

A woman with curly hair, wearing a blue button-down shirt, is shown from the chest up, looking upwards and to the right. She has her arms crossed. The background is dark with several colorful, ethereal light trails in shades of blue, green, yellow, and red, resembling light painting or fiber optic effects. The text is overlaid on the lower half of the image.

THE
**GLASS
MENAGERIE**
BY **TENNESSEE WILLIAMS**

OFFICIAL SHOW PROGRAMME



DIRECTOR'S NOTE

by Atri Banerjee

When you remember a past event, you are actually remembering the last time you remembered it, rather than the event itself. With each successive recall, the pathways of the brain alter the image and it can grow less precise. Like the plastic film in a cassette tape played too many times, the memory can degrade entirely: or, transform into something entirely new.

This version of *The Glass Menagerie* was first seen at the Royal Exchange Theatre in 2022. It was meant to be staged in 2020 but was cancelled due to the COVID-19 pandemic. That phantom production had the same cast as our 2022 production, but a totally different design. The show you are seeing tonight takes a reconfigured version of that same design that is now inhabited by a (predominantly) new cast.

The play is memory, Tom Wingfield tells us at the top of the show, and in every version, this production takes this invocation to heart. In his introduction to the play, Tennessee Williams would write that *The Glass Menagerie* “can be presented with unusual freedom from convention”, with the caveat that this should not be “trying to escape its responsibility of dealing with reality”, but should be “attempting to find... a more penetrating and vivid expression of things as they are.”

In dispensing with naturalistic detail, this production is looking for a contemporary equivalent for Williams’ own expressionism, what he would call a new, plastic theatre. Crucially, in so doing, it seeks to unlock the emotional engine of the play: Williams’ attempts to exorcise his regret over the treatment of his sister Rose, given a frontal lobotomy in 1943, the year before the play’s premiere. (Williams called it “the saddest play I have ever written. It is full of pain.”) The play is memory. The set (inspired by the work of the visual artist Martin Creed) spins round and round, out of reach, as Tom — and, by proxy, Tennessee — finds himself cast over and over in the story of his own life.



Model of *The Glass Menagerie* set

Our *Glass Menagerie* has lived many lives, and will live some more. Each venue on our tour changes the production, according to the theatre’s architecture. This evening’s show will be different from the one that played last night. Each successive repetition transforms the play’s meaning into something new; indeed, meaning is acquired in this process of iteration.

I have lived many lives. I am not the same person making this show today as I was in 2022 or 2020. The world turns and changes season by season; the pressures



of pandemic, global conflict, economic and environmental crisis felt distinctly in each passing year. (This is the social background of the play.)

There are few constants. But, as Williams would write elsewhere:

“The world is violent and mercurial — it will have its way with you. We are saved only by love — love for each other, and love that we pour into the art we feel compelled to share: being a parent; being a writer; being a painter; being a friend. We live in a perpetually burning building, and what we must save from it, all the time, is love.”

As Amanda says in the play, “In these trying times we live in, all that we have to cling to is - each other.” A sentiment echoed by Frank O’Hara in his poem ‘To the Film Industry in Crisis’: “In times of crisis, we must all decide again and again whom we love”. Again and again. Again and again.

Atri Banerjee, Director



Atri during rehearsals



Rose Theatre, Alexandra Palace Theatre, and Belgrade Theatre
in association with the Royal Exchange Theatre present

