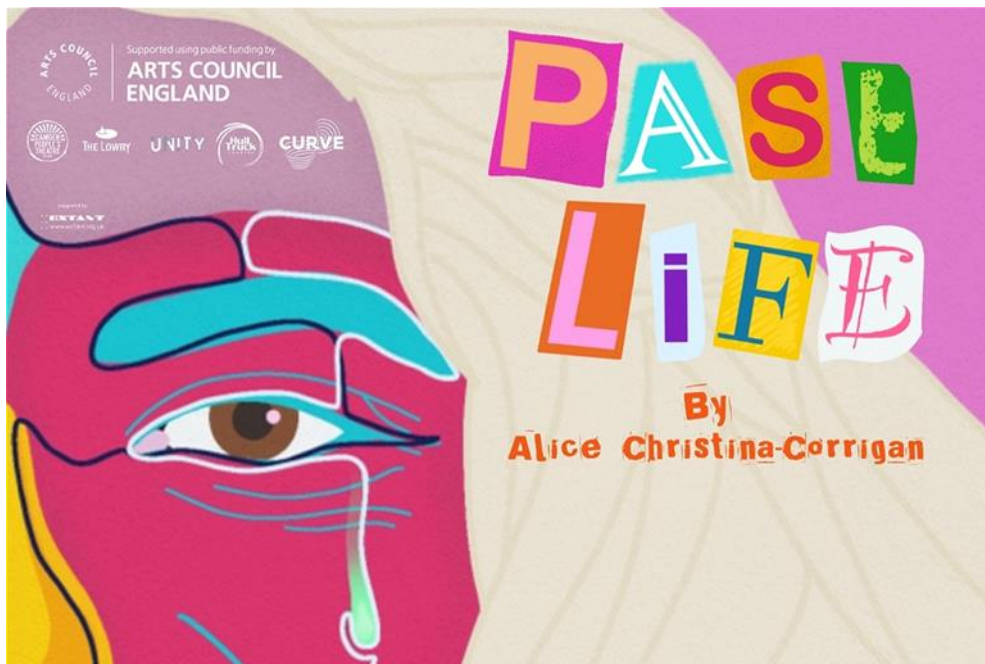




Relaxed Performance Information Pack for Past Life

Friday 26 May, 8pm



Box Office Telephone: 0116 242 3595

Box Office Email: tickets@curvetheatre.co.uk

Address: Curve, 60 Rutland Street, Leicester, LE1 1SB

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Hello!



We are looking forward to welcoming you to **Curve** for our **Relaxed Performance of Past Life**.

This guide has been created to support audiences attending the show, and contains information about the theatre, performance, characters, and story to help you familiarise yourself, and make your experience as enjoyable and memorable as possible.

What is a Relaxed Performance?

Relaxed Performances are open to everyone but are especially tailored to support audiences with additional needs who may benefit from a more relaxed performance environment. This may include children, young people and adults with neurodivergence, such as autism, learning disabilities and other sensory or communication needs.

Whilst the door to **Rehearsal Room 2** will be closed, you will be able to come and go from the space if you need a break from the performance. There will be a relaxed attitude to customer noise, and a quiet space will also be available.

Getting to Curve

Our address is **Curve, 60 Rutland Street, Leicester, LE1 1SB.**

Here is a map of where Curve is in the **Cultural Quarter**, and the surrounding area.



Getting here by Car

There are a number of car parks close to Curve, with the multi-storey NCP Rutland Centre Car Park being the closest to our Theatre. **Customers are advised that none of the car parks detailed on this page are owned or managed by Curve or Leicester Theatre Trust Ltd.**

NCP Rutland Centre Car Park (Multi-storey)

56 Halford Street, Leicester, LE1 1TQ

Access Spaces: 7 | Max Height: 1.93m

Curve visitors can park in the NCP Rutland Centre adjacent to Curve for **£7.95** when validated at **Box Office, Green Room Café** or **Stage Door Bar** during your visit.

