



pilot theatre

Marketing Pack

CATCHER

BEFORE CHAPMAN SHOT LENNON

By Richard Hurford

2010 Tour



Supported by
**ARTS COUNCIL
ENGLAND**



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The Journey of Catcher...

The play began its theatrical life in 2009 as a research & development process which was showcased at the Shift Happens conference at York Theatre Royal. Since that time the title has changed from Catcher In Their Eye to the punchier title of Catcher.

Even though a year has passed my passion for the play has not drifted away, in fact if any thing it has gained strength. The events of 2010 are making it a very timely piece – for me there is no better time to give this play a life on the stage.

Richard and I were both extremely fortunate to have been through a full R&D process. The work we did on the text last year developed into a powerful piece of contemporary writing that was a rollercoaster from start to finish. We had pushed the boundaries of the text throughout the R&D and streamed it on the worldwide web. The discussions that Richard and I have had about the text since then have driven Richard to take the play to an even greater plane. It is this version that will launch the full production.



Catcher has a cast of just two actors and I am pleased to have Ronan and Mitzi back in the rehearsal room with me. Having both been a part of the intensive R&D process they have a strong sense of these characters; their purpose, integrity and significance. We all have connectivity to the script which enables us to delve deeper into the world of the play and find nuances that may have escaped us last year.

Pilot Theatre supported the journey of making this new play have the life that it truly deserves.



Notes from the Director

"You don't need anybody to tell you who you are or what you are. You are what you are!" John Lennon

Thirty years ago, 8 December 1980, legendary rock musician, song writer and poet John Lennon was shot dead by Mark David Chapman at the entrance of his Dakota apartment building in New York.

The beginning of his end. Lennon's legacy of peace, love and tolerance rings through thousands of hearts still today. His message was given even greater acclaim though his death.

August 2010 Mark David Chapman who has been serving 20 years to life is up for parole, he has already been denied five times on the grounds of being considered unfit to walk free amongst society. It is believed that his notoriety is so rife that he would be shot down the moment he steps out into the civilian world.

January 2010 renowned writer Jerome David Salinger passed away aged 91. Chapman announced that he shot Lennon to promote 'The Catcher in the Rye'. Salinger refused to capitalise on the fame and lived as a recluse. But the history repeats - just hours after Salinger's death there was a 3,000% boom in sales; the coming of age novel became Amazon's seventh biggest seller.

7 December 1980. Fact, Chapman called a prostitute to his Sherraton hotel room and in the early hours of the next morning she left. Nobody knows what took place in that room. No body knows what was said. No one knows what was shared, aired or declared. Fact. The woman never revealed herself. She never sold her story...

As I prepare to direct Richard Hurford's version of the events which took place in that hotel room I constantly ask myself, what is the price of fame? How much does it cost? What is it worth? What price would I pay? Am I buying it now by giving Mark David Chapman another life, a voice on the stage? Or am I allowing the world to see inside the world that we have created. A world where reality TV creates our future hero, where the press tell us what to believe, where the internet invites anyone to create a page about their own life good, bad, truthful or fabricated. Make your 'Mark' and you'll be somebody.

I'm directing this play from another angle, to show the power of staying unknown. We used to live in a world where we were happy to live a good life, come in screaming and leave in peace content within ourselves that we did it. Now we live in a world where we are told that that simply is not enough. If you Google your name and nothing comes up you're a nobody, you didn't exist....

Interview with Suzann McLean, Director

1. You have worked with Pilot Theatre on a few projects now, but how did you first hear about the Company?

Pilot came onto my radar when they were casting for their production of Rumble Fish.

2. You originally trained as an actor, what made you want to focus on directing?

I'm actually still acting... I work hard to balance the two. Pilot helped me to make the transition as I assisted Marcus on two productions that I also acted in. This is now the third play that I have directed for them.

3. Do you think your time working as an actor has helped you in your directing?

Most definitely, I think going through drama school and having a varied acting career has given me an excellent tool box for directing.

4. What makes you want to direct a play? Are there set characteristics that you look for when choosing a new project?

A project must always speak to me and excite me into telling the story to an audience. I enjoy working on new writing as it gives me a chance to share my vision with the writer and reach a contemporary audience who may be first time theatre goers.