CAST

Amanda Wingfield
Geraldine Somerville

Tom Wingfield
Kasper Hilton-Hille

Jim O'Connor
Zacchaeus Kayode

Laura Wingfield
Natalie Kimmerling

CREATIVE

Writer
Tennessee Williams

Director
Atri Banerjee

Designer
Rosanna Vize

Lighting Designer
Lee Curran

Composer & Sound Designer
Giles Thomas

Movement Director
Anthony Missen

Casting Director
Helena Palmer CDG

Associate Director
Darren Sinnott

Associate Designer
Alys Whitehead

Associate Lighting Designer
Robbie Butler

Magic Consultant
Tim Sutton

Intimacy Director
Tommy Ross-Williams

Voice & Dialect Coach
Natalie Grady

PRODUCTION

Production Manager
Dan Kay

Costume Supervisor
Megan Rarity

Company Stage Manager
Jenny Campbell

Deputy Stage Manager
Hazel McDougall

Assistant Stage Manager/Book Cover
Bethany Fulcher

Wardrobe Manager
Lucie Smith

Production Sound Engineer
David Cole

Sound No. 1
Jack Lancelot Stewart

Production Electrician
Dom Cook

Production Carpenter
James Mustow

Production Rigging supplied by
20Ten show support

Set Builders
Splinter Scenery

Lighting Hires
Christie Lites

Sound Hires
Autograph

General Manager for Rose Theatre
Joe Rose

Payroll Manager for Rose Theatre
Tatenda Tawona

Artwork & Production Photography
Marc Brenner

Rehearsal Photography
DMLK

Artwork Design
Muse

PRODUCTION THANKS

Original Casting Director: Jerry Knight-Smith CDG.

Original Cast: Rhiannon Clements (as Laura Wingfield), Joshua James (as Tom Wingfield) and Eloka Ivo (as Jim O'Connor).

Hannah Blamire, Martin Creed, Kit Fowler, Sarah Frankcom, Rosie Giarattana, Felicia Jagne, Sarah Longson, Scott McDonald, Matt Masson, Bryony Shanahan, El Theodorou, Roy Alexander Weise.

The Glass Menagerie is presented by special arrangement with
The University of the South, Sewanee, Tennessee.

CAST



GERALDINE SOMERVILLE AMANDA WINGFIELD

Geraldine Somerville is an acclaimed stage and screen actor. Her career includes iconic film, television and stage roles such as Lily Potter in the *Harry Potter* franchise and DS Jane Penhaligon in the celebrated ITV series *Cracker* for which she was nominated for a BAFTA. The recent short film *Gorka*, which Geraldine stars in, has also been nominated for a BAFTA.

Recent film credits include:

The Gentlemen (Miramax), *Goodbye Christopher Robin* (DJ Films) and *The Hippopotamus* (The Electric Shadow Co.).

Television credits include: *Kiss Me First* (Netflix), *Prime Suspect 1973* (ITV) and *Silent Witness* (BBC).

As a stage actor she has worked at the National Theatre, the Royal Court and the Donmar Warehouse, credits include *Serenading Louie* (Donmar), *Power*, and *Remember This* (National Theatre).



KASPER HILTON-HILLE TOM WINGFIELD

Kasper Hilton-Hille graduated from the Royal Welsh College of Music and Drama in 2023. His theatre credits include *That Face* (Orange Tree Theatre) which was his professional debut and for which he was awarded Best Newcomer in the 2024 Off-West End Awards.



ZACCHAEUS KAYODE JIM O'CONNOR

Zacchaeus Kayode is a British Nigerian actor and creative.

He graduated from the Royal Central School of Speech and Drama in 2022.

Theatre credits include: *The 14th Tale* (Fuel Theatre); *On The Line* (Camden People's Theatre and VAULT Festival); *Three Sisters*, and *The Two Gentlemen of Verona* (The Embassy at Royal Central).

Short film: *No Homo* (National Film and Television School).



NATALIE KIMMERLING LAURA WINGFIELD

Natalie Kimmerling trained at Mountview Academy of Theatre Arts.

Theatre credits include: *The Tempest* (RSC), *Henry V* schools tour (Donmar Warehouse) and *War Horse* UK and International tour (National Theatre).

TV credits include: *The Bastard Son & The Devil Himself* (Netflix).

CREATIVE

TENNESSEE WILLIAMS WRITER

Tennessee Williams was born in 1911 in Columbus, Mississippi, where his grandfather was the Episcopal clergyman. When his father, a travelling salesman, moved with his family to St Louis some years later, both he and his sister found it impossible to settle down to city life.

