



PRESENTATION HOUSE THEATRE STAFF

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Dial 1 for UK

*Written and performed
by Mohit Mathur*



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/presentationhousetheatre



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A Mohit Mathur Production
Co-Presented by Presentation House Theatre and
The Disability Collective

the disability collective

**SEP 24 — 27,
2026**

DIAL 1 FOR UK

Written and performed by Mohit Mathur

A Mohit Mathur Production

Co-Presented by Presentation House Theatre and The Disability Collective

Content Warnings:

References to racism,
immigration-related trauma, and
mental health struggles.

Show length:

60 minutes with no intermission

CREATIVE TEAM

Writer and Performer: Mohit Mathur

Director: Phil Willmott

Assistant Director: Ralph Jeffereys

Lighting Designer: Rachel Sampley

Set Designer: Caitlin Abbott

Associate Producer: Dan Sareen

Sound Designer: Ansuman Biswas

Stage Manager: Scarlett Larry*

Head Tech: Kaeden Atkinson

LAND ACKNOWLEDGEMENT:

This performance takes place on the stolen, ancestral, and traditional lands of the Skwxwú7mesh (Squamish) and Səlilwətaʔ/Səlilwiltulh (Tsleil-Waututh) Nations, who have stewarded these lands since time immemorial.

*The participation of these Artists is arranged by permission of Canadian Actors' Equity Association

Many thanks to our sponsors, funders and supporters!



westvancouver



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Larry Wilson

Arts Champion — \$100 to \$250

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Guy Heywood
Anonymous
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Robert Heidbreder
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Ralph Jeffreys — *Assistant Director*

Ralph Jeffreys writes theatre reviews for North West End UK alongside his directing and assistant directing work, including on *Cyrano* at Park Theatre, *Gigi* and *Dar* (Arcola Theatre), Flabbergast Theatre's *Endgame* (Edinburgh Fringe)



Rachel Sampley — *Lighting Designer*

Rachel Sampley is a London-based lighting designer who holds an MA in devised theatre from Royal Central School of Speech and Drama and a BFA in lighting design from University of the Arts in Philadelphia. Her design credits include *The Comedy of Errors* (RSC Dell Space), *Merrily We Roll Along* (Yvonne Arnaud Theatre), *Silk Road* (Trafalgar Studios 2), and *Perfect Show* for Rachel, a touring production built around accessibility for disabled audiences.



About Presentation House Theatre

Nestled in the heart of North Vancouver's Lower Lonsdale, Presentation House Theatre has become a neighbourhood creative hub, providing the community with a dynamic mix of professional theatre, music, and dance productions — all just a Seabus away from downtown Vancouver. We are the North Shore's professional theatre company. For more than 40 years, we've entertained audiences with innovative programming and quality professional productions in our wonderfully welcoming space. We are committed to presenting and producing shows of the highest standard, and appealing to the diversity of North Shore audiences. We proudly offer programming for children and youth, adults young and old.



Celebrating 50 Years of Great Theatre, Next Door

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50 Years of North Shore Stories

For 50 years, Presentation House Theatre has been part of life on the North Shore.

We've presented stories from around the world and helped create new ones right here. We've welcomed artists, audiences, students, families and neighbours through our doors.

This year, we're celebrating the people, moments and ideas that have shaped the theatre over the past five decades and looking ahead to what comes next.

The next 50 years of stories start here, and it's your support that makes it possible.

DONATE TODAY!



the disability collective

The Disability Collective (TDC) is the only fully disability-led multidisciplinary arts organization in Toronto. Dedicated to celebrating and showcasing work created solely by disabled artists, TDC strives to de-stigmatize disability and challenge perceptions of disability by providing disabled artists with paid opportunities to share their work in a variety of forms, along with actively advocating for and improving accessibility and inclusion in the Canadian arts community by providing disability consultation services. We are committed to strengthening the disability community's presence in the arts and creating a space where disabled artists can connect and grow their practices together.

