:

## **Respect others**

You may hear opinions that are very different from your own. Allow people to express these and explain why they feel that way. Try not to talk over each other.

## **Own your own values**

Speak from the standpoint of 'I' – 'I think that'/'In my opinion'. Avoid 'you' and 'we' – 'you should'/'you all think that'. If you wish to challenge, challenge the opinion or the behaviour, not the person.

## **Be open and honest**

There is no such thing as a silly question! You could allow young people to write down things they don't wish to ask out loud and then deal with the questions anonymously later on.

## **Respect confidentiality**

People may reveal things about themselves or express opinions that they don't wish to go any further than the people in the room. Uphold the mantra: what is said in the room, stays in the room!

## **Share the air**

Foster an atmosphere where everyone gets a chance to speak. Encourage everyone to get involved but respect someone's right to not do so if they find it uncomfortable or distressing.

### **No personal revelations required**

There is no expectation that anyone will reveal information about their personal life or experiences. We definitely shouldn't disclose personal information we know about others whether they are in, or out, of the room.

### **Challenge language and behaviour where it's needed**

If someone says an ableist term, a stereotype or trope, a misogynistic statement, etc. – try to address it in the space. Explaining why what has been said is not appropriate can help aid our understanding and address prejudice too. As youth leaders/teachers, this can also be important to signify to young people your understanding and care of their lived experience and the discrimination they face.

Additionally, you can also look to bring in experts of discussion around ableism and disability rights. Please contact us or take a look at the support organisations listed within this booklet for places that might be able to help with educational workshops in your setting.



# The Social Model of Disability

## What is The Social Model of Disability?

The Social Model of Disability is a way of understanding how people become disabled by inaccessible surroundings and attitudes, rather than by impairments or conditions. For example, a train station with information boards but no audio announcements will stop a blind passenger from receiving information that everyone else can access. This is what disables that passenger - not the fact that they are blind. The Social Model is an alternative to the Medical Model, which works on the idea that it is people's impairments or conditions that disable them, and the answer is to "fix" disabled people so they are no longer disabled. People can be disabled in a range of ways - by inaccessible environments, by people's attitudes and behaviours, and by the way society is set up. Understanding this helps us change things to be more accessible. The Social Model is also part of what language is used. Rather than a person "having a disability", a person is disabled. This reflects how disability is a result of outside influence.

## What is Equity?

Equity is about recognising the individual lived experience of individuals, and providing them with what they need in order to access opportunities or information to the same quality as others. For example, providing Braille print to someone who is blind.

## What is Diversity?

Diversity is about recognising the differences between groups of people. It is something we should celebrate and be proud of! It's also important to recognise that within a particular group of people there is a whole diverse mix as well – remember, no two people are exactly the same!

## What is Ableism?

Ableism is the exclusion, judgement or prejudice against someone based on their disability, Deafness or neurodiversity. Ableism is the principle that disabled people are 'inferior' to non-disabled people, and do not deserve the same access and quality of life - it is discrimination that favours non-disabled people.

You may hear ableism when people:

- Make 'jokes' or negative comments about the way someone looks, or the tools they use to make the world more accessible to them.
- Call others derogatory names or verbally abuse them, based on their disability, Deafness or neurodiversity.
- Bully, harass or intimidate others because of their disability, Deafness or neurodiversity.
- Categorise or stereotype people based on assumptions.

You may see ableism when people:

- Write graffiti of slurs in public places.

- Make offensive comments online.
- Are excluded from groups because they 'don't belong'.
- Are physically abused or neglected due to their disability.
- Promote hatred of particular groups or individuals on social media.

### **Inclusive Language**

It is so important to be mindful of the language that we use, ensuring that it is in line with the social model of disability and that it is respectful.