He entered college during the Depression and left after a couple of years to take a clerical job in a shoe company. He stayed there for two years, spending the evenings writing.

He entered the University of Iowa in 1938 and completed his course, at the same time holding a large number of part-time jobs of great diversity.

He received a Rockefeller fellowship in 1940 for his play *Battle Of Angels*, and he won the Pulitzer Prize in 1948 for *A Streetcar Named Desire* and in 1955 for *Cat On A Hot Tin Roof*. Other plays include *Summer and Smoke*, *The Rose Tattoo*, *Camino Real*, *Baby Doll*, *The Glass Menagerie*, *Orpheus Descending*, *Suddenly Last Summer*, *The Night of the Iguana*, *Sweet Bird of Youth*, and *The Two-Character Play*.

Tennessee Williams died in 1983.

ATRI BANERJEE DIRECTOR

Atri Banerjee trained at Birkbeck and on the National Theatre Directors' Course.

Theatre directing credits include: *SHED: EXPLODED VIEW*, *The Glass Menagerie*, *Hobson's Choice* (winner Best Director *The Stage* Debut Awards 2019), *Utopia* (Royal Exchange Theatre); *Julius Caesar* (RSC); *Britannicus* (Lyric Hammersmith); *Kes* (Octagon Theatre Bolton/Theatre by the Lake); *HARM* (Bush Theatre); *ERROR ERROR ERROR* (Marlowe Theatre/RSC); *Into the Woods* (BOVTS); *Europe* (LAMDA).

Film directing credits include: *HARM* (BBC/Angelica Films/Bush Theatre).

Atri is a current recipient of the Peter Hall Bursary at the National Theatre; Creative Associate at the Gate Theatre; a Trustee of the Regional Theatre Young Directors' Scheme (RTYDS); and formerly Trainee Director at the Royal Exchange and a Resident Director at the Almeida Theatre.

ROSANNA VIZE DESIGNER

Rosanna is a critically acclaimed international set and costume designer, working across multiple platforms of design in opera, theatre, TV and film.

Theatre credits include: *Shooting Hedda Gabler* (Rose Theatre); *Vanya* (Co-creator & designer, West End, Producer Wessex Grove); *Julius Caesar* (Royal Shakespeare Company); *The Glass Menagerie*, *The Almighty Sometimes* (Royal Exchange Manchester); *Britannicus* (Lyric Hammersmith); *Brown Girls Do it Too*, *Shedding a Skin* (Soho Theatre); *Gulliver's Travels* (Unicorn Theatre); *Camp Siegfried*, *Midsummer Party* (The Old Vic); *Cat on a Hot Tin Roof* (Leicester Curve Theatre and UK Tour); *The Two Character Play*, *The Phlebotomist* (Hampstead Theatre, Upstairs); *HARM, An Adventure, Leave Taking* (Bush Theatre); *The Comeback* (Sonia Friedman Productions, Noel Coward theatre – West End); *Incantata* (Irish Rep Theatre, NYC); *Hedda Gabler* (Sherman Theatre); *The Audience* (Nuffield Theatre, Southampton); *Don Carlos* (Exeter Northcott); *Incantata* (Galway Festival); *An Adventure, Yous Two* (Hampstead Theatre); *King Lear* (Globe Theatre); *Earthworks* and *Myth* (RSC); *Low Level Panic* (Orange Tree Theatre); *After October* (Finborough Theatre); *Henry I* (Reading Between the Lines); *Girls* (Soho Theatre, Hightide & Talawa Theatre).

Opera Includes: *Turn of the Screw* (Royal Danish Opera, Copenhagen), and *Mavra and Pierrot Lunaire* (Royal Opera House, Covent Garden)

TV/film includes: *HARM* (BBC broadcast), and 'Wake Me Up' (Foals music video).

