

# PARADISE BY KAE TEMPEST

Directed by Iqbal Khan  
Designed by Liv Jackson and Rosa Nasr-Butler

## AN ANCIENT HERO A MODERN HELL

A play built on key themes that bridge the ancient and modern worlds: the cost of endless war, the nature of heroism and masculinity moral compromise, and the search for authentic community.

The running time for *Paradise* is approximately  
2 hours 5 minutes, with a 15 minute interval.

## Creative and Technical Team

**Director** Iqbal Khan \*  
**Set Designer** Liv Jackson  
**Costume Designer** Rosa Nasr-Butler  
**Lighting Designer & Operator** Frankie Brown  
**Sound Designer & Operator** Kit Gannon  
**Assistant Directors** Cleo Nester & Inge-Vera Lipsius  
**Fight Arranger** Jonathan Howell †  
**Intimacy** Clare Fox †  
**Movement** Joël Daniel †  
**Musical Support** Jonathan Grosberg †  
**Voice Coach** Sue Cowen †  
**Dialect Coach** Katy Sobey †  
**Assistant Voice & Dialect Coach** Sam Meakin  
**Production Manager** Jo Woodcock \*  
**Associate Producer** Ruth Sidery †  
**Production Supervisor** Lucy Pharaoh †  
**Stage Manager** Zoe Del Carlo  
**Deputy Stage Manager** Martha Hulme  
**Assistant Stage Manager** Abbie Williams \*  
**Technical Tutor** Joe Stathers †  
**Additional Technical Support** Chris Swain \*

\* Visiting professional | † BOVTS staff

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Did you know the entire Cast, and the majority of the Creative and Technical Team are students currently training at Bristol Old Vic Theatre School? We love supporting the next generation of creative experts. **Find out more about our charity at [oldvic.ac.uk/support-us](http://oldvic.ac.uk/support-us).**

**Costume Supervisor & Maker** Phoenix Barnett-Moore  
**Costume Assistant, Maker and Dresser** Jemima Homer \*  
**Costume Assistant & Dresser** Jess Padday \*  
**Head Of Costume** Jill Blundell †  
**Costume Tutors** Rozi Hogger †, Sarah Campbell \* and Elaine Andrews †  
**Construction Manager & Head Of Scenic Construction** Andy Scrivens †  
**Scenic Carpenters** Andy Powell \* and Lewis Bamford \*  
**Scenic Artist** Jo Browne \*  
**Assistant Scenic Artist** Skye Turner \*  
**Construction Team** Max O'Malley-Mesher  
**Prop Making Supervisor & Prop Maker** Jack McMahon  
**Prop Makers** Aidan Toombs, Chris Wierzbicki and Živa Bučer \*  
**Prop Making Tutor** Louise Thomas †  
**Graduate Props Assistant** Kacey Purnell †  
**Programme Notes** Amelia Barnie

We'd like to extend our thanks to all staff at The Station & Jikoni café. Thanks to Angharad Stemp, Lydia Tricks and Mika Wild for stage management support.

**SUMMER  
FESTIVAL**  
FOUR WEEKS,  
EIGHT PLAYS

Festival opens: Thursday 21<sup>st</sup> May 2026  
Performances: Thurs / Fri / Sat at 7pm & 1.30pm Sat matinee

Week 1: **Four Play** by Jake Brunger / **Meat** by Gillian Greer  
Week 2: **The Étienne Sisters** by Ché Walker / **dirty butterfly** by debbie tucker green  
Week 3: **King Troll** by Sonali Bhattacharyya / **The Crocodile** by Tom Basden  
Week 4: **Island Town** by Simon Longman / **Blackthorn** by Charley Miles



# Cast



**Nathaniel Abdo**  
Shiloh  
(he/him)



**Beau Bradfield**  
Odysseus  
(they/them)



**Olivia Carville**  
Philoctetes  
(she/her)



**Osian Davies**  
Magdalena  
(he/him)



**Daisy Graceson**  
Jelly  
(she/her)



**Elise Ria Harrison**  
Neoptolemus  
(she/her)



**Nia Johal**  
Aunty  
(she/her)



**Akua Mensah**  
Nam  
(she/her)



**Charlie Oswin**  
Tishani  
(he/him)



**Dannielle Stevenson**  
Zuleika  
(she/her)



**Diya Vencatasawmy**  
Tayir  
(she/her)



**Honor Wiggins**  
Yasmeen  
(she/her)

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## PROGRAMME NOTES

### AMELIA BARNIE - MA DRAMA WRITING STUDENT

***"This piece interrogates how we honour and value lives and experiences and look beyond statistics to explore the real consequences of conflict."***

During the Peloponnesian War (409 BCE), the great Ancient Greek playwright Sophocles wrote *Philoctetes*; the tragic tale of a wounded soldier abandoned on an island after suffering a snake bite, until Odysseus and Neoptolemus, two fellow Greek soldiers, arrive to retrieve him and his legendary bow, an essential weapon for securing victory in the Trojan War.

Over two thousand years late, Kae Tempest reimaged this myth in *Paradise* in 2021 against the backdrop of Brexit, rising nationalism, and a global pandemic. Blending the original classical structure with modern language, Tempest reframed the story through a contemporary lens, reflecting a timely and familiar world grappling with isolation and neglect.

Today, *Paradise* feels more urgent than ever. In a world where wars are continually erupting and communities are left vulnerable and traumatised, *Paradise* reminds us that ordinary people, (soldiers, refugees, those living with trauma), bear the weight of decisions made by the powerful. By centering these experiences, the play asks audiences to confront compassion and accountability, showing that progress is meaningless without care for those affected.

Director Iqbal Khan places community at the heart of the story, focusing on how people come together after rupture to build something purposeful. The set reflects a world cleverly constructed from found materials reshaped into shelter, clothes, and meaning. As Khan explains, "This piece interrogates how we honour and value lives and experiences, looking beyond statistics to explore the real consequences of conflict."

*Paradise* is a powerful work for today's audiences and actors alike. It offers thrilling challenges for actors, including the art of epic storytelling with poetic and lyrical text, a story that demands courage and moral imagination, and a mix of tremendous scale with intimate confrontation. The play questions complacent notions of heroism, examines the cost of power, and champions compassion, showing that the strongest communities protect their most vulnerable members.

*Paradise* is both ancient and immediate, reminding us that the question Sophocles asked still remains; not simply how we win, but who we leave behind, and whether we have the courage to make things right.

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