If parking at NCP Rutland Centre between the hours of 5pm and 2am, you can access a cheaper rate of **£5.95** if you pay via the NCP ParkPass App, or **£6.95** if you pay your parking at the machines located in the NCP on the day.

Southampton Street

Leicester, LE1 1TG

Access Spaces: 4

Hourly charges from **£1***

Haymarket

Leicester, LE1 3HP

Access Spaces: 5

Hourly charges from **£1***

NCP Lee Circle Car Park

Leicester, LE1 3RE

Access Spaces: 4 | Max Height:

1.93m

Hourly charges from **£1.95***

Newarke Street

Leicester, LE1 5SN

Access Spaces: 1

Hourly charges from **£1***

Dover Street

Leicester, LE1 6PW

Access Spaces: 14 | Max Height

1.98m

Hourly charges from **£1***

Highcross John Lewis Car Park

Leicester, LE1 4QJ

Access Spaces: 109 | Family Spaces:

56 | Max Height, 1.98m

Hourly charges from **£3.50***, plus flat evening rate of **£2.50*** between 5pm and 6am.

There is also a drop-off point outside our theatre. *Prices are subject to change.

Getting here by Bus

All Leicestershire bus services have stops within a 3 to 10-minute walk of Curve, with services terminating on Humberstone Gate, Haymarket Bus Station, or St Margaret's Bus Station.

For more information about travelling by bus in the city, visit www.leicester.gov.uk/transport-and-streets/travelling-by-bus, or call **Traveline** on **0871 200 2233**.

Getting here by Train

Leicester Train Station is less than a 10-minute walk away via **Charles Street**. For the latest service information, please visit www.nationalrail.co.uk.

Visual Story: Your Visit to Curve

Curve is a large, round building with a glass front. The outside of Curve looks like this:



Halford Street Entrance

what3words: ///wide.wiping.dared

Southampton Street Entrance

what3words: ///seat.olive.quiet

Rutland Street Entrance

what3words: ///driver.other.ideal

There are three main entrances into the building: **Halford Street**, by our **Green Room Café**; **Rutland Street**, by our **Box Office**; and **Southampton Street**, which is in between the two.

All entrances have a set of glass double doors. The doors will open outwards automatically as you move towards them. There is **level access** into the building from both entrances.

Halford Street



Southampton Street



Rutland Street

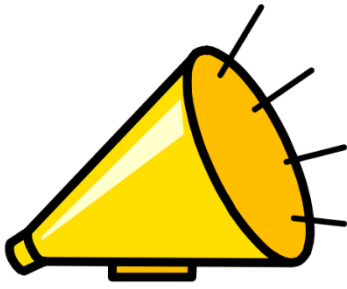


When you enter the building, you will be in the **Foyer**. Our **Foyer** is one big circle which wraps around two of our performance spaces – the **Theatre** and the **Studio Theatre**.

As you make your way around the **Foyer**, you will notice lots of large pictures on the big red walls. This is our **Production Gallery**, and features pictures from our previous productions.



There are also large digital screens throughout the building displaying upcoming shows and events, and information about the theatre.



Before the show, there will be some loud announcements in the **Foyer** telling you how long it is until the performance begins, and other useful information about your visit.



It may also be noisy in the **Foyer** as other audience members will be arriving to see the show. You might like to cover your ears or wear a pair of ear defenders during this time.

In the **Foyer** inside the Rutland Street doors, you will find our **Box Office**.



This is where you can collect your tickets for the show or buy tickets if you have not already booked.

Other audience members will also be collecting their tickets, so there might be a small queue.

Car parking tickets for cars parked in the **NCP Rutland Centre Multi-storey Car Park** next door to **Curve** can be validated at the **Box Office**, **Green Room Café**, or **Stage Door Reception** for **£7.95**.



In the **Foyer** you will also find our **Green Room Café**.

Here you can buy a drink, snack or ice cream to enjoy before the performance.

There may be a small queue at the **Café**.