5. Catcher is an exciting new piece of writing that is set in a hotel room the night before Mark Chapman shot John Lennon. Does it worry you directing a play about such a well-known historical events?

Every step of the way I have been looking at the facts, trying to serve the truth but at the same time understanding that the play itself is fiction... we don't know what happened that night in the hotel room but we do know Mark Chapman, we know John Lennon, we know Catcher In The Rye and we know that Chapman shot Lennon on 8th December 1980, all other 'truths' are what the papers tell us. Without me sitting down with Chapman I can never really know the truth of this historical event.

6. What is it about Catcher that makes it relevant to audiences today?

The theme of fame, celebrity and wanting to be somebody runs true today; every time I switch on the TV there seems to be another reality show and I'm not talking about the obvious ones like Big Brother I mean things like Wife Swap, Come Dine With Me and Embarrassing Bodies where ordinary people can have their moment on the screen and be known. Another theme is our obsession with celebrity; someone becomes a pop star and then every aspect of their lives becomes public property. And there is so much more.

7. What can an audience expect from Catcher?

Great writing, great acting and a powerful piece of theatre.

Interview with Richard Hurford, Writer

1. This isn't your first time working with Pilot Theatre, how did you become involved with the company?

Pilot Producer Mandy Smith directed several of my plays at the Sheffield Crucible in the late 1990s and through her I met Pilot Artistic Director, Marcus Romer. We shared a lot of common ground in the sort of theatre we were interested in and specifically in a desire to push out the boundaries of work for young people. Pilot commissioned me to write a play for them - Age/Sex/Location, a cyber thriller set in internet chat rooms, produced in 2003 - and I've worked with the company ever since as Associate Artist on a range of projects, including exploring links between theatre and new technologies and a lot of work in collaboration with European theatre companies. Pilot gives space to artists and ideas. As a playwright, it's important and exciting to have a long term relationship with a company and fellow artists who inspire you and are willing to invest time and resources to develop new work and new ways of creating theatre.

2. Catcher is based around one of the most well known events in cultural history, the shooting of John Lennon. How is Catcher different to all the other stories of this event?

The central characters involved in John Lennon's death have been endlessly examined and debated ever since December 1980. The lives and personalities of Lennon and his killer, Mark Chapman, have been put under the microscope, but the real story behind the details is still as obscure as ever to my mind. I was interested in seeing whether a minor character in the story could shed some light on what happened and why. This is the prostitute who visited Mark Chapman in his hotel room on the night before he shot Lennon and who then disappeared. Nothing is known about her and so having researched all the facts of the story, I was free to imagine what she might have made of it all and assuming she is still alive now – which is of course very possible – how she might look back on that night and what impact it had on her life.

So first and foremost it's her story and not Lennon's or Chapman's. A very well known story about famous people as experienced by a woman whose name we don't even know. She was and still is an outsider – just like the rest of us, except she was there.

3. What drew you to the story of Mark Chapman?

In some ways it's the attraction of a murder mystery, but not a whodunit – the whole world knew almost immediately who pulled the trigger. For me the unsolved mystery is why Mark Chapman killed John Lennon and what does it mean?

Though it happened thirty years ago, I think it's a very contemporary story – a tale of our times – because really the world has changed very little. Fame, the media, the struggle for personal significance are all issues that still concern and obsess us. Time has only intensified things and added more layers of complexity, but we seem no closer to finding the answers. Many people still feel a huge sense of loss over Lennon's death – including millions who weren't even born at the time – and express intense hatred towards Mark Chapman. People seem to think that if Lennon hadn't died the world would somehow be different, better. Why do they think this and what exactly do they mean?

I've deliberately avoided taking on board the many conspiracy theories about Lennon's death. Ultimately who knows, but I don't think we need dark governmental deeds and men in black to make sense of what happened. I think it's all there in the collision of Chapman and Lennon – their lives and personalities – at that moment in time. Mark Chapman was never found to be insane, which logically suggests his actions were those of a sane man and I wanted to follow that thought through and see what emerged.

