

**PRESS RELEASE**  
**4 February 2019**



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## **Clean Break and the Royal Court Theatre Present** ***Inside Bitch***

**Conceived by Stacey Gregg and Deborah Pearson**

**Devised by Lucy Edkins, Jennifer Joseph, TerriAnn Oudjar and Jade Small**

**Royal Court, Jerwood Theatre Upstairs from Wednesday 27 February 2019 – Saturday 23 March 2019**

**Press performance: Monday 4 March at 7pm**

*“You’ve seen Orange is the New Black. You’ve seen Locked Up. You’ve seen Bad Girls. So, what have we got that’s different? Well, for one, we’ve been to prison.”*

Clean Break and the Royal Court Theatre announces the creative team for its Royal Court Theatre co-production *Inside Bitch*. Conceived by **Stacey Gregg** and **Deborah Pearson**, the production is devised by **Lucy Edkins**, **Jennifer Joseph**, **TerriAnn Oudjar** and **Jade Small**. Design is by **Camilla Clarke** (winner of the 2015 Linbury Prize for Stage Design), with lighting design by **Natasha Chivers** (recipient of an Olivier Award for *Sunday in the Park with George*), sound design by **Ella Wahlström** (DV8’s *John*), and choreography by **Yassmin V Foster** (*Queens of Sheba*). **Milli Bhatia** (Trainee Director at the Royal Court, with credits including *Shine*) is Assistant Director.

Created by women who aren't guessing, *Inside Bitch* is a devised ensemble performance from Clean Break's Members, a playful subversion of the representation of women in prison and how things aren't quite as seen on TV.

*"We've got the real shit, and trust me, it's dark as fuck, and it will knock your socks off!"*

*Inside Bitch* is the first production of Clean Break's 40<sup>th</sup> Anniversary Programme. Further Spring season highlights include *Belong*, a new play by Brazen – Clean Break's Young Artists – as part of Arcola Theatre's Creative/Disruption Festival (24–25 February) and *Evolution 2019: Who Run the World?* at Lyric Hammersmith (7-8 March); *All The Lights Are On*, a project in partnership with Cardboard Citizens; and *Rebel Voices: Monologues for Women by Women*, an anthology of 40 monologues from 40 Clean Break voices published by Methuen.

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## **NOTES TO EDITORS**

**Clean Break** changes lives and changes minds through theatre – on stage, in prison and in the community. It produces ground-breaking plays with women writers and actors at the heart of its work. Founded in 1979 by two women prisoners who believed that theatre could bring the hidden stories of imprisoned women to a wider audience, it is still the only theatre company of its kind remaining true to these roots; inspiring playwrights and captivating audiences with the company's award-winning plays on the complex theme of women and crime.

Its commissioned playwrights have included Zawe Ashton, Alice Birch, Deborah Bruce, Lin Coghlan, E V Crowe, Vivienne Franzmann, Tanika Gupta, Katie Hims, Sam Holcroft, Theresa Ikoko, Lucy Kirkwood, Chloë Moss, Rebecca Lenkiewicz, Winsome Pinnock and Rebecca Prichard.

Recent success for the company has included receiving a Tonic Award for its dedication to changing women's lives through theatre and commitment to new writing. *Thick as Thieves* by Katherine Chandler, the company's first co-production with Theatr Clwyd premiered on 17 October 2018, before a tour of UK theatre and prison tour. Other activity during 2018 included Alice Birch's *[BLANK]* - a co-commission with National Theatre Connections (which was performed by young people around the UK and at the National Theatre); participating in Artichoke's PROCESSIONS project; and *Belong*, created by a group of young women with Natasha Marshall, Clean Break's Channel 4 Playwright in Residence and winner of a Most Promising New Playwright Offie for *Half Breed*.

**Royal Court Theatre** is the writers' theatre. It is the leading force in world theatre for energetically cultivating writers - undiscovered, emerging and established.

Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. We open our doors to the unheard voices and free thinkers that, through their writing, change our way of seeing.

Over 120,000 people visit the Royal Court in Sloane Square, London, each year and many thousands more see our work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, our residencies across London, and our site-specific work. Through all our work we strive to inspire audiences and influence future writers with radical thinking and provocative discussion.