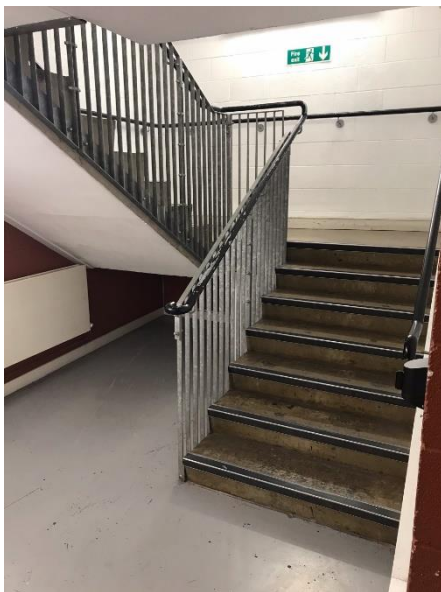
You will be watching **Past Life** in **Rehearsal Room 2**. Here is a picture of the seats in **Rehearsal Room 2**. This is where you will sit to watch the performance.





To get to **Rehearsal Room 2**, you will need to go upstairs to our **Mezzanine** floor.

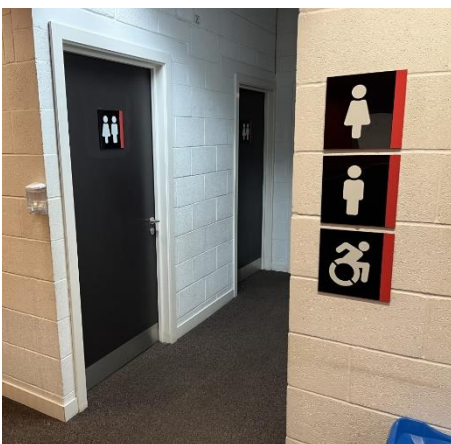
You can get there by taking the staircase next to **Stage Door Reception**, marked '13' on our **Venue Map** (Page 14).



There are **30** steps over **4** flights to the **Mezzanine**. Going up the stairs, the flights are split into 7, 8, 7, 8 steps in an anti-clockwise direction, with a landing between each flight.

Handrails are available on both sides of the stairwell.

When you get to the **Mezzanine** floor, go through the door straight in front of you.

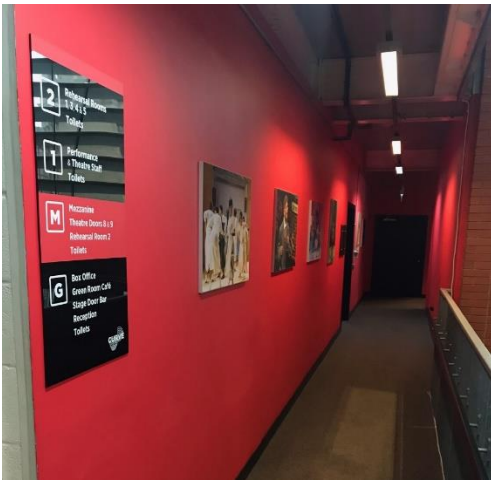


If you need to use the **toilet** before taking your seat, turn right and then right again. In the corridor, you will find two, self-contained **gender neutral toilets** on the left (pictured), **female toilets** on the right and an **accessible toilet** straight in front of you.



We are also pleased to offer a **Changing Places Facility** at Curve, and this can be found on the **Ground Floor** outside **Theatre Door 4**. Please note you will need to bring your own hoist straps to use this facility.

The hand dryers in the **Mezzanine toilets** and **Changing Places Facility** will be switched off to support **Past Life** audience members with auditory or sensory processing needs, however the hand dryers in all other toilets on the **Ground Floor** will remain switched on.



