WAR WITH THE NEWTS
Access Pack
Hello and welcome to The Bunker Theatre

We’ve put together this pack to explain your visit and what you’ll be seeing during the performance.

We are fully accessible for wheelchair users and can cater for anyone with other specific access requirements. Please get in touch if you require any further information about specific access or need advice on planning your visit.

020 7403 1139 | boxoffice@bunkertheatre.com
This is the outdoor area of the theatre – you can go down the ramp to come inside!

The main entrance is steeply sloped; our staff are on hand if you need assistance.
What will happen when you get inside the theatre?

One of the box office staff will be here to greet you when you arrive.

Inside the bar you can also order a drink or buy some food, or ask for water. There is bench seating as well as stools in this area.
The foyer might be noisy and busy; if you want to go into the auditorium where there’s more space then please ask the box office manager, they’re very friendly!

You’ll also need to get your tickets from the box office.
If you need the toilets, they are at the top of the bar area and can be accessed at any time. They are gender neutral and there is an accessible cubicle here too.
Before the performance begins, you can go into the auditorium itself. An announcement will be made to let you know when the house is open, and then you follow the black corridor until you come to the seating area.

Access to the auditorium is via a ramp; our staff are on hand if you need assistance. Please note, the entrance corridor in this performance will be smoky and dimly lit.
You can sit anywhere you like inside the auditorium, so choose wherever you want. Other audience members may sit in front or behind you, or next to you.
What will you see on stage?

This is the stage, where the actors will tell their story.
In War With The Newts there are three actors, each playing multiple characters;

Everal A Walsh
*playing* One/Captain Van Toch/
Professor Petrov/Weiss/
Dr. Carvalho/Newts

Nadi Kemp-Sayfi
*playing* Two/Greggs/Bondy/
Katie UN Advisor/Maria

Sam Redway
*playing* Three/Frankie/
Petrov’s Assistant/Edwardson
All audience members are processed by members of the cast as ‘migrants’ as they enter the space, undergoing representative medical and mental examinations, and are then categorized and sat in seats according to their category.

The cast will guide you to a seat. If you would like to seat somewhere else, or have a specific requirement, please do let a member of staff know.

In the last two scenes there are moments of quite intense flashing lights and strobe effects. Throughout the play during and between scenes there are moments of total darkness.

The production uses an immersive sound design, with noises coming from multiple directions. Towards the end there are some very loud crashing noises.
The first two rows of seating are on the orange oyster crates, that do not have back supports (*pictured below*). Please do let us know if you require other seating.

*War With The Newts* will last seventy minutes without a break.
The show is broken down into scenes, with characters played by the cast and by animations on screens. The auditorium has become the hull of a ship; the Bonnie Colina.

**Preshow: The Approach**
As the audience approach the space they must pass down a corridor to be ‘processed’. There are a series of audience interactions led by the cast. This leads to the audience being taken into the auditorium, which represents the hull of the ship. Some audience members are shown to different seats. This begins in the entrance corridor, which is smoky and dimly lit. *(The physical interactions and limited personal space in this sequence may be distressing for some audience members; please do speak to us in advance about this if you require more information.)*

**Prologue: ‘There will one day be lemon-soaked paper napkins’**
On TV screens, Number One, Number Two and Number Three appear. They encourage the guests (the audience) to attend to the safety protocols of the ship, including familiarising yourself with the nearest ‘Leading’ – who have been identified in the preshow interactions. It is revealed that we are being transported by The Syndicate to a new life in The Colony to rebuild human civilisation, and that our in-voyage-virtual-reality-entertainment will be the story of the historic vessel we find ourselves on. The entertainment begins, performed by our ‘Hosts’. *(There is a moment of darkness at the end of this scene.)*