You can find out more about Access and the Social Model below [graeae.org/about/access/](http://graeae.org/about/access/)

## **British Sign Language: An Introduction**

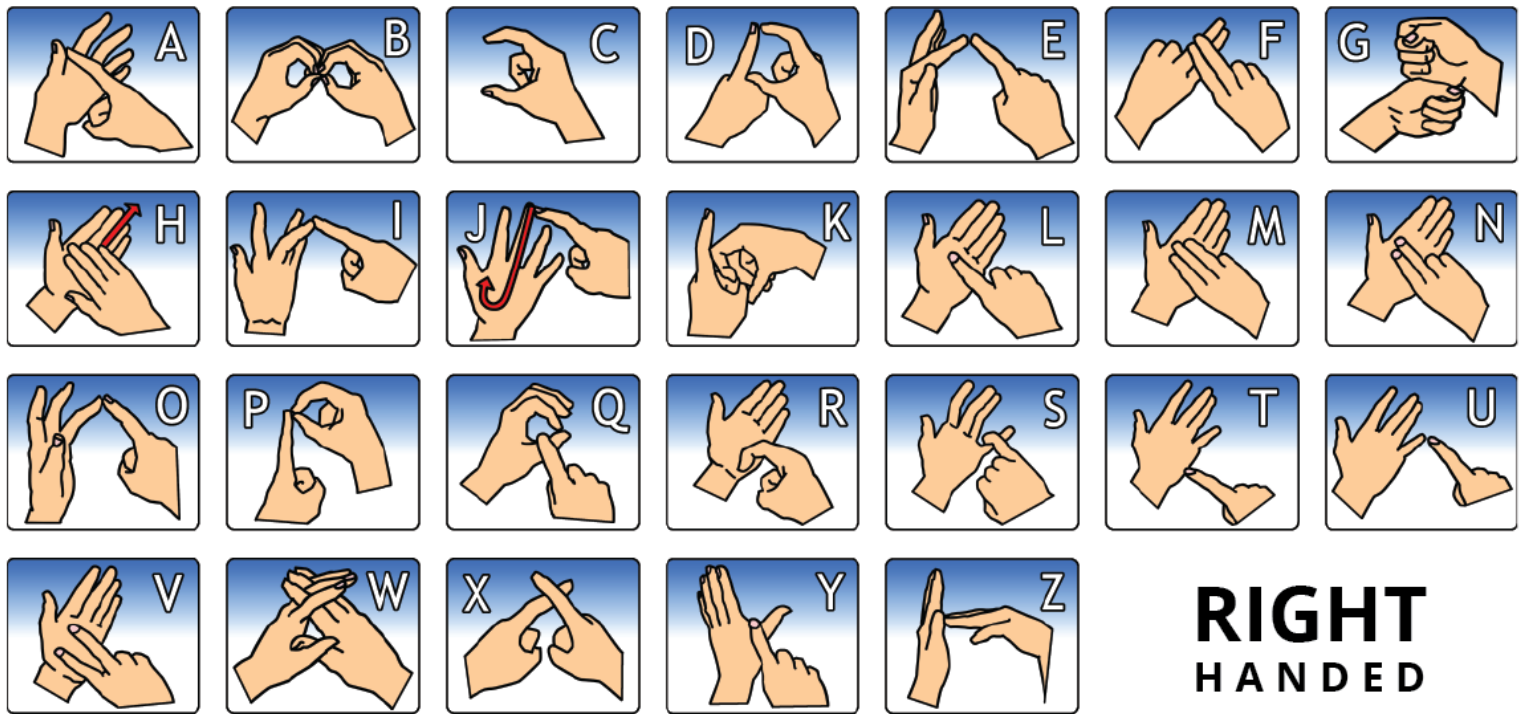
Did you know that there are over 150,000 BSL users in the UK? If you don't know any of this wonderful language, a really good place to start is by learning the BSL alphabet. BSL will look different for different people and you lead with your dominant hand, that's whatever hand feels more comfortable for you.



