HANNAH CAPLAN
AND
DOUGLAS CLARKE-WOOD
FOR WOODFORGE STUDIOS
PRESENT

THIS IS NOT ABOUT ME.

BY
HANNAH CAPLAN

DIRECTED BY
DOUGLAS CLARKE-WOOD

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– CAST –
IN ORDER OF APPEARANCE

Grace	AMAIA NAIMA AGUINAGA
Eli	FRANCIS NUNNERY
Young Grace	ATLANTA DOWNES
Young Eli	AIDEN FOLLETT

– CREATIVE TEAM –

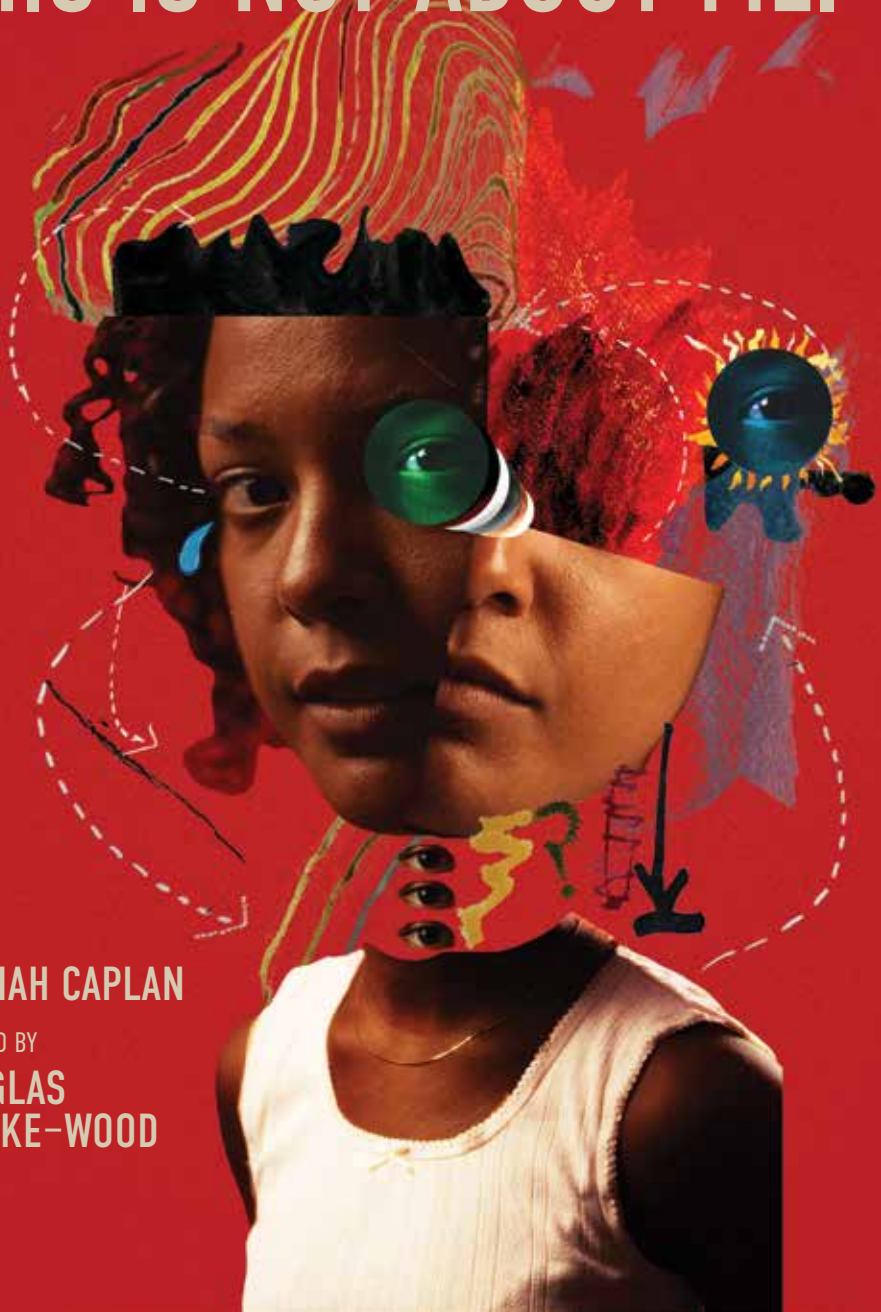
Playwright	HANNAH CAPLAN
Director	DOUGLAS CLARKE-WOOD
Set Design	HANNAH CAPLAN and LOLLY WHITNEY LOW
Bed Design	MATT LYONS
Stars Mural	BELLA WEBB
Sound Design	DANAE CRAWFORD and JAKE WOOD
Intimacy Director	KATE WINTERS
Video Design	DOUGLAS CLARKE-WOOD and INIGO WOODHAM-SMITH
First Time Mural	ALFIE BOLTON
Big Puppets	RUBY BOSWELL-GREEN
Small Puppets	LOLLY WHITNEY LOW
Crochet	HANNAH CAPLAN
Lighting Design (Soho)	JAKE WOOD
Lighting Design (59E59 Theaters)	MAY HARRIS
Associate Lighting Designer	TAKARA MAY WHITE
Design Consultant	DOUGLAS CLARKE-WOOD
Production Stage Manager	ANT PRIOLA
Set Assistant	THEO NEILSON

Run time: 75 minutes with no intermission

The Production Stage Manager is a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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THIS IS NOT ABOUT ME.