**Scene 1: Contact**
Captain Van Toch, Frankie and Greggs on the ship in a time before. They are dredging for oysters in the sea and loading them into crates. Their dredge gets stuck on the sea bed, so Greggs decides to dive to fix it. On the screen we see Greggs descending on a sonar image, as an indistinct blob, and other dots start swarming closer to Greggs. An alarm starts to go off. They urgently get Greggs to return to the ship. *(There is a moment of darkness at the end of this scene.)*
Scene 2: Interruption
As an alarm rings out, hosts come out distributing orange lifejackets to the ‘Leading’ audience members. The hosts realise this was a false alarm. One, Two and Three discuss the moment of ‘first contact’ with the unidentified creatures; the beginning of the Golden Age. *(There is a moment of darkness in this scene, as well as some audience interaction).*

Scene 3: Recruitment
Bondy arrives by helicopter; she is interested in investing in the discovery, which she believes to be oil. The Captain explains more about the discovery, the child-sized sea creatures that can swim fast and even walk on their hind legs. He tells of his first interaction with the creatures, when he swam alongside them and realised he could use them to collect oysters, potentially revolutionising the industry and doubling their collection rate. He tells of witnessing the creatures being attacked by killer whales. Captain suggests that if they provide the creatures protection, the creatures will collect oysters for them and they can do away with the environmentally damaging dredging process. Bondy agrees to invest. *(There is a moment of darkness mid-scene as the generator fails, and at the end of the scene).*

Scene 4: Interruption
One, Two and Three on the screens again, discussing the Captain’s dedication and his kind heart, even though he first armed the creatures by giving them knives to shuck the oysters.

Scene 5: Learning
Greggs and Frankie are cleaning. We watch them work for a while during with a radio report plays saying that it is hoped that the new partnership with the species of British Newts will revitalise coastal economies. In her discussion with Frankie, it becomes clear Greggs is upset that the newts are taking over their jobs and she is left cleaning up after them. The Newts start mimicking and learning how to talk. Greggs and Frankie are horrified. *(There is a moment of darkness at the end of this scene, as well as loud noises).*

Scene 6: Interruption
One, Two and Three on the screens begin a relaxation protocol to calm us, the guests, after this ‘distressing’ scene. They discuss the intelligence of the Newts. Three finds a previously unauthorised video in the archive and plays it.
Scene 7: Consciousness
Katy, a TV presenter, and Professor Petrov. Petrov is performing a live vivisection on a Newt from the ship. During this, they take questions from students watching the broadcast about the intelligence and consciousness of the creatures, and whether they are capable of love. The vivisection goes wrong, and the Newt on the table dies. (Some audience members may find the graphic nature of this scene distressing.)

Scene 8: Interruption
One, Two and Three on the screens again. Three is chastised for playing the previous scene from the archive without prior approval. One and Two move us on to the next planned protocol.

Scene 9: Breakthrough
Bondy and Frankie are sipping whiskey in the hold of the ship. They are talking about the newt-picked oyster business. Weiss, from the board of the company Bondy works for, arrives and tells her that the costs of maintaining millions of ‘assets’ – the newt population – has been deemed unsustainable. If Bondy refuses to cull the population by 90% she will be removed from the board. Bondy refuses. Frankie has a suggestion; he tells them the Newts can build. The hosts malfunction and Frankie jams, repeating this phrase. The file is corrupted, and One, Two and Three intervene, moving us onto a new protocol. (There is a moment of darkness after Frankie malfunctions.)

Scene 10: Launch
Lights come up on Bondy, delivering a public speech. Bondy is launching NewTech – using the Newts as a workforce – as she declares that humankind has finally mastered the seas. (There is a moment of darkness at the end of this scene).

Scene 11: Interruption
One, Two and Three on the screens again. One and Two are proud of the context this scene provided. They load the next entertainment protocol.