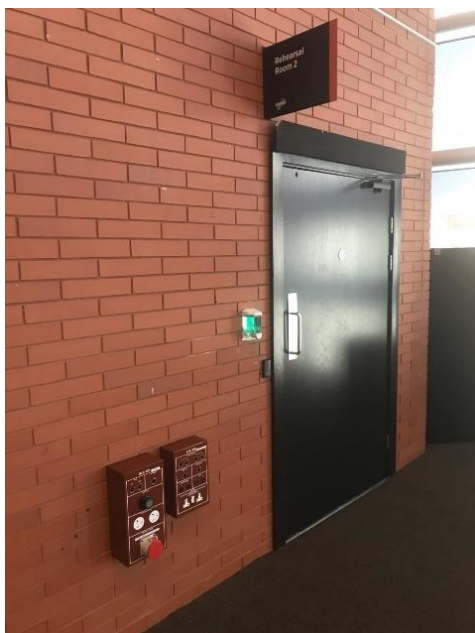
If you are ready to take your seat, turn left. Follow the passage round to the right to get onto the **Mezzanine** itself.



Another way of accessing the **Mezzanine** is by taking our **Public Lift** next to **Theatre Door 3**, marked '14' on our **Venue Map** (Page 14). The lift looks like this – press the 'M' button to get to the **Mezzanine** floor.

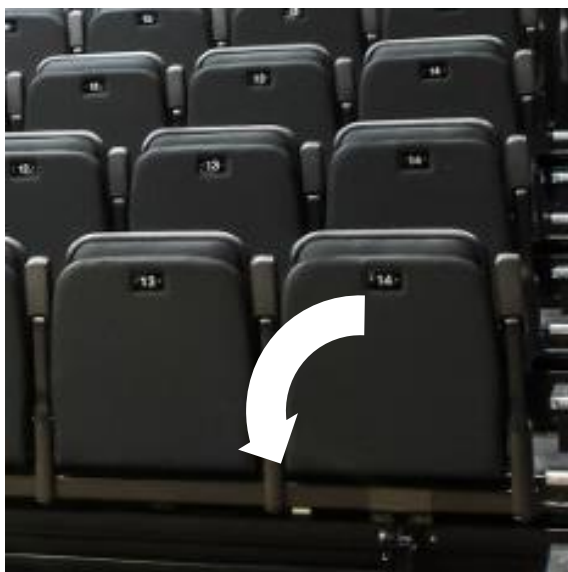
When you arrive, turn right out of the lift and follow the curve of the building round to the bridge, which will be on your left.

Cross over the bridge, and you will see the passage pictured above on your right. Follow it around to the right get onto the **Mezzanine** itself.



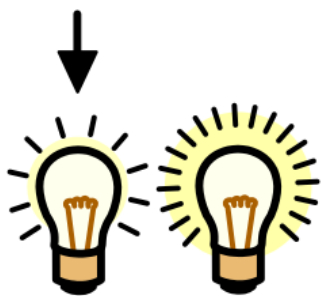
As you emerge from the passage, the entrance to **Rehearsal Room 2** will be on your left along the brick wall.

A member of our **Visitor Experience Team** will be there to greet you. They can help you find your seat by looking at the letters and numbers on your ticket. They will be wearing black shirts with a colourful Curve logo.



When you enter **Rehearsal Room 2**, the lights will be on and it may be noisy as the audience will be excited to see the show. You might like to **cover your ears** or **wear your ear defenders** to soften the noise, and bring a **fidget toy** to use before the performance starts.

You will need to pull the bottom of your seat down to sit on it.



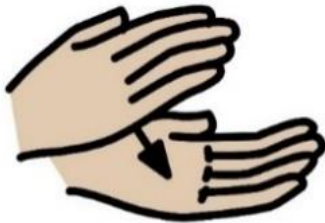
When the show is about to start, the projector screen will start displaying different colours and images, whilst sound starts playing.

The house lights will stay on until roughly 11 minutes into the performance, before they are faded out.

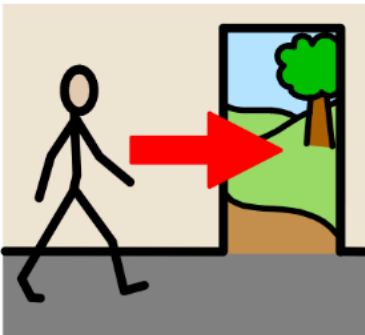


Everyone will try to be as quiet as they can so they can listen to the performance, but you are welcome to interact if you would like to.