CREATIVE

LEE CURRAN LIGHTING DESIGNER

Theatre includes: *A Streetcar Named Desire*, *Summer and Smoke* (West End/Almeida); *Constellations* (West End/Broadway/Royal Court); *Jesus Christ Superstar* (Regent's Park Open Air Theatre/US tour/Barbican); *Next to Normal*, *Henry V*, *Berberian Sound Studio* (Donmar Warehouse); *The House of Bernarda Alba*, *The Welkin*, *Mr Gum and the Dancing Bear – The Musical!*, *Protest Song* (National Theatre); *King Lear*, *Romeo and Juliet* (Almeida); *Britannicus* (Lyric Hammersmith); *The Song Project*, *Gundog*, *Road*, *Nuclear War*, *A Profoundly Affectionate*, *Passionate Devotion To Someone (-noun)*, *X*, *Linda* (Royal Court); *Julius Caesar*, *Doctor Faustus* (RSC); *The Glass Menagerie*, *West Side Story* (Royal Exchange Theatre, Manchester); *Nora: A Doll's House* (Young Vic/Citizens Theatre, Glasgow); *The Two Character Play* (Hampstead Theatre); *Harm* (Bush Theatre); *Burgerz* (Hackney Showroom).

Dance includes: *The Limit* (Royal Opera House); *We Are As Gods* (James Cousins Company); *Enowate* (Dickson Mbi); *Blak Whyte Gray* (Blue Boy Entertainment); *Clowns*, *Sun*, *Political Mother*, *In Your Rooms*. *Uprising* (Hofesh Shechter Company); *Don Quixote* (Royal Danish Ballet); *Untouchable* (Royal Ballet); *Grey Matter*, *Tomorrow*, *Frames* (Rambert).

Opera includes: *Orphée et Eurydice* (Royal Opera House/Teatro alla Scala); *Aida*, *Fidelio*, *Nothing* (Royal Danish Opera); *Tosca* (Opera North); *Phaedra* (Royal Opera House).

GILES THOMAS COMPOSER & SOUND DESIGNER

Theatre credits include: *The Boy at the Back of the Class* (Rose Theatre & Children Theatre Partnership); *Portia Coughlan & They Drink It In the Congo* (Almeida Theatre); *Farewell Mister Haffmann* (Ustinov Studios); *Untitled F*ck M*ss S**gon Play* (Royal Exchange Theatre, Manchester International Festival, Headlong & Young Vic); *The Vortex*, *Cock & Plenty* (Chichester Festival Theatre); *Private Lives* (Donmar Warehouse); *The Contingency Plan & Contractions* (Sheffield Theatres); *The Glass Menagerie*, *How My Light Is Spent & The Almighty Sometimes* (Royal Exchange Theatre); *An Octoroon* (Abbey Theatre, Dublin); *Fair Play* (Bush Theatre); *Romeo & Juliet* (Regent's Park Open Air Theatre); *The Comeback* (West End); *Faustus: That Damned Woman* (Headlong, Lyric Hammersmith & Birmingham Rep); *Dick Whittington* (Theatre Royal Stratford East); *Master Harold and The Boys* (National Theatre); *Equus* (ETT, Theatre Royal Stratford East, UK tour & West End); *Tao of Glass* (Manchester International Festival); *Disco Pigs* (Off Broadway & West End); *Grimm Tales* (Unicorn Theatre); *Othello & A Streetcar Named*

Desire (ETT, UK tour); *Wish List & Yen* (Royal Court & Royal Exchange Theatre); *Hijabi Monologues* (Bush Theatre); *I See You* (Royal Court, Market Theatre & Fugard Theatre); *The Snow Queen* (Royal & Derngate); *Pomona* (Royal Exchange Theatre & National Theatre); *Back Down* (Birmingham Rep); *The Snow Queen* (Nuffield Southampton); *Khandan* (Birmingham Rep & Royal Court); *Wolf From The Door* (Royal Court); *Primetime* (Royal Court).

ANTHONY MISSEN MOVEMENT DIRECTOR

Anthony Missen is a Clore Fellow, Without Walls Board Director, member of Greater Manchester Culture Steering Group, Executive Member of Dance Consortia North-West, member of UK Dance network, and Manchester Cultural Leaders group. He is Artistic Director of Company Chameleon.