Scene 12: Public Education Broadcast
Presenter and two assistants stand together. The presenter celebrates the successes of the Salamander Syndicate’s NewTech. We see a busy trading floor re-enacted, where Newts are being traded in various classifications. We learn that the Leading are more high functioning than others. We also learn about the other classifications of Newt (classifications we as audience members have been put into). A British PM announces the extension of ‘the privilege of military service’ to the Newt population. Hosts glitch. A ‘Speciesist’ invades the
scene, declaring that they will stand against the spread of Newts. The hosts slump. One, Two and Three realise that the protocol has been corrupted. The supplemented material bursts through the planned protocol once again and we see reports of negative impacts of the Newts. One, Two and Three shut it down. We hear Chief Salamander broadcasting telling us of the planned evacuations of land in order that the Newts may expand the seabed. The screens flicker back to life, and One, Two and Three are worried – the archive should not have malfunctioned like that. We learn that we lost the war. They launch the next entertainment protocol. *(There are several moments of darkness in this scene.)*

**Scene 13: The Conference**  
Ambassador Edwardson is sat in a newt bath, with a suit on. A UN Advisor is prepping him. We hear the sound of a submarine rising. The Newt Delegation approaches. Surprisingly, it is a man; Dr Carvalho. They discuss the fall out of human-newt relations. Dr Carvalho tells Edwardson that they will allow two months for the evacuation of Great Britain, as Chief Salamander has marked it out as a site for seabed expansion. Edwardson is left with no choice but to sign the agreement to hand over Great Britain to the Newts. *(There is a moment of darkness at the end of the scene.)*

**Scene 14: Possessed**  
One, Two and Three on the screens. The Bonnie Colina is under attack. Three has started to think the Newt’s attacks on humans are justified, after the way they were mistreated. One and Two commence another entertainment protocol. *(There are several moments of darkness in this scene, as well as extended moments of flashing lights and strobe effects.)*

**Scene 15: The Last Fisherman**  
Frankie is fishing with his daughter, Maria, talking about the expansion of the Newts. Frankie tells Marie he feels responsible for what he sees as the end of the world. The hosts glitch. On the screen, Three loudly dissent, deeming it to have been our fault as humans. There is an announcement as Chief Salamander telling us to prepare to be boarded. The ship’s control systems have been hacked. The security has been compromised. One and Two abandon ship. There is thudding on the outside of the hull. The ship goes completely dark. *(There are several moments of darkness in this scene, as well as extended moments of flashing lights and loud noises throughout.)*
What happens when the performance starts

The performance will start at 7:30 when the house lights go down so the audience is in darkness, and people will turn off their mobile phones.

Please be as quiet as you can during this time. If you want to talk you can but the actors might not reply.
During the performance there may be clapping and laughing, you don’t have to clap unless you want to.
If you need the toilet during the show, you can go back up the ramp, into the bar and out to the toilet area. You can leave and come back in.
At the end of the performance is the curtain call, when the actors will come on stage and bow. The audience will be clapping and maybe cheering, you can do this too but you don’t have to.
When the performance ends, you can leave the same way you came in to the show. You can stay also for another drink at the bar, if you like!

We hope you enjoy the show!
General Information

General
We have a complimentary ticket policy for personal assistants.
There is space for up to three wheelchairs per performance to be positioned in the front row of seating with excellent views of the stage.
Some parts of the venue have low lighting.
We can provide read-along scripts on request for any patrons. Just ask at Box Office.

Getting here
53a Southwark Street
London
SE1 1RU

Travel by public transport
You can get to The Bunker by train, tube, bus, and bike.
The Bunker is in close proximity to London Bridge Station (Northern Line, Jubilee Line and National Rail Service – step free access available) and Borough (Northern Line – step free from the northbound platform).
Bus Routes RV1 and 344 stop and depart directly outside the entrance to The Bunker.
There are several bicycle stands on Southwark Street, Southwark Bridge Road and Union St within 150m of The Bunker for securing bicycles and a Santander Cycle dock further down Southwark Street outside The Breakfast Club.

Parking
There is limited parking on the streets around The Bunker. The nearest NCP is London Bridge NCP, SE1 3RU.
Disabled Parking Spaces near to The Bunker:
   1 space - 22 Park St, London SE1 9EQ
   2 spaces - On the corner of Union St and Pepper St, London SE1 0LG
   3 spaces - Short stay (4 hours) - Stoney Street, London SE1 9AF

For more information ahead of your visit, please contact The Bunker on 020 7403 1139, or email Box Office at boxoffice@bunkertheatre.com.