There's also a personal interest. I was eighteen at the time and remember my reaction to seeing the newspaper headlines. "John Lennon? Oh yeah, he's that old hippy with the beard, isn't he?" I was too young to have any real connection with Lennon, the Beatles and the spirit of the 60s even though it was all very recent in reality. I was far more in tune with punk; John Lennon and everything he represented had very little impact on me and felt like ancient and rather ridiculous history, the self-indulgent follies of my parents' generation. The reality is that what is now seen as a huge event had very little connection to many of us at the time – you had to be the right age. But I see now that what happened in New York that night is still very much part of the world we live in and I wanted to take a fresh look at what I missed at the time.

4. You went to New York to research this project, how influential was the trip on the writing?

Much more than I expected. I had never been to New York before and so it was sort of a mythical place, familiar through movies, TV and books, but not real. Going there and walking in the footsteps of Lennon, Chapman and the prostitute who disappeared made it all feel very concrete in my mind and gave me a sense of atmosphere and place. Of course, New York in 1980 was a very different city to New York now – a dark, dangerous and very violent city. However, visiting the Dakota Building where Lennon lived and the sidewalk outside where he was shot and then walking across the road to see the Imagine mosaic in the memorial Strawberry Fields section of Central Park, all the people leaving flowers, drawings, poems, playing Lennon songs and selling Lennon memorabilia, all served to link 1980 with the present day for me.

Catcher is set in a New York hotel room and in many ways, the experience of staying in the notorious, run down Chelsea Hotel was the most influential. Though it wasn't the place where Mark Chapman stayed, it is a building filled with old New York and ghosts and the past is very close to the surface there. It's also the place where Sid Vicious murdered his girlfriend Nancy Spungeon in 1979 a few months before he himself died and so in a way it linked into who I was back in 1980. It's a place steeped in celebrity – a particular New York celebrity, a dark, dangerous celebrity.

Essentially New York got under my skin and I found myself writing the play from inside rather than outside, from the city itself rather than thousands of miles away across the Atlantic.

5. There is a strong theme throughout the play of what it is to be famous. What does 'fame' mean to you?

I think fame is a collective madness, a mass hysteria, like the witch-hunts of the seventeenth century. It's a hall of distorting mirrors in a fairground. And in the last fifty years we've all become infected by the madness, both the famous people and the rest of us – the majority of us – who are not.

In theory, on a personal level, fame can provide the freedom and the power to do things you want to do and give you a voice. In practice it's far more complicated than that. Even if one only looks

at the positive sides of fame for the tiny minority who have it, where does that leave the rest of us? Do we count? Do we even exist? Of course we do, but in this particular hall of mirrors it's hard for anyone to find a true reflection of who they really are. For the a person who is not famous, the spectacle of fame can breed envy, discontent, frustration, hatred and a warped sense of one's own insignificance.

I also think fame carries with it a responsibility and an impossible burden that very few people who have it seem to understand - and that's not necessarily a judgement on them. You become famous for your work, your opinions, your deeds, sometimes simply for being in the right place at the right time, but it's fame based on one aspect of who you are and not in the context of a complete human being. Fame turns you into a symbol, but you're a human being at the same time and I think it's almost impossible and certainly undesirable for human beings to live symbolic lives. People expect the famous to remain a constant symbol of whatever it is they want them to represent and if this changes it can be very dangerous for the individual. This is at the heart of what happened to John Lennon. I think John Lennon was a victim of fame. But so was Mark Chapman.

It disturbs me that fame is now seen as a valid, if usually unattainable, career choice – or at least a life aspiration. It's a cliché, but fame now seems to be an end in itself. But what end? I suppose it at least confirms you exist and suggests you matter. But exactly what is it you matter for?

6. Catcher has been developed over a series of rehearsed readings with the same actors throughout the process. Is it usual to have this much time to create a new piece of writing with the same creative team?