His works tour the world in theatres and outdoor contexts, in prisons, museums, galleries, libraries, schools, HE, cruise ships, TV and film.

Movement Direction includes: *Playhouse Creatures*, *Romeo and Juliet* (Dundee Rep); *Oresteia* (HOME); *Terra* (National Theatre); and *The Glass Menagerie* (Royal Exchange Theatre).

He was Series choreographer for BBC One drama series *Everything I Know About Love* (2021/22), and choreographer for the Netflix Drama *Fool Me Once* (2024).

Anthony has taught in countries including South Africa, Ethiopia, Israel, Trinidad, Morocco, Sweden, Spain, France, Italy, Germany and Austria. He has led many Choreographic and skills-based Residencies.

He was facilitator for the National Theatre's 'Theatre Nation Partnerships' programme, a consultant for ROH and The Royal Ballet, and is an accredited coach.

HELENA PALMER CDG CASTING DIRECTOR

Helena is a freelance casting director with over 20 years' experience. She began her casting career at the Royal Exchange, Manchester and then with the National Theatre. She was Casting Director at the Royal Shakespeare Company from 2008 to 2021, casting over 50 classical and contemporary plays.

Recent projects include: *Untitled F*ck M*ss S**gon Play* (Manchester Royal Exchange/Young Vic); *No Pay? No Way!*, *Cat on a Hot Tin Roof* and *Beginning* (Manchester Royal Exchange); *The Tempest* and *Cymbeline* (Royal Shakespeare Company); *Linck*, *Mülhahn*, *Mary and The*

Fever Syndrome (Hampstead Theatre); *The White Factory* and *Dmitry* (Marylebone Theatre); *The Wind in the Willows* and *The Child in the Snow* (Wilton's Music Hall); *Sarah* (Coronet Theatre); *Blackmail* and *Antigone* (Mercury Theatre, Colchester); and *The Mirror and the Light* (Gielgud Theatre).

Helena is a member of the Casting Directors' Guild.

DARREN SINNOTT ASSOCIATE DIRECTOR

Darren Sinnott is a director and producer working across theatre & film.

His theatre directing credits include: *Butterflies Of Life* (Jermyn St Theatre & Pleasance, London); *Speak Softly, Go Far* (Abbey Theatre & Dublin Fringe); *Admin* (Dublin Fringe Festival, Winner - First Fortnight Award; Outburst Arts, Belfast; Vault Festival, London).

Other credits include: Associate Director for *Once Before You Go* (Gate Theatre, Dublin); Assistant Director for *Nora: A Doll's House*; *Electric Rosary*; (Royal Exchange Theatre, Manchester); *Cold Chips & Pick N Mix* (Royal Exchange Theatre, Den Festival); *Farm* (Willfredd Theatre, touring); Creative Associate for *ATOMU* (VR, Sundance Film Festival); Creative Director for Google's Immersive experience at CES. He is an Associate Artist at Jermyn Street Theatre.

As film producer: *Juxtaposition* for Saul Nash (director FX Goby); *Everything Not Saved* (RTE, Ireland); as well as numerous commercials for clients including Samsung, Coke, Google, Nike, Ebay, National Lotto, and McDonalds among others.

ALYS WHITEHEAD ASSOCIATE DESIGNER

Alys Whitehead is a Scenographer and Costume Designer and trained at Central Saint Martins. She was a Resident Designer at the New Diorama Broadgate studios.

As Designer, theatre includes: *This Might Not Be It* (Bush); *The Angry Brigade* (LAMDA); *Sorry We Didn't Die At Sea* (Park); *Snowflakes* (Park); *Lysistrata* (Lyric Hammersmith); *SAD* (Omnibus); *Maddie* (Arcola).

As Associate Designer, theatre includes: *My Beautiful Laundrette* (Leicester Curve & UK Tour); *Wordplay* (Royal Court); *Zoe's Peculiar Journey Through Time* (Theatre Rites/Southbank Centre & International Tour); *Sea Creatures* (Hampstead).

