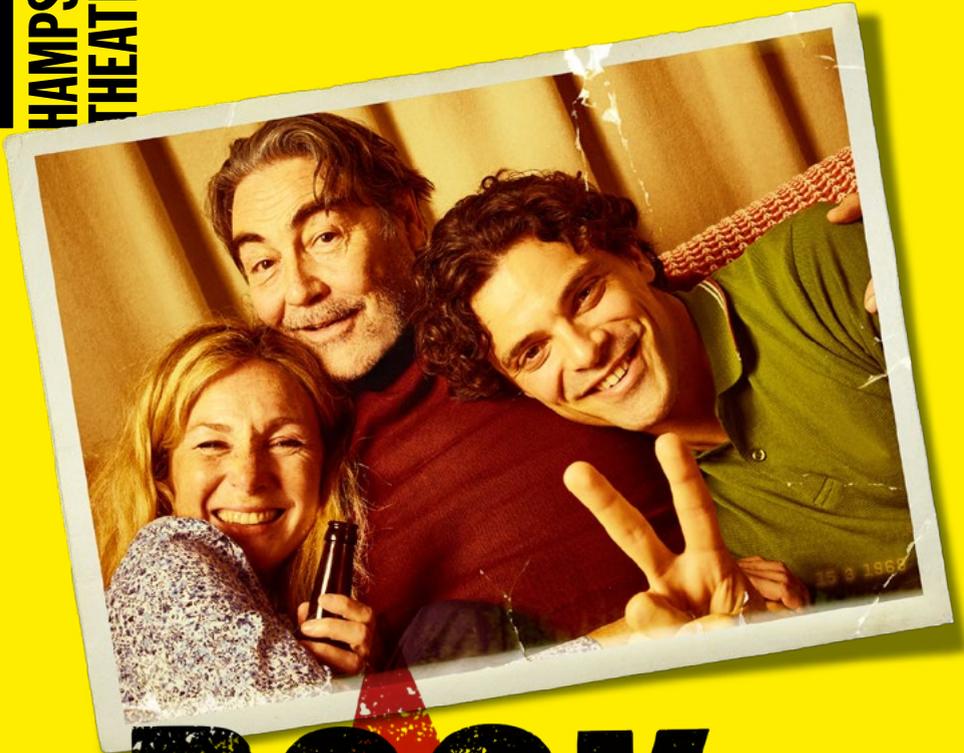


HAMPSTEAD
THEATRE



ROCK 'N' ROLL

BY **TOM STOPPARD**
DIRECTED BY **NINA RAINE**

£4.50



HAMPSTEAD DOWNSTAIRS / CELIA ATKIN PRESENT
THIS MUCH I KNOW

BY JONATHAN SPECTOR
DIRECTED BY CHelsea WALKER

13 DEC 2023 - 27 JAN 2024

DOWNSTAIRS



HAMPSTEAD DOWNSTAIRS / CELIA ATKIN PRESENT
OUT OF SEASON

BY NEIL D'SOUZA
DIRECTED BY ALICE HAMILTON

16 FEB - 23 MAR 2024

DOWNSTAIRS



HAMPSTEAD DOWNSTAIRS / CELIA ATKIN PRESENT
AN ACTOR CONVALESCING IN DEVON

BY RICHARD NELSON
DIRECTED BY CLARISSA BROWN

IN COLLABORATION WITH RICHARD NELSON

5 APR - 11 MAY 2024

DOWNSTAIRS



HAMPSTEAD DOWNSTAIRS / CELIA ATKIN PRESENT
THE HARMONY TEST

BY RICHARD MOLLOY
DIRECTED BY ALICE HAMILTON

17 MAY - 22 JUN 2024

DOWNSTAIRS



HAMPSTEAD DOWNSTAIRS / CELIA ATKIN PRESENT
GRUD

BY SARAH POWER
DIRECTED BY JAZ WOODCOCK-STEWART

28 JUN - 3 AUG 2024

DOWNSTAIRS



**DOUBLE
FEATURE**

BY JOHN LOGAN
DIRECTED BY JONATHAN KENT
8 FEB - 16 MAR 2024



MAIN STAGE



**THE
DIVINE
MRS S**

BY APRIL DE ANGELIS
DIRECTED BY ANNA MACKMIN
22 MAR - 27 APR 2024

MAIN STAGE



**BETWEEN
RIVERSIDE
AND
CRAZY**

BY STEPHEN ADLY GUIRGIS
DIRECTED BY MICHAEL LONGHURST
3 MAY - 15 JUN 2024

MAIN STAGE



**VISIT FROM AN
UNKNOWN WOMAN**

BY CHRISTOPHER HAMPTON
BASED ON THE SHORT STORY BY STEFAN ZWEIG
DIRECTED BY CLARE LIZZIMORE
21 JUN - 27 JUL 2024

MAIN STAGE



THE GREG RIPLEY-DUGGAN INTERVIEW

Aged 11, early in my first term at a rather rough new school, I was sent alone to the library for detention. Bored, and having finished the 100 lines I had been set as punishment, I selected a book at random from the shelves. It happened to be *Rosencrantz and Guildenstern Are Dead*... I doubt I'd seen a play in print before, and my only experience of the theatre was pantomime, but when the cleaner arrived and told me that I had clearly been forgotten as everybody had gone home, I was deep in the first act. I slipped the book into my satchel...