BY

HANNAH CAPLAN

DIRECTED BY

DOUGLAS CLARKE-WOOD

PLAYWRIGHT'S NOTE

This show began as an empty page. I filled those pages, then sent them to Douglas Clarke-Wood.

Dougie is an exceptional theatre maker. He is an even better person. He has the ability to keep one eye on the big picture whilst the other remains focused on the small. He is more sensitive to the needs of the people around him than anyone I have ever met, and he is the only human in the world with whom I would want to create this show. Hence, when he liked my play, it meant the world to me.

On a 0 pound budget, Dougie organised an R and D for the following month. He cast two actors he was friendly with: Francis Nunnery and Amaia Naima Aguinaga. Francis treated playfulness like a competitive sport, and Amaia made the minute monumental. It was watching them make each other laugh that Dougie and I realised we had a show.

I employed a series of hexes and machiavellian techniques to convince Dougie to take this show to Edinburgh Fringe with me. I knew I could not do it without him. After several well placed stabs into a voodoo doll, Dougie conceded. We were going to Edinburgh.

It was then that our show began to snowball into a sprawling group project. Videographers, painters, welders, and puppet makers joined our troupe. Each of them lending their skillset for free, and the love of the game. On the way up to Summerhall, our Edinburgh home, we joked that one day we'd take this show to Soho, better yet, New York.

During our first show at Summerhall, Francis and Amaia performed to an audience of 5 people. Three of whom were myself, Dougie, and Danae, our unwaveringly competent tech. 25 shows later, and we were playing Chair-Tetris, slamming in as many extra seats as possible to accommodate the serpentine queue of an increasingly eager audience.

It was in the Summerhall Courtyard that we met Lolly. A man whose hunger for making things beautiful is outmatched only by his reluctance to stop having fun. When our August in Edinburgh came to close and we were offered to transfer to Soho Theatre and 59E59, Lolly joined our team as our co-designer, collaborator and overall good egg.

This is my first play, or, if we're counting re-writes, my one thousandth. In the many, many moments that I have lost confidence in my latest draft and have been ready to ceremonially launch my computer and/or myself into oncoming traffic, I have been comforted by beholding the painterly mob of artists who have keenly clustered around this play. Either this was an elaborate Make a Wish-cum-Truman Show style prank, or we were making something special.

This play has taken me from my bedroom floor to Edinburgh to London to New York. It has made me cry so much. It has put me in the top 0.003% of the world's Beatles listeners. It has gifted me so many friends. This play has taught me what it means to write, and made me want to write more and more and more. This is only the beginning.

HANNAH CAPLAN

AMAIA NAIMA AGUINAGA
(Grace)



Amaia Naima Aguinaga trained at the BRIT School and with the Andrew Lloyd Webber Foundation. Her theater credits include ***Dear Octopus*** (National Theatre), ***The Chaos That Has Been And Will No Doubt Return*** (Summerhall & Bristol Old Vic), ***Athena*** (The Yard Theatre), **The House Party** (Chichester Festival Theatre), ***Ikaria*** (The Old Red Lion Theatre), and the musical ***Little Piece Of You*** (Theatre Royal Drury Lane). Screen work includes the BBC series *Us* and the films *Sulphur and White* and *Touch* (Frantic Assembly).

FRANCIS NUNNERY
(Eli)



Francis Nunnery is a recent graduate of LAMDA. His recent credits include touring with the National Theatre in ***The Left Behinds***. ***THIS IS NOT ABOUT ME.*** marks his American debut.

ATLANTA DOWNS
(Young Grace)

Atlanta Downes is a recent graduate of the BRIT School. Alongside her performance work, she is a photographer and founder of @gyaldem. fc. ***THIS IS NOT ABOUT ME.*** marks her professional stage debut.

AIDEN FOLLET
(Young Eli)

Aiden Follett is a recent graduate of the BRIT School. ***THIS IS NOT ABOUT ME.*** marks his professional stage debut.

