

Things I
Know
to
be

True

by

Andrew
Bovell

Alton Fringe Theatre

An amateur production by arrangement with Nick Hearn Books

Cast

In order of appearance

Bob Price	Simon Brencher
Pip Price	Jane Gray
Ben Price	Joseph de Peyrecave-Moore
Mark/Mia Price	Chris Lang
Rosie Price	Meg Berg
Fran Price	Angela Cross

Production Team

Director	Joseph de Peyrecave-Moore
Producer	Steve Gerlach
Stage manager/Props	Helen de Peyrecave, Lisa Felix
Scenery	Ian de Peyrecave, Joseph de Peyrecave-Moore
Theatre Technician	Alex Cheng
Front of House/Bar	Lesley Willis, Sarah Castle- Smith & friends of the Fringe
Tickets/Publicity	Steve Gerlach
Artwork	Helen de Peyrecave
Poster/programme	James Willis
Rehearsal photos	Tony Cross
Production photos	Ian Dumelow

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Andrew Bovell

23 Nov 1962 -

Andrew Bovell's interest in being a playwright began at the University of Western Australia, where he wrote a short play for a competition and won. For this he earned a week's workshop with actors. He fell in love with the process and never looked back. From UWE he moved to Melbourne and enrolled at the Victorian College of the Arts where he earned a Diploma in Dramatic Arts.

Bovell has developed a talent for writing deeply personal dramas, with frequent inclusions of LGBTQ+ themes and beautifully written characters. His work often resonates strongly with younger audiences as well as his own generation.

His first professional play *After Dinner*, written in 1984, is a dark comedy set in a suburban pub bistro, still much loved and performed regularly to this day. Since then his theatre and film bibliography has encompassed a gothic horror (*Holy Day*), a spy thriller adaptation (*A Most Wanted Man*), a romcom (*Strictly Ballroom*), and a number of award winning dramas (*Speaking in Tongues*, *When the Rain Stops Falling*, and *The Secret River*), of which *Things I Know to be True* is the latest.

He is known among other things for his interest in playing around with narrative structure, often requiring the audience to try to figure out the order of events and relationships between disparate characters. By contrast *Things...* maintains a mostly linear story, and focuses instead on a set of characters of which almost everyone can relate to at least one.



Andrew Bovell

The well known Frantic Assembly production of *Things..* uses physical theatre to elevate the emotional language used. By contrast, in this production we have chosen to strip back, and instead focus on making a naturalistic performance, immersing the audience into the Price household, and allowing you to feel closer to the characters and their struggles.

Joseph de Peyrecave-Moore



Coming Out

Not every trans person's story is the same. Some end up like Mia's. Some end up happy. This is mine.

I realised that my gender identity did not match the one I was being raised as when I was 11 years old. I first started truly experiencing the ever-evolving wealth of the LGBTIA+ community in my early 20s. At that point, I was able to try on different labels like different hats, until I

found the ones that fit me best. That said to the world: “This is who I am”. I started to come out to friends, and my partner. I had the luxury of security, knowing that they already had strong friendships with other trans people.

I did not have that with my parents.

My parents have a history of transphobic behaviour to other family members. I won’t go into details, but remember that bigotry doesn’t have to be loud to have an impact. I had no evidence of their current thoughts about the queer community, and at the time I still relied on them. I had to trade away being my true self, in order to not lose the support I had from them. Even though I knew that the whole truth of me can’t be supported while hidden.

In the years since, my sibling has discovered my true gender identity. They were hurt that I hadn’t come out to them. But they now have power over me, should they choose to tell our parents.

I am proud of my life, and of who I am. I wish that I could trust that the love and acceptance of my parents was unconditional. But I can’t, and so I have made the choice to hide my true self, because I am too scared of losing them completely.

A friend of the Fringe

People, Place and ‘Things I Know to be True’

This vignette is inspired by a visit to Hallett Cove in July 2025. Twenty miles south of Adelaide, South Australia, this small suburban town is the original setting chosen by Andrew Bovell for ‘*Things...*’. In Alton Fringe Theatre’s production, the setting has transferred to the UK.

As beautiful as it is precipitous, Hallett Cove sits within an area of great geological interest. At first glance it has the air of stability and quiet comfort. There are the affluent and



Hallett Cove by Steve Gerlach

ostentatious beachfront properties which, as you travel up the hillside, give way to the usual mix of solid yet unpretentious homes, the kind of which we would find the Price family living out their hopes and dreams.

Hallett Cove is on a stretch of land shaped over millennia by coastal erosion, ice ages and the drift of continents. 295 million years ago Australia was part of the super continent Gondwana, most of which was covered by the ice cap. When the ice melted around 250 million years ago, rocks which bore the scars of glacial movement were covered by rising seas and deposits of sediments. Falling sea levels and erosion has now exposed those rocks and other geological features so that visitors to Hallett Cove can see a history stretching back 600 million years.

The town's sense of permanence is in fact built on an ever-changing interface between land and sea. Rising sea levels and greater storm frequency will rapidly (in geological time) change and challenge that permanence.

In '*Things...*', Bob Price wishes for stability and a 'rosy' future for himself and the family. But just as his hometown is built on shifting rocks and sand, so the future of the Price family is subject to change and upheaval.



The Fringe

Three decades ago, a group of talented amateurs came together during what was then Alton's May Arts Week to perform *Murder in the Cathedral* under the professional direction of Patrick Sandford. Inspired by this experience and led by Tim Guilding, they stayed together to form a new drama group in Alton.

Ever since, they have been challenging themselves and their audiences with a wide variety of dramatic material, including more than 40 plays ranging from Shakespeare to Schiller, from Euripides to Pinter, from Ostrovsky to Lorca, as well as programmes of readings. The characteristically small-scale, intimate productions have attracted a devoted following as numerous members of the group have taken turns at directing and performing.

Memorable highlights have included *Moll Flanders*, the *Musical* in 2009 and Oscar Wilde's *Salome* which received large audiences and an independent four-star review at the 2008 Edinburgh Festival Fringe. Other notable productions have included *King Lear* and *Macbeth*, in both of which Tim Guilding, who died in August 2021, took the leading role.

In recent years the Fringe has added to its diverse catalogue with plays by John Osborne (*Luther*), Caryl Churchill (*Top Girls*), Albert Camus/Neil Bartlett (*The Plague*), Anton Chekhov (*The Cherry Orchard*), Hugh Whitemore (*Breaking the Code*). And in 2024 The Fringe marked its Thirty Fifth anniversary by presenting a celebration of its highlights at the new Alton Arts Festival.

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The cast in rehearsal

Future Productions

December 13 and 20

Jane Austen celebration at Chawton House

We have been invited to contribute to Chawton House's celebration of the 250th anniversary of the birth of Jane Austen (16 December 1775).

In response, we have devised a short programme of ***Dramatized Readings*** from her works to be performed as 'pop up' events across three rooms of the House on **Saturdays 13 and 20 December**. There will be two performances on each of those dates - the first starting at **12 noon** and the second at **2 pm**.

Access will be included in the ordinary visitor tickets to Chawton House available for purchase on its own website.

2026

The Fringe's main production for the coming year is likely to be ***Julius Caesar***. This would be the Fringe's fourth Shakespeare and, as so often, there are powerful resonances with current events.

Please look out for details on our website altonfringe.com