Unfortunately, no. Catcher developed from an idea Marcus and I had to explore how we could create a piece of theatre inspired by Catcher in the Rye. Over time that led us to John Lennon and Mark Chapman, who identified strongly with Holden Caulfield, the main character in the book, and even gave that name to the police when he was arrested. John, Mark and Holden in their turn led us to the woman who disappeared. The script has been evolving over three years and in many different forms. The freedom to do that – and to work with people who will keep the project alive – is essential but not common. From both a process and creative point of view the opportunity to develop a script by working with actors and a director on ideas without the deadline of an imminent opening night is hugely rewarding. In British theatre we are all used to doing things very quickly and generally we do it very well. However, certain projects benefit from time to think and to allow the ideas to grow and change. Catcher is one of those projects – not least because it's such a vast story full of so much detail. You need time to find which details matter and to allow the play to emerge out of the real events – Catcher is not a documentary, it's an artistic response to a real event.

7. It is now 30 years since John Lennon was killed by Mark Chapman. Why do you think people are still fascinated with Lennon?

Obviously the music will always keep John Lennon alive in people's minds, but I think they're also fascinated both by his life and his death – individually but also the link between the two. The manner of your death may have absolutely no bearing on the life you have lived, but Lennon's life and death seem inextricably linked and as such there's a strong element of classical tragedy there. There's a terrible sense of inevitability about it. From a dramatic point of view tragedy encourages you to look for meaning and understanding and not just indulge in a tear-fest. And I think it's a double tragedy – the death of a basically decent man at the hands of another basically decent man. How does that happen?

John Lennon represented something which was fresh and hopeful to a whole generation of young people in the 1960s. By 1980 that hope had faded and become discredited and thirty years on that's even more so - the world has become a more rigid place, idealism, vision, hope, all seem naive and outdated. But human beings need hope to live. John Lennon has become a symbol of what might have been for people who weren't even born at the time of his death, just as he once was a symbol of what was going to be for his contemporaries.

Of course the fact he's dead makes it easier for that symbol to endure. Lennon doesn't have to prove himself and so now can never fail us - as some felt he did during his lifetime. Even so, it's fascinating to try and understand exactly how people think Lennon would have changed the whole world for the better or indeed how any human being could. He was a musician, a sometime part-time political activist and...? But people don't seem to feel the need to be specific or realistic. It's the symbol that matters. John Lennon is now a saint and saints transcend logic and reality. And Mark Chapman is the man who killed the saint and the hope he symbolises, so naturally the feeling of hatred towards him is especially intense, compared to many other people who have committed appalling acts that may shock us but don't necessarily have any symbolic value within our lives.

I think John Lennon - whatever he became as he got older - was one of us and is still perceived as that despite his later wealth and fame. An ordinary man - extremely talented certainly - but a man of the people and those of us who are not famous can identify with that aspect of him. I think that's where many of the government conspiracy theories come from; the noble, courageous, honest Everyman silenced by dark forces. But John Lennon is more interesting than that. He was an ordinary man, who became a symbol like no other. A man who couldn't possibly live up to all the things people believed him to be. It's easy to attack John Lennon for the way he apparently turned his back on all his principles and promises as he got older, but he was a human being and in his situation I think many of us would have acted in the same way. It doesn't necessarily make it right, but it does make it human.

And so my mind turns to Mark Chapman. Can I understand him too? And the woman who walked out of that hotel room and disappeared when she could have been famous by association. Can I put myself inside her head? I think you have to try, otherwise what happened is meaningless.

In a way I think the reason people are still so fascinated by John Lennon's death is that deep down they sense there's more to it than meets the eye and it has some meaning for the world we live in today. And we are drawn to search for that.

Cast Biographies



Mitzi Jones as Prostitute/Sunny

Mitzi Jones trained at The Lyric School for Actors in the Master class.

Theatre credits include The Fortuneteller in *Edmond*, The Theatre Royal Haymarket; Abbey in *Bodega Lung Fat*, The Hackney Empire Studio; Miss Forsythe and The Woman in the York Theatre Royal's production of *Death of A Salesman*; Lina in *Chichen*, Teatro Technis; Froggy in *Blackbird*, The Lyric Studio; Anna in *Mirrorgame*, Theatre 503; Carol in *Oleanna*, Studio 16 and Meredith in *Five Woman Wearing the Same Dress*, The Presentation House.

TV and Film credits include: *Beyond Human Limits*, *Sole Survivor*, *Lady Jane*, *Project Grey*, *Walls Talk* and *The Lilac Bush*.

She is very honored to have the opportunity to work with Pilot Theatre again on this premiere production of *Catcher*.