The Disability Collective Staff:

Emily Maxwell — *Artistic Director*

Nathan Sartore — *Managing Director*

Ali Hand — *Director of Accessibility & Consultation*

Sadie Cahill — *Marketing Manager*

Linda Luarasi — *Producer*

Mackenzie Spellman — *Development Coordinator*

Laurie-Anne Rohaly — *Metcalf Foundation Intern in Accessibility & Community Engagement*



Phil Willmott — *Director*

Phil Willmott is a multi-award-winning British director, playwright, composer and Dramaturg, and the founder of London theatre production company The Steam Industry. He was the Artistic Director of the Finborough Theatre in London's Earl's Court from 1994 to 1999, and has since directed classics, musicals and cutting-edge new writing internationally. He is also a Dramaturg, Arts journalist, teacher, and occasional actor, and a former co-head of musical theatre training at ArtsEd. His musicals, including *Once Upon a Time* at the Adelphi and the *Dick Barton Special Agent* trilogy, have toured internationally and won multiple industry awards.



Ansuman Biswas — *Sound Designer*

Ansuman Biswas was born in Calcutta and trained in the UK, and now has an international practice encompassing music, film, live art, installation, writing and theatre. His work as a composer spans genres from free improvisation to pop and jazz to classical music from around the world, and he has composed for theatres worldwide including off-Broadway, the West End and the Royal National Theatre. He is a Director of Arts Catalyst, the science-art agency, and of the Live Art Development Agency.



Caitlin Abbott — *Set Designer*

Caitlin Abbott trained at Bristol Old Vic Theatre School, was a finalist for the 2019 Linbury Prize for Stage Design, and was an Assistant Designer at the RSC from 2019 to 2020. She wants to make theatre that is vibrant, engaging and accessible, with designs that are playful and become part of the storytelling. Her set and costume design credits include *Time and Tide* (Park Theatre), *Perspective* (National Theatre's New Views), and *The Elephant Man* (Bristol Old Vic).



Mohit Mathur — *Writer and Performer*

Mohit Mathur is an actor, dancer and theatre maker from Delhi, India, now based in London, UK. He obtained his Masters in Acting from the Drama Centre London and has since built an international career spanning theatre, film and dance. He made his West End debut in 2015 as the lead in *Beyond Bollywood* at the London Palladium, later touring across multiple continents, and in 2022 returned to the West End in Max Webster's *Life of Pi* at Wyndham's Theatre before embarking on its international tour in 2024.

He was a Flute Theatre Acting Company in the UK, a project pushing the boundaries of performing Shakespeare for audiences and participants with autism, and has performed at the Craiova International Shakespeare Festival and in Serbia in a main-stage production of *A Midsummer Night's Dream* and *Pericles*. He has also worked as a consultant and dance captain with Welsh National Opera's *Migrations*, an opera exploring the story of Indian migrant doctors in the UK in the 1970s.

As a writer, Mohit has been developing *Dial 1 for UK*, currently touring the UK and heading to Canada this year. He has also written *Are You Even Indian?*, a dance-theatre two-hander co-created with director Leigh Toney, opening at Riverside Studios in London in November 2026 before touring the UK. Since then, he has co-founded the production company *Borderless Theatre*, through which he is committed to creating work and telling stories that remain underrepresented on stage.



Scarlett Larry — *Stage Manager*

Scarlett is a disabled stage manager who has worked across the country and internationally. Favourite credits include *The Secret Chord*, *Detroit*, *The Welkin*, *Kim's Convenience* (Soulpepper), *Get That Hope*, *Wedding Band*, *Richard II*, *Little Women*, *I Am William* (The Stratford Festival), *Macbeth*, *The Division*, *Julius Caesar*, *The Wolves* (Crows), *Kiviuq Returns: An Inuit Epic* (Qaggiavuut!), National Theatre of Greenland, Tarragon), *The Stage Managers Guide to Dating Assholes* (Edinburgh Fringe). Scarlett has a BFA in Theatre Production and an MA in Art History from York University. She is a member of Artists For Real Climate Action.

Welcome to the theatre! We are so glad you have joined us for *Dial 1 for UK*, the Canadian premiere of this hilarious, poignant, and deeply moving one-man play by Mohit Mathur.