As Assistant Designer, theatre includes: *Dixon and Daughters* (National).

ROBBIE BUTLER ASSOCIATE LIGHTING DESIGNER

Originally from Ireland and based in the UK, Robbie is one of only a handful of life members of the Association for Lighting and Production Design. Having trained at the Royal Conservatoire of Scotland, he has won an Off West End award for Best Lighting Design and was also the winner of the 2015 ETC Award.

Recent designs include: *Death In Venice* (Welsh National Opera); *Disruption* (Park Theatre); *Gianni Schicchi* (Greek National Opera); *The Makropulos Affair* (Welsh National Opera); *Yippie Ki Yay* (International Tour); *They Don't Pay We Won't Pay* (The Mercury Theatre, Colchester); *The Crown Live* (US Tour); *The Gunpowder Plot Immersive Experience* (The Tower of London); *Young Frankenstein The Musical* (Deutsches Theatre Munich and English Theatre Frankfurt); *Our Man In Havana* (Watermill Theatre).

Further credits include work with Complicité, The Royal Danish Opera, Teatro Real Madrid, Theatre by the Lake, Hofesh Shechter Company, Polish National Opera and The Lyceum Theatre Edinburgh.

TIM SUTTON MAGIC CONSULTANT

Tim Sutton is a composer, musical director and magician. He is an Associate of the Inner Magic Circle and winner of the Cecil Lyle Award. This year he won second place in the Magic Circle Close-Up Competition.

As composer he has worked for the RSC, National Theatre and Shakespeare's Globe. He writes songs for Alexei Sayle's *Imaginary Sandwich Bar*, *The Now Show* and Paul Sinha's *Perfect Pub Quiz*.

Musicals in progress include *To the Streets!*, *Restless Natives* and *The Boy Who Harnessed the Wind*.

TOMMY ROSS-WILLIAMS INTIMACY DIRECTOR

Tommy came to intimacy direction through their extensive experience in developing safer spaces in the arts and their commitment to embodied practice. As an Intimacy Coordinator and Director, Tommy has worked across stage and screen with BAFTA nominated filmmakers, Sundance Winners and Academy Award nominees. Their practice approaches intimacy direction through a radical, queer, sex-worker informed lens.

They are also a writer and director, most recently they were the co-writer and co-director of the award-winning

CREATIVE

My Uncle Is Not Pablo Escobar at Brixton House and they are currently a screenwriter on BBC Writers Hot House incubator and BBC Voices London programme.

Intimacy Coordination/Direction credits include:

Theatre: *Little Big Things* (Soho Place, West End); *Just for One Day* (Old Vic); *As You Like It* (The Globe); *Brokeback Mountain* (Soho Place, West End); *Salty Irina* (Summerhall).

TV/Film: *Sweetpea* (See Saw/Sky Atlantic); *Smothered* (Sky/Roughcut TV); *Munroe Rising* (Universal Pictures); *High: Surviving a Dubai Drugs Bust* (BBC); *Dating Naked* (Paramount+/MTV); *Follow Me* (Catalyst Studios); *Outdoors* (BFI).

NATALIE GRADY VOICE & DIALECT COACH

TV and film credits include: *One Day, Fool Me Once, Red Rose* (Netflix); *The Hardacres, All Creatures Great and Small* (Channel 5 & PBS); *The Lazarus Project* (Sky); *Time* (Series 1 & 2), *Virdee, Better, Happy Valley, The Reckoning, Rules of The Game, The Gallows Pole* (BBC); *Boat Story, Somewhere Boy, Ackley Bridge, The Cure* (Channel 4); *Your Christmas or Mine* (Amazon); *Mcdonald and Dodds, Annie, Stephen, The Ipcress File* (ITV); *Jingle Bell Christmas* (Hallmark); *Wolfe* (Sky); *Gwen* (Endor Productions).