Ronan Summers as Mark Chapman

Since graduating from the Royal Welsh Collage of Music and Drama, Ronan has worked extensively in film, television and theatre.

His film credits include *The Dark Knight*, Oliver Stone's *W*, and *I Could Never Be Your Woman*.

His Television credits include *Banged Up Abroad*, *Minder*, and *Dubplate Drama*. In addition, he played the role of Rupert Van Helden, in the Bafta nominated online drama hit, *Kate Modern*.

Theatre credits include the role of Matt Poncelet TenTen Theatre's touring production of *Dead Man Walking*, Robert Altman's *Resurrection Blues* for the Old Vic, and the roll of Rob in the five star Edinburgh Fringe hit, *I Kissed A Frog And It Gave Me Herpes*.

Ronan is thrilled to be returning to York to reprise his role as Mark in *Catcher*.

Creative Biographies

Written by Richard Hurford

Richard Hurford is a Sheffield-based theatre and radio writer. He is currently Associate Artist with Pilot Theatre Company and has also worked extensively with Sheffield Theatres, York Theatre Royal, BBC Radio 4, Oxfordshire Theatre Company and the European theatre networks MagicNet and Platform 11+. His work has also been produced by Merseyside Young People's Theatre, Compass Theatre Company, Mad Dogs Theatre Company, Vrienden van de Dansmuziek (Netherlands) and Exit Productions (Norway).

Adult drama: *Confessions of a City, Age/Sex/Location?*, European Theatre Convention Award 2004; *Killing Camilla, Casualties, Bedevilled, Boys' Stuff, Adopt a Soldier, One Day in Europe*.

Theatre for children and young people: *Peach Boy - The Adventures of Momotaro, Suitcase City, Secret Solstice, The Keys to the Kingdom, Eyecatcher, Battina & the Moon, Chameleon, Little Father, Peach Boy, Hourglass, Beauty & the Beast, Gorbelly*.

Classic stage adaptations: *Moby Dick*, MEN Theatre Awards Best Touring Production Nominee 2006; *Frankenstein, The Three Musketeers, Canterbury Tales, The Odyssey, Macbeth*.

Radio: *The King of Sootland, The Nature of the Beast, How I Wonder What You Are?*

Other Work: *Catcher* (Live Stream) for Shift Happens Conference 2009, Pilot Theatre Company; *Tune In, Turn On, Drop Out 2005*, Pilot Theatre Company; *Chiaroscuro, Molotov Cocktail, Remote Control*, Whoopee Stomp Dance Company.

Current theatre projects include *The Mystery of Jack & the Clones of Chaos* and a collaboration with Teatro Elsinor, Italy both for Pilot Theatre Company, *Dark Age* for Dundee Rep, Playhouse Project, *The Beauty Inspector* for Sheffield Theatres and *Jayne Mansfield's Kinky Boots* for Exit Productions, Norway.

Directed by Suzann McLean

Suzann trained as an actor at the Italia Conti Academy, London. She then went on to study Meisner and Chekhov techniques at The Acting Corp in Los Angeles and in 2008 was awarded an MA PP in Directing Theatre for Social Change from Middlesex University. For the past 16 years Suzann has been working as an actress on stage, television and film gaining knowledge of a wide range of theatre practices.

Suzann has worked internationally in both theatre and television as an actor and director. Directing credits include the world wide streaming of *Catcher In Their Eye* and the award winning French play *This Child* both for Pilot Theatre, *Strictly Bingo!* And *Rebellion* at the Hackney Empire, *Should Know Better* at the New Diorama Theatre, *The Sisterhood (Les Femme Savantes)* BMDs, *Bermuda, The Coming Of Beauty* for First Bites at Oval House Theatre, *The Underworld* at Peacock Theatre, *Gospel Glory* in Luton, *The Afterlife of Slavery* and *Don't Believe The Hype!* for Rich Mix Theatre. Acting credits include *Measure For Measure* – National Theatre, *Romeo & Juliet* - Theatre-By-The-Lake, *Young Woman From Rwanda* - Ice & Fire, *Vengeance* – Hackney Empire, *Little Shop Of Horrors* – National Tour, *Angie Baby* - Young Vic, *Sense Of Belonging* - Arcola Theatre, *Jesus Christ Superstar* – Video, *Dr. Who*, *The Bill*, *Casualty*, *Coupling*, *Grange Hill*, *Doctors*, *Face At The Window*, *The A-Force* and Bafta nominated *Little Miss Jocelyn* all for the BBC. And most recently the British teen movie *Freestyle*.