The Disability Collective first discovered *Dial 1 for UK* in 2024, and we were immediately struck by Mohit's unique voice and the play's ability to hold humour, ambition, displacement, identity, and the realities of disability and care alongside one another. We knew then that this was a story we wanted to help bring to Canadian audiences.

We are particularly honoured to be presenting this work as part of The Disability Collective's commitment to bringing bold, disability-led and disability-centred stories to audiences in Canada. Mohit's journey as a playwright began through Vital Xposure's writing programme for Deaf, disabled, and neurodivergent writers, and this play is a powerful reminder of what becomes possible when disabled artists are given the opportunity, resources, and trust to tell their own stories.

We are thrilled to welcome Mohit to Canada and to share this remarkable production with you. We hope you will laugh with Uday, root for him, question your own assumptions, and leave the theatre thinking about his story long after the lights come back up.

Thank you for joining us for this very special Canadian premiere. Enjoy the show!

The Disability Collective

Emily Maxwell, *Artistic Director*

Nathan Sartore, *Managing Director*

Ali Hand, *Director of Accessibility & Consultation*



I first heard about *Dial 1 for UK* in 2023, before I was Artistic Director here at Presentation House Theatre. A colleague had seen the production in Toronto and told me how special it was. That introduction led me to Mohit Mathur, and I was immediately struck by his charisma, his passion for the piece, and the remarkable response the show had received in the UK.

We've been talking about bringing it to Canada ever since. Three years later, I'm thrilled to finally be able to welcome *Dial 1 for UK* to the North Shore, and especially thrilled to be working with The Disability Collective in Toronto to make this Canadian tour possible.

Part of what kept me coming back to this piece was how much it holds at once. It is funny and moving, sharp and tender. It asks big questions and confronts hard ideas about migration, identity and belonging, but it never loses sight of the humanity of its central character.

Big questions about migration, place and belonging feel significant on the North Shore. Ours is a community shaped by movement: people arriving from somewhere else, people building new lives here, families separated by oceans, generations trying to understand one another. We are constantly negotiating what it means to be a neighbour, a community and a place to call home.

That is one of the things I love most about theatre. It can take a question that feels enormous and bring it down to the scale of one person, one voice, one story. It gives us the chance to encounter someone else's experience with laughter, curiosity and empathy, rather than from a distance. I can't think of a better place for this story to land.

I hope you enjoy the journey.

– Keltie Forsyth, Artistic Managing Director



I've always wondered why we move. Why do we cross borders looking for a better life, instead of trying to find it where we are? There is something deeply colonial in that instinct - the idea that somewhere else must be better, that if we can only get there, our lives will finally begin.

That question was where this play started.

My sister worked in a call centre in India, where part of her job was learning to sound like someone else. She was trained to soften her accent, and become more acceptable to people she would never meet. I kept thinking about that idea of acceptance - what we change in ourselves to be accepted, and whether that acceptance ever really arrives.

I have found myself asking the same questions since moving to the UK. What does it mean to belong when people still see you as other? When you are accepted, but not always entirely as you are?

Then there was a third question.

When I moved to the UK, I became aware of something I had rarely seen growing up in India: older people living out their final years in care homes. It made me wonder about the people who care for them, so many of whom come from India, Pakistan and Bangladesh; and what happens when caring for someone else's parents becomes a job, while your own parents are thousands of miles away.

This piece has grown through many hands and many acts of belief. Phil Willmott has shaped it with me from the very beginning, helping me find the world of the play and giving form to all the questions that started it.

Nathan and Emily from The Disability Collective took a chance on this show and helped bring it to Canada, giving my madness wings at a time when arts funding is becoming harder and harder to find. That support means more than I can say.

My thanks to Lucie Evelyn, who introduced me to Keltie, and to Keltie, who believed in this piece and has worked hard to bring it here.

At its heart, this is a story about movement; across countries, across identities, across generations. It is a story of hope, but also of survival.

I hope you leave carrying a little of both.

– Mohit Mathur