Theatre credits include: *A Taste of Honey, Cat On A Hot Tin Roof, The Glass Menagerie, Nora: A Doll's House, Glee and Me, Wuthering Heights, Gypsy, Light Falls, West Side Story, Queens of the Coal Age* (Royal Exchange); *Hangmen* (Broadway); *To Kill A Mockingbird* (UK Tour & Barbican) and various productions at Sheffield Crucible, Storyhouse, Bolton Octagon, Oldham Coliseum, Hull Truck, Theatre Clwyd, Theatre by the Lake, Stephen Joseph, RNCM, British Youth Opera.

THE UNIVERSITY OF THE SOUTH

The Walter E. Dakin Memorial Fund is used to support the Sewanee Writers' Conference, the Sewanee Young Writers' Conference, and the School of Letters. The Fund also supports scholarships for students who wish to pursue creative writing and fellowships which are granted annually to budding playwrights or authors. Those fellows include Ann Patchett, Claire Messud, Tony Early, and Mark Richard. The Tennessee Williams Center houses the University's theatre department, and a portion of the Fund supports the department and its theatrical productions.

This is a reworked version of a production first presented at the Royal Exchange Theatre, Manchester on 2nd September 2022.

PRODUCERS

ROSE THEATRE

Rose Theatre is one of the largest producing theatres in London and has established itself since its 2008 opening as one of the most exciting theatres in the UK. Our mission is to entertain audiences, elevate artists, and empower our community.

Led by Artistic Director Christopher Haydon, we produce work that reflects the highest standards of artistic excellence here in the heart of Kingston and throughout the UK with our touring partnerships. We are home to one of the largest youth theatres in the country, offering over 1,200 participants each year training, careers advice and the opportunity to take part in productions alongside professionals.

Current and forthcoming Rose productions include: Royal Lyceum Edinburgh's *Macbeth* (*an undoing*) written and directed by Zinnie Harris, touring until late May; *The Boy at the Back of the Class* based on the bestselling children's novel by Onjali Q. Raúf, adapted by Nick Ahad, and directed by Monique Touko, touring until June; *The Lion Inside* based on the bestselling story by Rachel Bright & Jim Field, in a brand new adaptation and directed by Sarah Punshon, with music and lyrics by Eamonn O'Dwyer that will tour the UK and Middle East through 2024; and for Christmas a new version of *Robin Hood* by Olivier Award winner Chris Bush and directed by UK Theatre Award winner Elin Schofield.

Recent Rose Original productions include: *Shooting Hedda Gabler* by Nina Segal, based on Henrik Ibsen's classic *Hedda Gabler* and directed by Jeff James; *A View From the Bridge* by Arthur Miller, directed by Holly Race Roughan, co-produced with Headlong, Chichester Festival Theatre, and Octagon Theatre Bolton; *Richard III* directed by and starring Adjoa Andoh; *The Importance of Being Earnest* by Oscar Wilde, directed by RTST Award winner Denzel Westley-Sanderson (nominated for four Black British Theatre Awards); *The Caucasian Chalk Circle* by Bertolt Brecht, in a new version by Steve Waters with music by Michael Henry, directed by Christopher Haydon (nominated for Best Revival at the WhatsOnStage Awards); *Peter Pan* by J.M. Barrie in a new version by Evan Placey, with music & lyrics by Vikki Stone and directed by Lucy Morrell; *A Christmas Carol* in a new version by Morgan Lloyd Malcolm, with music by Eamonn O'Dwyer, directed by Rosie Jones; *Zog and Zog and the Flying Doctors* based on the books by Julia Donaldson and Axel Scheffler, co-produced with Freckle Productions; Jeff James and James Yeatman's adaptation of Jane Austen's *Persuasion*, featuring an explosive foam party and a soundtrack of Frank Ocean, Dua Lipa and Cardi B; *Captain Corelli's Mandolin*, adapted by Rona Munro, which transferred to the West End in July 2019

following a successful UK tour; and the world premiere stage adaptation of Elena Ferrante's Neapolitan Novels, *My Brilliant Friend*, adapted by April De Angelis, which transferred to the National Theatre in November 2019. The latter were both directed by Rose Associate Artist Melly Still.