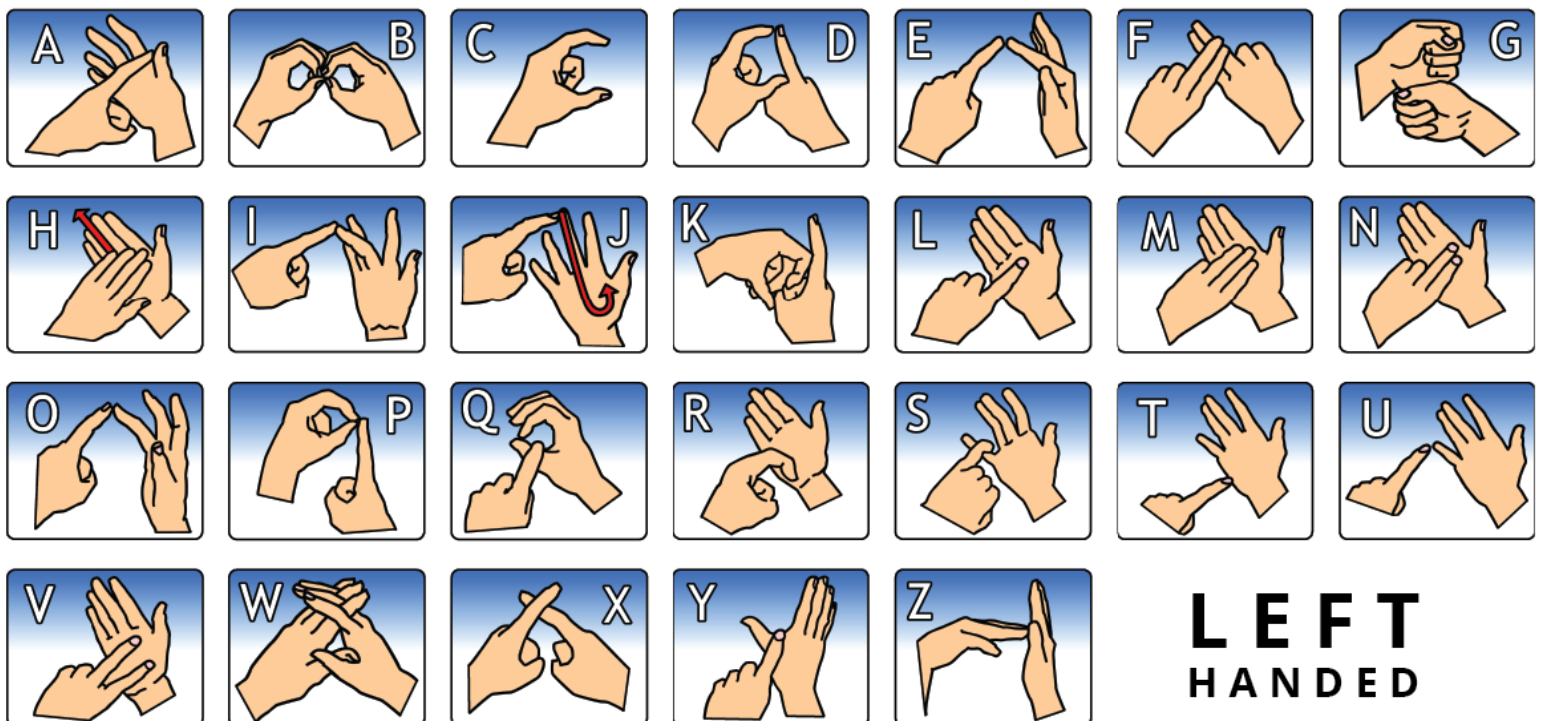
**video**

Learn more about sign language at [www.british-sign.co.uk](http://www.british-sign.co.uk)

## BSL Fingerspelling Alphabet



## Wellbeing & Signposting





It is really important that you take the time to think about the wellbeing of the young people you are working with - before, during and after the performance - particularly for those who will connect with the lived experience of the characters in the play. You can find a full synopsis of the show on page 10 of this toolkit, we would suggest that you read through this and talk through anything that may be triggering, upsetting or uncomfortable for anyone in the space. If you'd like some more information or support from us on this, please contact Roxy: [Roxy@20storieshigh.org.uk](mailto:Roxy@20storieshigh.org.uk).

## Signposting

### Guide Dogs UK

For:

- Advice and support for people with sight loss.
- Referrals for training on: Cane skills, guide dogs, technology, life skills.
- Applying for a service of support.
- Living independently with sight loss.

[www.guidedogs.org.uk](http://www.guidedogs.org.uk)

0800 781 144

### VICTA

For:

- Support specifically for blind children and young adults.
- Grant applications and awards for the purchase of equipment which helps with your visual impairment.
- Information about social events and activities that are suitable for blind people.
- Support with employability, social and living skills.

[www.victa.org.uk](http://www.victa.org.uk)

01908 240 831

### Scope

For:

- Practical information around living with disabilities
- Emotional support
- Information around campaigns Scope run for a fairer society

[www.scope.org.uk](http://www.scope.org.uk)

0808 800 3333

### ADHD Babes

For:

- Support for Black Women and Non-binary people of African-Caribbean descent with ADHD.
- Information on ADHD and diagnostic routes.
- Advice on applying for the 'right to care' scheme.