Designed by Lydia Denno

Lydia Denno trained in Theatre Design at Nottingham Trent University.

On graduating in 2007 she co-established Left Luggage Theatre Company and was involved in designing, devising and performing in site-responsive, puppetry-lead productions throughout the UK.

Her recent design credits include: *Terrorism*, York Theatre Royal, *Me and me Dad*, Hull Truck Theatre, *Equus*, *The White Crow*, *Pericles* and *I Want that Hair*, York Theatre Royal. This is her second time working for Pilot Theatre Company having designed *Hansel and Gretel* last summer, a collaborative project with York Theatre Royal.

She is currently working on the forthcoming production of *The Wind in the Willows* for York Theatre Royal this summer.

Other work has included designing for Nottingham Playhouse's TiE programme, designing and costume-making for Nottingham Theatre Royal and costume – making at The Royal Exchange, Manchester.

Lighting Design by Chris Randell

Chris trained at the Bristol Old Vic Theatre School and has been Assistant Electrician at York Theatre Royal since 2004.

Previous Lighting Designs include:

Number Four Haver Lane, *Dream Snatcher*, *People First*; *Yeomen of the Guard*, *Macbeth*, York Opera; *Equus*, York Theatre Royal Young Actors Company; *Thoroughly Modern Millie*, York Light Opera Company; *White Crow*, *Patient No.1*, *Elves and the Shoemaker*, *September in the Rain*, York Theatre Royal; *Hansel and Gretel*, Pilot Theatre which will be touring to St. Andrews this summer.



Box Office Notes

Producers Pilot Theatre Company & York Theatre Royal
Writer Richard Hurford
Director Suzann McLean
Designer Lydia Denno
Cast Mitzi Jones & Ronan Summers
Website www.pilot-theatre.com
Twitter @pilot_theatre

Tour Dates

York Theatre Royal: Studio	13 May to 5 June
Pulse Festival: Ipswich New Wosley	8 June
Croydon Clocktower	9 to 11 June

Press Angles

30th anniversary since John Lennon was killed

Mark Chapman is up for parole in 2010

J.D. Salinger died in 2010

Focuses on the obsession with fame, relevant to today's society

Questions what it is to be famous

New piece of writing by award winning playwright, Richard Hurford





Date: 08/04/2010

Issue No: 1

Immediate Release

Catcher: Before Chapman shot Lennon

December 8, 1980, New York

Mark Chapman shoots and kills John Lennon.

This spring renowned international touring company, Pilot Theatre present their latest production, CATCHER. Arriving at Pulse Festival on the 8 June, don't miss this exciting new play that explores the night before Chapman shot Lennon.

*In a hotel room on December 7, 1980, Mark Chapman opens *The Catcher in the Rye* and reads as the books hero Holden Caulfield brings an escort to his hotel room...to talk. Mark picks up the phone and does the same. Twenty-four hours later John Lennon is dead.*

The story of Mark Chapman and John Lennon has been told many times, but no one knows what took place in that hotel room on Mark's last night of anonymity. Catcher invites the audience to step inside that room and for the first time approach those final hours through fresh eyes.

What happened on the 8 December, 1980 still lives on in our cultural history, however there is a whole character whose story never ended and yet we know nothing about. In Catcher the woman finally comes forward and the story of John, Holden and Mark is remixed, re-lived and re-imagined.

Award winning writer Richard Hurford returns to Pilot Theatre Company once more with his stunning new play that explores the fatal attraction of fame and obsession. Through examining the ideas of fame and celebrity this new production asks questions about the actual power of fame. Before Chapman shot Lennon he was heavily involved in charity work, but never felt this was making an impact. Is it only the acknowledgement of doing something that justifies it as worthy?

Richard explains “What drew me to this story was the untold. This woman is probably still alive and yet has chosen to keep her silence. In a world so obsessed with celebrity I find that fascinating. We all know this story but what does it mean...more importantly, what does it mean now?”