The door to **Rehearsal Room 2** will close, but you can leave the space and re-enter when you're ready should you need to use the toilet or take a break from the performance. We have plenty of seating on our **Mezzanine** where you can enjoy a few quiet moments.

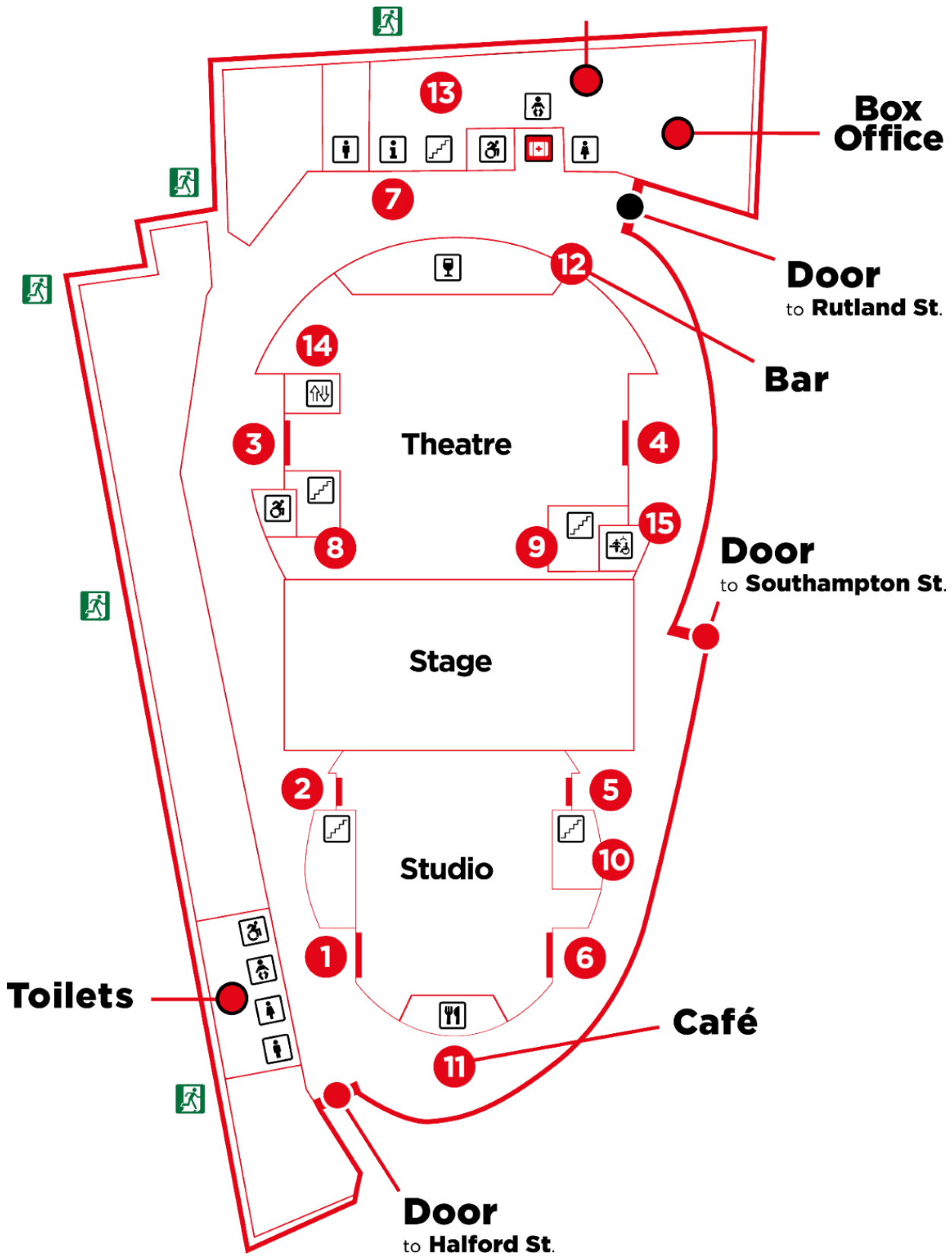


Towards the end of the show, the **house lights** will come back on for the last scenes. The performer will bow twice, before leaving the space. The audience will clap to show they enjoyed the performance. You can also clap if you would like to.