The Royal Court's extensive development activity encompasses a diverse range of writers and artists and includes an ongoing programme of writers' attachments, readings, workshops and playwriting groups. Twenty years of the International Department's pioneering work around the world means the Royal Court has relationships with writers on every continent.

Within the past sixty years, John Osborne, Beckett, Arnold Wesker, Ann Jellicoe, Howard Brenton, David Hare and many more started their careers at the Court. Many others, including Caryl Churchill, Athol Fugard, Mark Ravenhill, Simon Stephens, Debbie Tucker Green and Sarah Kane have followed.

More recently, the theatre has fostered new writers such as Lucy Kirkwood, Nick Payne, Penelope Skinner and Alistair McDowall and produced many iconic plays from Laura Wade's *Posh* to Jez Butterworth's *Jerusalem* and Martin McDonagh's *Hangmen*.

Royal Court plays from every decade are now performed on stage and taught in classrooms and universities across the globe. It is because of this commitment to the writer that we believe there is no more important theatre in the world than the Royal Court.

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## CAST BIOGRAPHIES

### Lucy Edkins

Lucy has known of Clean Break since she moved back to London in the mid 90s after a stint up North with Nomads, a theatre and film company she co-founded which worked with vulnerable groups (including prisoners) and performed plays in unconventional venues. She postponed her plan to take off to the States to work in film for a few months, working here as a stage manager on the fringe, during which time she took a few workshops with Clean Break including a Complicité workshop culminating in a devised piece, *The Ex-Industry*, performed in local prisons and a rehab unit. She went on to work professionally with Clean Break in their stage management teams, including on *Mules* and *Yard Gal* at the Royal Court, touring nationally with the latter around prisons and art centres. In the States she worked in Off Broadway theatre and the non-union film sector mainly on the technical side, though continuing to take on bit parts as they came along. Back in the UK she continued to work in theatre, stage managing and as assistant director on *Life After Life* at the National. Since 2003 she has concentrated on artistic work across media, including a couple of years playwriting and showcasing new works. This is her first professional acting engagement.

### Jennifer Joseph

Jennifer has been a Clean Break Member since 2010. After completing her studies with us, and performing in multiple short touring productions with the company, Jen is now a successful actor. She continues to work with Clean Break, speaking about her experiences and performing in the company's work, most recently in *Hear* by Deborah Bruce which was performed at the House of Lords. Between 2014-2016, she acted alongside a stellar cast in Phyllida Lloyd's *Shakespeare Trilogy* for the Donmar Warehouse and continues to find other success both on stage and screen. As a potent advocate for Arts in Prisons, she takes part in outreach programmes about penal issues and is a Trustee of Women In Prison. Her most recent roles include appearances in *Flush* at the Matchstick Theatre, and in the upcoming horror film *Patients of a Saint*, directed by Russell Owen.

### Terriann Oudjar

Terriann has been a Clean Break member since 2004 but has been performing on stage and screen since before she encountered us. In 2003 she appeared in BBC2's *Grass*, and in 2004 BBC3's *Killing Time*. The same year she featured in *Stealing Lives* for Channel 4. Terriann has also performed in feature films *Rabbit Fever* (2006) and *Trauma* (2004). In 2016 she appeared in *The Vagina Monologues* on stage at the Bristol Bierkeller and most recently in *Robin Hood: The Arrow of Destiny* at Theatre Peckham. All the while she has performed in, and been Assistant Director on many Clean Break shows, as well as facilitating workshops for us.

## **Jade Small**

Jade has been a Clean Break Member since 2013. After completing her studies with us, she won a bursary to The Royal Central School of Speech and Drama and was awarded a Diploma in Acting. In 2014 she starred in *Friendtimacy* by Stacey Gregg: the curtain-raiser for Phyllida Lloyd's critically acclaimed *Henry IV* at The Donmar Warehouse. In 2015 she appeared at The National Theatre, and at Latitude Festival in *Sweatbox* by Chloë Moss, a ground-breaking, immersive piece of theatre performed entirely within a real prison van.