HANNAH CAPLAN
(Playwright, Producer, Set Designer)

Hannah Caplan is a writer and multi-disciplinary artist. ***THIS IS NOT ABOUT ME.*** is her debut play. Her visual and fiber arts practice directly informs the production's hand-crafted set and material language.

SPECIAL THANKS

Special thanks to Francesca Moody, Soho Theatre, and Fabrix.

DOUGLAS CLARKE-WOOD
(Director, Producer, Design Consultant)

Douglas Clarke-Wood is a director, producer, and founder of WoodForge Studios. His work spans theater, multimedia, and live performance, with experience across organizations including Soho Theatre, Royal Court Theatre, and Young Vic, as well as collaborations in music and live events. His practice centers on championing early-career artists and those facing barriers to access. ***THIS IS NOT ABOUT ME.*** marks his directorial debut.

LOLLY WHITNEY LOW
(Set Designer)

Lolly graduated from Wimbledon College in 2024. His recent design credits include: ***Wicked Witches*** (Pleasance London), ***PAN!*** (Pleasance London), ***Summoning Sondheim*** (7Dials Playhouse), and is delighted to part of the core creative team of ***THIS IS NOT ABOUT ME.*** He has also worked across film and music with credits for London Film School and artists like Humble the Great and Lex Amor.

ANT PRIOLA
(Production Stage Manager)

Ant Priola is an Equity Stage Manager excited to return to the Brits Off Broadway festival! Past credits include: 59E59 Theaters: ***The Mistake*** (PSM), ***Gertrude Lawrence*** (PSM), ***A Special Relationship*** (PSM); Twilight Theatre Company: ***Polishing Shakespeare*** (PSM), ***Not Nobody*** (PSM); San Francisco Playhouse: ***Home?*** (PSM); Various works for the National New Play Network; Theater for the New City: ***Party?*** (PSM), ***Chesapeake Chicks*** (ASM); The Tank: ***Vatican Falls*** (ASM).

WOODFORGE STUDIOS
(Producing House)

WoodForge Studios is an emerging UK-based theatre and video production company dedicated to developing bold new writing and interdisciplinary performance. Led by Douglas Clarke-Wood alongside Inigo Woodham-Smith, the company creates work across stage and screen, blending theatrical storytelling with visual media. Their productions center early-career artists and those facing barriers to access, championing urgent, contemporary voices through intimate and formally inventive work.

CURATOR'S NOTE

Without question, this production was a highlight of the many shows I saw at the Edinburgh Festival Fringe. In a festival known for its extraordinary breadth of work, this show stood out from the crowd for its originality, wit, and theatrical daring.

The work is both rigorous and sweetly strange, combining intellectual precision with a playful theatrical imagination. The staging is outrageously inventive, keeping audiences fully engaged and delightfully off balance — I never knew what might happen next and knew it would be a perfect opportunity to share how daring festival offerings can be.



VAL DAY
Artistic Director,
59E59 Theaters

59E59 THEATERS STAFF

Founding Artistic Director
ELYSABETH KLEINHANS

Artistic Director
VAL DAY

Managing Director
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Associate General Manager
AMANDA COOPER

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Box Office Supervisors
ADRI BOLLINGER
ELLIOT JACOBS
KARMA ALAMI
MARGOT GAGE
MARVELYN RAMIREZ
MICIAH WALLACE

Box Office Associates
ALANIS MOLINA-GARNELO
HAVEN HARDIE
SEAN FOWLEY
SHANNON GAFFNEY

Assistant House Managers
BIONDYS DURAN-MENDOZA
JOEY PITTORINO

Ushers
ALANIS MOLINA-GARNELO
AMANDA DUNKER
ANNE RUTTER
ARCHER ROSENBLOOM
BENJI SILLS
CHRISTIE SPESSARD
ELLA PIZZO
ELLIOT JACOBS
ERIC BERKELEY
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SANTIAGO AGUILAR
THERESA YONASH

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OUR MISSION

59E59 Theaters was established by the Elysabeth Kleinhans Theatrical Foundation in 2004 to grant professional space and expertise to non-profit theater companies premiering their work in New York City. Under the leadership of Val Day, Artistic Director, and Brian Beirne, Managing Director, 59E59 Theaters presents a year-round curated program of Off Broadway plays and musicals that are nurtured and supported by providing performance spaces and equipment as well as production, ticketing, FOH, marketing, and press support. These theater companies receive 80% or more of the ticket revenue and pay no weekly rent to 59E59.

LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

This presentation is not a production of the Elysabeth Kleinhans Theatrical Foundation, Inc., which offers its facilities, when available, for productions by not-for-profit theater companies. For further information regarding licensing this theater or other theaters in this Theater Building, contact Brian Beirne, Managing Director. The use of cameras and other recording devices in the Theater is prohibited by law. There is no smoking in this Theater or any part of the Theater Building.