Perhaps as a result, I have caught every new Stoppard play early – even managing to talk my way into the Press Night of *Arcadia* at the National... I was thrilled when Edward Hall agreed to revive *Hapgood* at Hampstead: it was a wonderful production to work on as well as a massive hit, and I've been looking for a follow-up ever since. Accordingly, when Tom's agent intimated that he might like us to look at *Rock 'n' Roll* I said 'yes, absolutely!' straight away. Nina Raine was my immediate first suggestion to direct – I'd always admired the clarity of story-telling she brought to her Hampstead productions – and to my delight, Tom also thought her an excellent idea. Nina wanted, from the first, to stage the play in traverse – which was irresistible as it's far too long since we reconfigured the auditorium in this way...

It's just over a year since Arts Council England cut our grant completely, but I wanted the scale of this production to show our confidence in Hampstead's future as a writers' theatre. This isn't bravado: money is easier to find when artists like Tom and Nina undertake a big project here – so it was with gratitude, tinged with schoolboy awe, that I sat down with Tom in my office during rehearsals...

GRD You have written that your character, Jan, was originally called Tomas – which is also your given name. Can you talk about the connection between you and Jan...

TS For quite a few years I had thought about writing a play which was – essentially – my alternative biography. At the age of eight, I had arrived in England. My father having been killed in the war and my mother remarried, my name was changed to Stoppard, my stepfather's name. But for that, when the war ended my mother and her two children would probably have gone back home, just in time for Communism, as it were... And I was pretty much the same age as [the Czech playwright] Havel, and started writing plays at a similar sort of age. I was also aware that Havel was a rather heroic person and I wouldn't have been, I'm fairly sure... So Jan and I have a certain common ground, insofar as I started up as a Czech baby and became a young man in England. But one way or another, *Rock 'n' Roll* rather used up that notion of putting myself into a play - and instead I found my way into a story which managed to combine the Czech side of my life with my having turned into an English schoolboy. I do remember writing it as quite a moving experience.

GRD To what degree do you think of yourself as Czech?

TS Well, until about 1990, I barely thought of myself as Czech at all. English was my only language because I stopped speaking Czech when I was a toddler. I had arrived in India aged 4½, and whilst we were not part of the British Raj, I went to a cosmopolitan school in Darjeeling. Czech was my only language then and I was quite proud of my Czech heritage in a rather childish way. But then, I was brought by fate, or destiny, to England - and I was very happy to be English.

HAMPSTEAD THEATRE'S EXECUTIVE PRODUCER TALKS TO THE WRITER

TOM STOPPARD

GRD You mentioned Václav Havel; can you talk about the debate between Havel and Kundera which, I think, partly informs your characters in *Rock 'n' Roll*...

TS There is quite a deep subtext here, which the audience doesn't need to be familiar with. The background is that after 1968, there was a row conducted in print between Havel and [Czech novelist] Milan Kundera. The row was about whether the culture of Prague Spring had survived the Soviet invasion, or whether it had been totally wiped out. Kundera, at that time, had the sense that it had survived and would endure - and that there was a kind of triumph in that. Havel disagreed. There's a sort of dovetail with some of the scenes in my play where this point is argued out: my main Czech character, Jan, takes Kundera's position, but when the scene jumps two or three years, he has taken up Havel's position. For the people there at that time, this was a critical debate. But that's far from being the whole play. I had no idea that I was also writing a love story - and when I realised that, I was tremendously pleased. But because I hadn't set out to write a love story, the dots were being joined in the wings as time went by in the action of the play – until near the end.

GRD Yes, it's clear when one is watching the play that it's a love story, but that isn't completely obvious from the page...

TS Well, to be fair, anybody reading the text would find they haven't been given enough information. I have always been stingy with information on purpose, but in this case, I was stingy because I had surprised myself! And I should say in parenthesis that mostly, I am making plays up as I go along whilst I am writing them...

GRD We'll return to that, but I wanted to talk about the strand in the play about journalism and about contrasting attitudes to English journalism...