You can leave **Rehearsal Room 2** when you're ready.

Here is a map of the **Ground Floor** of our Theatre.



- 1 Studio Door 1
- 2 Studio Door 2
- 3 Theatre Door 3
- 4 Theatre Door 4
- 5 Studio Door 5
- 6 Studio Door 6
- 7 Reception
- 8 Stairs to Theatre Door 8
- 9 Stairs to Theatre Door 9
- 10 Stairs to Studio Door 10
- 11 Green Room Café
- 12 Stage Door Bar
- 13 Stairs to All Levels
- 14 Customer Lift
- 15 Changing Places Facility

Useful Information and Characters

Past Life uses creative captioning, audio description and sound design to elevate the access for blind and deaf audiences.

Although **Past Life** is a one-person show, there are some key characters:



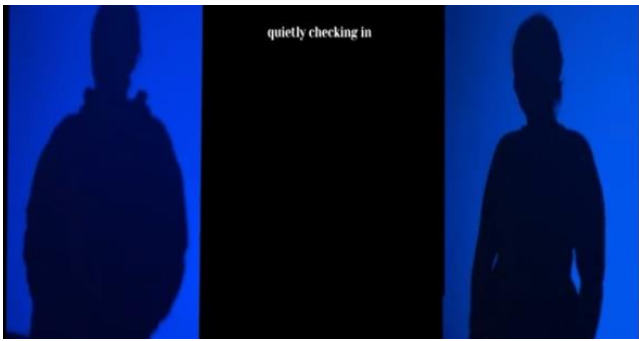
Kiera is our protagonist. She is the main character in the story, and is played by **Alice Christina-Corrigan**, who also wrote the play.

Meet



Betty is Kiera's brain. She is projected as a black outlined cloud.

'You may not always see her but she is always, always here.'



Two other characters are **Tom** and **Erica**. They are projected as shadows at various times throughout the show.



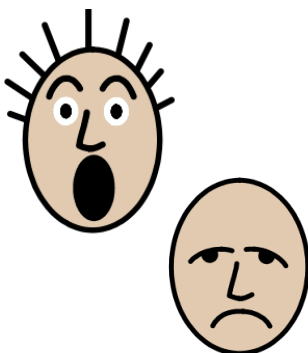
The running time for **Past Life** is **1 hour** and **20 minutes** with no interval.

The performance will start at **8pm** and finish at approximately **9.20pm**.



The age recommendation for **Past Life** is **16+**. The production contains **loud sounds**, **bright images that do not flash but change quickly** and **strong language**. The performer also uses **paint**, but this is only used on themselves.

The show also contains themes of **sexual assault**, **abuse** and **mental health**, and a **suggestion of suicide**.



Past Life contains moments of **high emotion**. This means there are times when the performer might appear to be emotionally unsafe, vulnerable and mentally low during their adventure. These moments might make you feel uncomfortable – it's okay to feel that way.

The show sets up a world where we are all welcome to go on the journey with **Kiera**; she checks in with the audience in humorous ways throughout the show.

The Story and Sensory Moments

Spoiler Alert! Over the next few pages is a brief summary of the story of **Past Life**. You might find this helpful to read before you come to the theatre, but if you would like the story to be a surprise, **skip!**

Sensory moments are indicated in green boxes like this.



As you enter **Rehearsal Room 2**, you will see a projection screen, a pink and glittery carpet, and some coloured jigsaw blocks in the space, which looks something like the image to the left (without the error projection!)