## **CREATIVE TEAM BIOGRAPHIES**

Conceived by Stacey Gregg and Deborah Pearson

Devised by Lucy Edkins, Jennifer Joseph, TerriAnn Oudjar and Jade Small

Milli Bhatia - Assistant Director / Camilla Clarke – Designer / Yassmin V Foster – Choreographer /

Natasha Chivers - Lighting Designer / Ella Wahlström - Sound Designer

### **Stacey Gregg**

Credits include: *Lights Out* (The Site Programme), *Nod If You Can Hear Me* (The Big Idea) for the Royal Court, *Scorch* (Prime Cut), *Choices* (Royal Exchange, Manchester/WoW Festival, Southbank/Dublin Fringe/Outburst), *Override* (Watford Palace/Dublin Fringe), *Shibboleth*, *Perve* (Abbey, Dublin). Television includes: *The Innocents*, *Riviera*, *The Frankenstein Chronicles*, *Your Ma's a Hard Brexit*.

### **Deborah Pearson**

Credits include: *It's All Made Up* (The Site Programme) for the Royal Court, *History History History* (Théâtre Garonne/bit teatergarasjen, Norway/International tour), *Post National* (Volcano, Canada), *Made Visible* (Yard), *The Future Show* (BAC/International tour). Television includes: *No Time to Sleep*. Visual art includes: *The Filibuster* (Somerset House), *Make Yourself at Home* (Nuit Blanche, Brussels), *Drifting Right* (Next Wave Festival, Melbourne).

### **Milli Bhatia - Assistant Director**

Milli is completing her term as Trainee Director at the Royal Court, where she directed *Shine*. Other theatre includes: *Dismantle This Room*, *The Hijabi Monologues*, *My White Best Friend/This Bitter Earth* [part of Black Lives Black Words] (Bush); *I Have AIDS* [Jerwood Assistant Director Programme] (Young Vic), *Rats* (Duffield Studio, National), *Three Wheels On the Wagon* (Birmingham Repertory Theatre), *EmpowerHouse* (Theatre Royal, Stratford East), *No Cowboys Only Indians* (Courtyard). As associate director, other theatre includes: *What if Women Ruled the World?* (Manchester International Festival).

### **Camilla Clarke – Designer**

Camilla is a Set and Costume designer based in London, UK. She trained at the Royal Welsh College of Music and Drama, graduating in 2014 with First Class Honours in Theatre Design. Camilla has worked on many projects as an Associate to Designer Chloe Lamford.

### **Yassmin V Foster – Choreographer**

Yassmin is influenced by her heritage and experience of black culture, in particular the artistic expression of dance and music. Yassmin has worked progressively in the arts and culture sector since 1992, and her work has taken her to South and North America, Asia and Europe. Her Theatre credits include *Queens of Sheba* by Jessica Hagan, *With A Little Bit of Luck* by Sabrina Mahfouz and *All We Ever Wanted Was Everything* by Luke Barnes.

### **Natasha Chivers - Lighting Designer**

Natasha is a Lighting designer based in London with over 20 years experience for clients including The Bridge Theatre, the Old Vic and the National Theatres of England, Scotland and Wales. In 2007

she won an Olivier Award for *Sunday In The Park With George* and in 2016 was nominated for another one for lighting *Oresteia* at The Almeida.

### **Ella Wahlström - Sound Designer**

Ella was born and raised in Helsinki. She trained in classical violin for ten years before switching to study jazz and folk violin at Helsinki Pop & Jazz Conservatoire, and later to Sound Design. Design credits include:

*This Restless State* (Fuel Theatre), *The Chance Encounter* (Young Vic), *The Break Out* (Young Vic), *Othello* (Frantic Assembly, Lyric Hammersmith and National tour), *JOHN* (DV8, National Theatre and International tour).

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### **LISTINGS INFORMATION**

Venue Royal Court Theatre, Sloane Square, SW1W 8AS

Dates Wednesday 27 February 2019 – Saturday 23 March 2019

Times Monday – Saturday at 7.45pm (except Monday 4 March at 7pm)

Thursday and Saturday matinees at 3pm

Post show discussion: 12 March

Captioned performance: Wednesday 20 March at 7.45pm

Relaxed environment performance: Saturday 23 March at 3pm

Tickets £18 (Mondays all seats £12 available from 9am on the day of performance)

Under 26s £15 (a limited number of £15 tickets for all performances to Young Court Friends)

All discounts subject to availability.

Box office 020 7565 5000 / [royalcourttheatre.com](http://royalcourttheatre.com)

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### **PRESS CONTACTS**

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