Director Suzann McLean returns to the piece having directed the staged rehearsed reading in 2009 at Pilot Theatre’s Shift Happens conference. Originally training as an actor she explained that the fascination with fame is something that had always intrigued her and what drew her to the play “Why do people want to be famous? As an artist it’s not the fame but the notoriety of doing good work, but with that comes fame. You end up playing ‘the fame game’ where you are built up so high you transcend humanity. Lennon reached unprecedented heights of fame, becoming an icon. Does this then mean that you are stripped of humanity and only seen as a symbol? Could this be the answer to why Chapman shot Lennon?”

The story so engraving in our cultural past consists of four characters; John Lennon’s story stopped on that day, Holden never existed in reality and Mark Chapman has been in prison ever since. The woman’s story however, never stopped...

Ends

Editor’s Notes:

Pilot Theatre Company, based in York are an internationally recognised touring company, known for its constant drive to evolve theatre with new digital technology. In the 80s they started developing work to take into schools and running workshops. In the 90s they began developing a national touring circuit, again underpinned with a strong learning focus. The 00s were where the company secured its reputation for delivering excellent touring work both at home and abroad as well as creating key work and opportunities in the ever-changing digital landscape.

For more information please visit our website www.pilot-theatre.com

For all the latest Pilot happenings follow us on twitter @pilot_theatre

Join us on facebook at <http://www.facebook.com/pages/Pilot-Theatre/153088827131>

Interviews can be arranged with the cast and creative team by contacting Rebecca on the details below.

Catcher premiered at York Theatre Royal, 13 May to 5 June.

Contact:
Rebecca Storey
Press and Media Manager
Pilot Theatre
Rebecca@pilot-theatre.com
07843393962

Sample Direct Mail



"You don't need anybody to tell you who you are or what you are. You are what you are!"
John Lennon

Dear Friend,

When Mark Chapman shot and killed John Lennon outside his New York home on December 8, 1980 it sent shockwaves around the world. Why would anyone want to murder a man dedicated to spreading the message of peace and love?

Immediately following the shooting Chapman remained at the scene calmly reading a copy of J. D. Salinger's *The Catcher in the Rye* until the police arrived, he was arrested without incident.

Award-winning company, Pilot Theatre present a new play, **Catcher (add dates)** by Richard Hurford which explores Mark Chapman's obsession with *The Catcher in the Rye's* hero Holden Caulfield and the mysterious woman who was called to his hotel room the night before. This gripping production suggests what might have happened on the eve of the event that would propel Chapman to infamy and change his life forever.

Mark Chapman had at one time been a highly respected and adored counselor at a children's summer camp and had worked with Vietnamese refugees at a resettlement camp both in the US and the Lebanon. What demons caused this once kind and charitable man to commit such a heinous and despicable crime?

Don't miss this fascinating story of a deeply disturbed individual and the fatal obsessions that motivated him.

To book your tickets to the world premiere production of *Catcher* call (Box Office Number) or visit us at (Website).

Yours sincerely,
Name

Press Quotes for Pilot Theatre Productions



The Fever Chart, 2009/10

The Fever Chart

"Sensitively directed by Katie Posner and Marcus Romer, the three actors handle skilfully the plays' mix of the surreal and the mundane"

Financial Times, 2010

"Directors, Marcus Romer and Katie Posner, fill it with fractured lives and narratives delivered with commitment by a cast of three" The Times, 2010

Looking for JJ

"It is a fine, timely piece of work. It is well acted, cleverly staged, it addresses a serious problem our society has with the rehabilitation of young offenders....The story, skilfully adapted by Marcus Romer from the novel by Anne Cassidy" Daily Mail, 2008

"We need more shows such as Looking for JJ and in places where children might find them such as the Unicorn All power to Pilot and the Unicorn for their bravery - long may they continue." The Guardian



Sing Yer Heart Out For The Lads, 2006/07 2009/10

Sing Yer Heart Out For The Lads

" the production seems to have everything: pace, precision, power. The result is sensational" The Guardian

Looking for JJ

TMA Best Show for Children and Young People, 2008



Looking for JJ, 2008