The show begins with the house lights up, almost as if the show has started without **Kiera**, the character we follow through **Past Life**. She even enters not in her costume.

Kiera's outfit includes a pink t-shirt speckled with pink and orange paint, blue jeans and white trainers. Once **Kiera** has briefed the audience and put on her costume, the house lights dim and the show begins.



We enter **Kiera**'s world straight after a relationship break-up, which she is re-reading about in her diary that she kept from that time.

She explains the relationship and decides to follow seven steps to get over a break-up. They are as follows:-

- 1) Go cold turkey from your ex
- 2) Prioritise your physical health
- 3) Let time heal the wound
- 4) Take pain relivers
- 5) Reflect – don't dwell – on the break-up
- 6) Reclaim your sense of self
- 7) View the relationship narrative in third person

Step 1 – Go cold turkey from your ex

Kiera now enters a storm on stage, which includes thunderstorm sounds and bedsheets thrown across the space.

Kiera is going cold turkey, as she talks through an analogy she has created – 'humans are like jigsaw puzzles'- before realising the absurdity of her point and telling the audience that she is moving out of their home. As she packs away the messy space, she leaves the pink carpet, takes a deep breath and re-enters as we head into...

Step 2 – Prioritise your physical health

We follow **Kiera** through her gym routine as she uses the jigsaw blocks as weights.



This section includes the noise of jigsaw blocks being slammed down, which gradually become aggressive, heavier and more unstable. The music also builds as **Kiera** loses control and ends sitting, watching the projector screen. She stays here through a section of shadowed memories, which have 🎵 **You Are My Sunshine** playing underneath.

Step 3 – Let time heal the wound

Voicemails are playing through the soundscape as **Kiera** enters her ‘new shithole’ (her words, not ours). Here, we meet **Erica** – **Kiera**’s best friend – as they come to check on her. **Kiera** talks us through who **Erica** is, before **Erica** suggests therapy.

This section includes loud noises that gradually build until **Kiera** shouts over it to stop, as well as themes of suggested mental health issues.

Failing therapy, **Erica** signs **Kiera** up for art classes, which we follow her along to. **Kiera** bails before her name is taken on the register and goes home, searching for a smell that reminds her of **Tom** (her ex), making a mess of her flat and giving up. This section ends with voicemails **Kiera** has left **Tom** as she places some white boxing gloves on her hands.



Kiera goes to a boxing class which includes themes of parental abuse, loud noises, and visible discomfort from the performer before she snaps out of it, only to re-enter the boxing ring with **Tom**. The scene ends with **Kiera** shouting ‘fuck you’, before the sound system plays ‘fuck you’ loudly and overlaying.

Kiera panics and runs home before putting on a smile, frantically cleaning the mess and explaining how she knows she's not okay and that is okay. Suddenly, she realises that, and is buzzing! She begins placing the jigsaw pieces together, overwhelmed with how relieved she feels before **Betty the Brain**, our little cloud animation halts her. There's a technical glitch, and **Kiera** is back where she started.

Step 4 – Take pain relievers

This section includes loud noises, themes of sexual assault, emotional dialogue and bright colours. This is **Kiera's** breakdown, which is underpinned by some key moments, including:-

- Taking prescription drugs
- Downloading dating apps
- Realising her assault
- Acknowledging it
- Finding strength in herself
- Carrying on



We then check in with **Kiera** back at her flat, where **Erica** has let herself in - even **Kiera** doesn't know how she got a key!

Step 5 – Reflect - don't dwell – on the break-up

Kiera talks to us as she learns to accept her abuse without realising it. This is an empowering moment where she takes back her puzzle pieces, leaving **Erica**

behind as she re-enters the art class she once couldn't face.

Step 6 – Reclaim your sense of self



Kiera enters the art class and has an overwhelming reaction to the sessions in a harrowing monologue of reclaiming one's body.

This section includes the use of paint on **Kiera**, a gradual rise in sound levels and moments of loud dialogue.