- Peer support groups and networks.

[www.adhdbabes.com](http://www.adhdbabes.com)

## **ADHD UK**

For:

- Information on ADHD and diagnostic routes.
- Pathway to diagnosis information
- Peer support groups and networks.

[www.adhduk.co.uk](http://www.adhduk.co.uk)

## **Borderline Support UK**

For:

- Peer support groups
- Information on your local service for BPD support

[www.borderlinesupport.org.uk](http://www.borderlinesupport.org.uk)

## **Mind – Mental Health support**

For:

- Information about diagnosis and support for things such as anger, anxiety, bipolar disorder, borderline personality disorder, depression, eating problems, loneliness, obsessive compulsive disorder, post traumatic stress disorder, self harm, stress and addiction.

[www.mind.org.uk](http://www.mind.org.uk) (visit information and support, types of mental health problems)

0300 123 3393

## **Royal National Institute for Deaf people (RNID)**

For:

- Information on hearing loss, tinnitus, ear health, technology and assistive devices
- Support with claiming disability benefits and discounts
- Information on your rights at work and with public services
- Communication support
- Finding local support services near you

[www.rnid.org.uk](http://www.rnid.org.uk)

## **Citizens Advice – Food Bank support**

For:

- Referrals to your local food bank provider
- Information on where you can access community food banks & pantries outside of referrals

[www.citizensadvice.org.uk](http://www.citizensadvice.org.uk)

0800 144 8848

## Shelter

For:

- Support with homelessness – if you are homeless now or worried you could be in the next two months
- Support with applications to local councils to get emergency housing
- Support with being asked to leave a friend's house and overcrowding

[www.shelter.org.uk](http://www.shelter.org.uk)

0808 800 4444 (emergency helpline)

## Samaritans

For:

- A listening ear, to support your general mental health and wellbeing, any time of the day

116 123

[www.samaritans.org](http://www.samaritans.org)

## The Mix

For:

- Help and advice on a wide range of issues for under 25s

0808 808 4994

[www.themix.org.uk](http://www.themix.org.uk)

## Meet the Team



### **Joséphine-Fransilja Brookman - Performer**

Joséphine studied Musical Theatre at Hurtwood House International before graduating from Bristol Old Vic Theatre School. Training credits include Nora: A Doll's House, Macbeth & Girl from the North Country. Since graduating, she has performed in self-written A Pigment of Your Imagination at Pleasance Theatre and completed her sophomore EP, "Crush Szn in Kyöpelinvuori." This EP will form part of her live art "Suomi on Aitini" (Finland, my mother) in Tampere, Finland in 2023.

### **Maisy Gordon - Performer**

Maisy Gordon is a disabled actor, writer and theatre maker from Liverpool. She studied Acting at Rare Studio Liverpool and started up a theatre company called Tip Tray Theatre during this time. Maisy's theatre company works with young people aged 18-30 to create devised theatre. Since inception, Maisy has devised and performed in three shows, 'Is This Show Vegan?', 'To Be Confirmed' and 'Sunny Side Up.' Tip Tray Theatre also produces events that focus on artist development, including an annual What Happens Next? writing competition. Maisy has written a new show 'Show Invaders x LIAR', exploring themes of disability, identity and relationships. Most recently, Maisy has been involved in two R&D weeks with 20 Stories High and Graeae Theatre Company on their new show High Times And Dirty Monsters, which tours in Autumn 2023.





## **Chandu Gopalakrishnan - Integrated Performance Interpreter**

A qualified BSL- English interpreter, Chandu graduated with an Advanced Diploma in Interpreting and Translation from SLI Limited in 2018. Performing from a young age, Chandu also works as an actress and performance interpreter. With experience across a wide range of different domains, Chandu works primarily in theatre and the arts. Notable interpreting credits include: Bartholomew Abominations (BBC), The Tempest (Owlspot Theatre, Tokyo, Japan), 10 Nights (The Bush Theatre), Curious Incident of the Dog in the Night-Time (National Theatre's UK tour), Best of Enemies (Young Vic), Paradis Files (Graeae), Redemption of Thomas Shelby (Rambert Dance Company).

## **Billy Pearson - Performer**

High Times and Dirty Monsters is Billy's first professional production. He graduated from PPA in 2023.