rosetheatre.org

ALEXANDRA PALACE THEATRE

Alexandra Palace Theatre first opened in 1875 and entertained audiences of up to 3,000 with opera, pantomime and ballet. A feat of Victorian engineering, the impressive stage machinery was designed so that performers could appear, fly into the air and disappear through the stage. It was subsequently used as a cinema, a chapel and the home of music hall stars, before a spell as a prop store and workshop for the BBC, whose first television studios were housed inside the Palace. For 80 years the Theatre was closed to the public, a hidden gem perched high above the city, until it was lovingly restored and reopened in 2018. The award-winning restoration project saw it dubbed 'London's oldest new theatre' and complete with unique 'arrested decay' décor it now hosts a year-round schedule of drama, comedy and live music, as well being home to the Palace's Young Actors Company and Performing Arts School.

The Theatre is located in the East Wing of the 'People's Palace', which is run by a charity – the Alexandra Park and Palace Charitable Trust – with the mission to care for and restore the listed Palace and 196 acres of parkland, for the benefit of all, forever. Over four million people visit Alexandra Palace each year to enjoy a programme of culture, learning and leisure.

alexandrapalace.com

BELGRADE THEATRE

As the largest theatre in Coventry and a leading regional producing theatre, the Belgrade has a broad, varied programme.

Popular, toe-tapping musicals and entertainment sit happily alongside progressive, critically acclaimed new drama. Our two spaces, B1 and B2, stage exciting productions and events for families, couples, individuals, first timers and confirmed theatregoers.

As a publicly subsidised independent charitable trust, we also support health and education and build skills and talent in the region. Everything we do is with, by and for our local communities.

Some of our productions are fresh takes on well-loved stories. Others explore new ground – and have never been told before. To them all, we bring warmth, openness and collaboration, creating new community connections and encouraging different perspectives. By sharing the city's diverse stories, the Belgrade brings people in Coventry together. We call this co-creation.

Led by CEO Laura Elliot and Creative Director Corey Campbell, the Belgrade is realising its ambitious plans to build on the Theatre's rich history of inclusion. Born out of the post-Second World War spirit of peace and reconciliation and named with gratitude for the Serbian capital's gift of timber to build a new theatre, the Belgrade has offered a warm welcome to visitors since 1958.

Whether you're visiting the Belgrade for a show, a business event, or simply for tea, cake and a chat with friends, this unique sense of welcome is still unmissable.

belgrade.co.uk

ROYAL EXCHANGE THEATRE

Manchester's Royal Exchange Theatre Company transforms the way people see theatre, each other and the world around them. Our historic building was taken over by artists in 1976. Today it is an award-winning cultural charity that produces new theatre in-the-round, in communities, on the road and online.

The Royal Exchange was named Regional Theatre of the Year in 2016 and School of the Year at The Stage Awards 2018.

Our work, developed with an incredible array of artists and theatre makers, includes the World Premiere of *untitled f*ck m*ss s**gon play* by 2019 International Bruntwood Prize winner Kimber Lee and directed by Roy Alexander Weise in collaboration with Manchester International Festival, the Young Vic and Headlong, *Hamlet* with Maxine Peake (for stage and film), *The Skriker* (with the Manchester International Festival), *King Lear* (co-produced with Talawa Theatre Company, filmed for BBC iPlayer and BBC Four), *The House of Bernarda Alba* (a co-production with Graeae theatre Company), *Betty! A Sort of Musical, Our Town* (directed by Sarah Frankcom), *Light Falls* (a world-premiere from Simon Stephens directed by Sarah Frankcom with original music by Jarvis Cocker), *Wuthering Heights, Let the Right One in* (directed by Bryony Shanahan), *Rockets and Blue Lights* (by award-winning writer Winsome Pinnock and directed by Miranda Cromwell), *The Producers* (directed by Raz Shaw).

royalexchange.co.uk