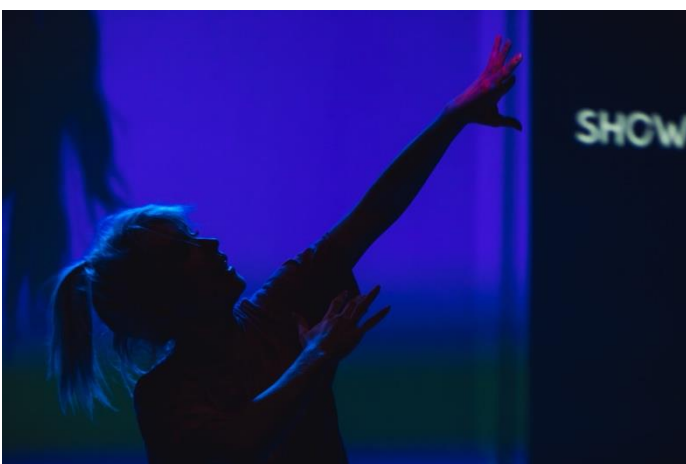
Overjoyed by her new found love for herself, **Erica** convinces her to go to the club, only to be faced with **Tom**. Mayday **Betty!**

Step 7 – View the relationship narrative in third person

After a brief, awkward conversation in the club, **Kiera** somehow finds herself back at the old flat where her and **Tom** used to live. She realises she doesn't miss him, and as hard as it may be she says goodbye to 'this tiny corner of the planet', only to slip and fall briefly back into **Tom's** arms before saying 'no'.

This section includes suggested abuse and high emotional dialogue.

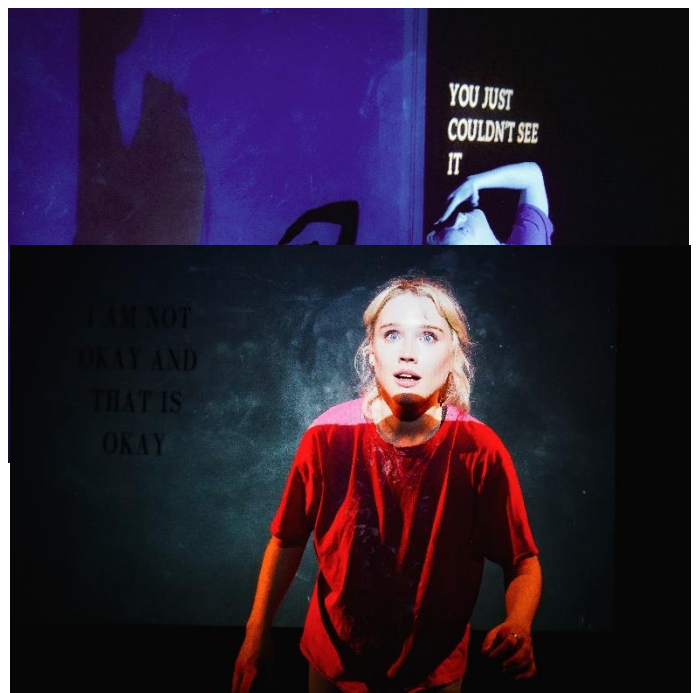
She leaves. She carries on. She dances with her shadow. This section is backlit.



As **Kiera** ends the dance, she acknowledges the audience. The diary is closed and put under her bed, and her costume is taken off and placed in the same position it began.

The House lights fade up and the show briefly restarts before snapping into a blackout.

Production Gallery





We hope you find this information pack helpful ahead of your visit to Curve. Enjoy the show!

If you have any comments or questions from this information pack,
please email us on access@curvetheatre.co.uk.

For more information about Accessibility at Curve, please visit
www.curveonline.co.uk, or call our **Box Office** on **0116 242 3595**.

This information pack was created by **Nicola Allen**, Audiences and Access Officer at Curve, and **Alice Christina-Corrigan**. Production photography by **Andrew AB Photography**.