## Jayden Reid - Performer

Jayden Reid is a Deaf Performance Artist with a strong passion for Acting and Dance. He was born deaf and was raised in a hearing environment, despite being deaf, he has bravely broken down barriers with drive and an unwavering confidence. He took the path of Acting and Dance to continue his never ending effort to prove that deaf people like himself can make it anywhere. His credits include: the Paralympics Homecoming with Deaf Men Dancing alongside Jamie Cullum; dancer/actor in Here/Not Here at We are Lewisham Festival; performance interpreter on the music videos for Sam Ryder and for Disney; script consultant on Netflix's Sex Education; with further acting credits for Grantchester, EastEnders, advertisements, and short films We're Too Good for This and Mo and Kyra.

## Grace Savage - Performer & Musician

Grace Savage is an actor, singer, songwriter and 4 x UK Beatbox Champion and a Radio 1 played musician. Her theatre credits include Living Newspaper (Royal Court), Trailer Story (ETT), Big Up! (20 Stories High/Theatre-Rites), Slug (Nabokov), Blind (The Paper Birds at Soho Theatre), Home (National Theatre), Vocal Orchestra (Udderbelly Southbank), Jamie Blake (Ravenrock Theatre Company) and The Lost Voice (Southbank).





## **Keith Saha - Writer/ Director**

Keith Saha is Artistic Director of 20 Stories High. He started performing as a teenager at the Everyman Youth Theatre in Liverpool in the 80s before going on to be an actor, working for companies including Theatre Royal Stratford East, Contact, Graeae, Red Ladder and Birmingham Repertory Theatre. He then became a composer and Musical Director for theatre before focusing on being a playwright and director.

Since 2006, he has been focusing on writing and developing a wide variety of plays using different forms – spoken word, verbatim theatre, as well as pioneering the form of Hip-Hop Theatre with Puppetry and Mask.

In 2010, he was awarded The Brian Way Award for the UK's Best New Play for Young People for his play Ghost Boy, a co-production with Contact and Birmingham Rep which

championed this form. More recently The Broke 'N' Beat Collective, jointly written by Sue Buckmaster and a co-production from 20 Stories High and Theatre-Rites, won the young critics award at the Assitej - On The Edge Festival.

His writing is often informed by his own personal experiences fused with the experiences of young people he works with in Liverpool and nationally.

## Creative & Production Team

<b>Writer/Director</b>	Keith Saha
<b>Associate Director</b>	Jenny Sealey
<b>Assistant Director</b>	Sonny Nwachukwu
<b>Dramaturgs</b>	Nickie Miles-Wildin and Lin Coghlan
<b>Choreographer</b>	Chris Fonseca
<b>Assistant Choreographer</b>	Sonny Neachukwu
<b>Co-Composer</b>	Grace Savage
<b>Designer</b>	Miriam Nabarro
<b>AV Designer</b>	Ben Glover
<b>Lighting Designer</b>	Rajiv Pattani
<b>Sound Designer</b>	Tony Gayle
<b>Costume Supervisor</b>	Shellby Hamer
<b>BSL Consultant</b>	Daryl Jackson
<b>Audio Description Consultant</b>	Mandy Redvers-Rowe
<b>Production Manager</b>	Mike Dunn
<b>Company Stage Manager</b>	Gemma Scott
<b>Technical Stage Manager</b>	Jordan Barnes
<b>Producers</b>	Leanne Jones, Lucy Graham, Lizzy Luxford, Michelle Cailleux, Tom Curteis
<b>Participation Leads</b>	Jodi-Alissa Bickerton, Lucy Graham, Mette Tofte Philipsen
<b>Community Engagement Associates</b>	Joe Taylor, Jimmy Justice, Sarah Hailstones, Helena Ascough
<b>Interpreters &amp; Access Workers</b>	Donna Coleman, Pierce Starre, Jude Mahon & Katie Godfrey
<b>Access Manager</b>	Vicky Berry
<b>Artwork</b>	Joe Harper

## Join Us Online

We are keen to connect digitally with our audiences, partners and participants. There are a whole host of ways venues and individual audience members can connect with us artistically and also engage in conversations about the show.

#HighTimesAndDirtyMonsters

## Credits

Special thanks to the Co-producers and all the touring venues.

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Resource pack content created by Lucy Graham, Mette Philipsen and Jodi-Alissa Bickerton at 20 Stories High and Graeae.

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