TS Well, there's a whole argument to do with English journalism, but there is also a more important point about the very nature of journalism. Because whether it's a capitalist paper or a communist paper, the newspaper doesn't, as it were, undermine itself. And it's perhaps something which is easy to miss in *Rock 'n' Roll*, but after 1968, after the Russian tanks go in, Jan gets a job: he's a teacher and also has a space in a newspaper to fill with – as he says – 'anything he likes'. But his visiting communist mentor from England smiles at that, because he knows that Jan knows - that he knows - that Jan knows - that when you can write 'anything you like', you are inevitably watching your step.

This reference to Jan's job has got quite a long arc to travel before, at a lunch-party near the end of the play, it turns into a discussion in England about English journalism. Stephen, the young socialist in the play who's the daughter's boyfriend, says something which I find interesting: that celebrity-focussed salacious drivel isn't personal, and it isn't even a point of view or an opinion. It is actually a kind of style, a kind of aesthetic.

GRD I love the way the Classics sit at the heart of so many of your plays – and here, perhaps surprisingly, we find Sappho...

TS Sappho is an interest of mine, and if I need one of my characters to have a job, it's good to have something I know a bit about - so there is something real for the dialogue to be about while the subtext does its work... And the Sappho poem quoted in the play, *Fragment 31*, which survived because it was quoted centuries later in a treatise, is about a woman at a table at a lunch-party describing how her body physically responds to seeing

INTERVIEW

WITH TOM STOPPARD

the girl she loves laughing and talking to somebody at the other end of the table. At the lunch-party scene that we were talking about earlier, whilst it's maybe hard to pick up, my character Esme is experiencing this very thing...

GRD How much sympathy do you have for Max's lost ideals and what became the tragedy of the progress of communism in the twentieth century?

TS I have a lot of feeling for his version of integrity. I knew Eric Hobsbawm, a delightful man, who remained a committed Marxist and a Kremlin man, intellectually, despite the fact that the people actually in the Kremlin were very often absolute thugs. In writing my character Max, I wasn't really thinking of Hobsbawm in particular - lots of people found themselves in that same odd echo chamber - but one can't not think about him. I knew him

towards the end of his life, not well, but I spent time with him, and he was clearly a decent man - as anybody would conclude from reading his memoirs. And yet it always bothered me that he found some way to stick with the core belief he picked up on when he was twenty, despite it leading to horrible consequences for huge numbers of people...

GRD Let's talk about the music in the play and about its function...

TS Mainly, it's there because I like it! But of course, one can read into the lyrics all manner of references to the action of the play and I feel slightly guilty about using the music in this way because it's like getting a free ride, emotionally... When we did the play for the first time, we went into blackout between scenes and the music played in the blackouts. What's happening at Hampstead, which I am really looking forward to, is that we are going to change the scenes in view of the audience - in a kind of half-light - and play the music whilst that's happening. We'll never play an entire track, but I was very pleased when Nina said one mustn't hurry the scene changes. How wonderful! It's the first time this has ever happened to me on a production: normally one is trying to shave seconds off the scene changes but here she wants time to listen to the music!

GRD Were you always aware of the Plastic People of the Universe?

TS I went to Prague in 1977, half-way through the period of so-called 'normalisation', and the Plastic People were on trial, and that's where I first came across them. After 1990, I met them several times, and when *Rock 'n' Roll* was done for the first time, I invited them to come over and to meet the cast. Then, when the play was performed in Prague there was an extraordinary moment: the floor of the stage went up at the end of the play and The Plastic People were underneath it, playing...

GRD Were they a good band?

TS Well, Milan Hlavsa wanted to be a rock star, and he tried to copy Western rock & roll but mostly found it was beyond his capability. Then he heard Velvet Underground and thought, well, I can do *that*... But the main thing about The Plastic People is that in 1969 the band came under the influence of that extraordinary man Ivan Jerous, and when he became their artistic director and manager, he stopped them playing covers of Western rock & roll and they started to play Czech material - writing it and playing it. So it doesn't sound like Western rock & roll but it's very effective.

GRD I am fascinated by the way you write plays. You seem to start with a great deal of research followed by a story-focussed writing process which shapes the eventual play... So the form of the work is something that emerges as you write?

TS Form... well... more than once, I have begun with the sense of the whole architecture of a play but discovered in the process of writing it that I was wrong about where the centre of gravity lay. I remember I wrote a play in 1972 - *Jumpers* - and I thought that the second half of the play would be the main character's dream, with him hallucinating and all sorts of surreal things going on. And that did indeed happen, but it wasn't the second half of the play, it was the last ten minutes, and the interval was way in front of where I thought it would be.

I used to say that I had changed my practise, and whereas when I started out I thought I needed a pretty firm idea before I began, I had latterly tried to make things up as I went along. But I remember now that in a comedy called *The Real Inspector Hound* which I wrote in 1967/68, there was a corpse under the sofa, and I had no idea whose it was or who had killed it until I got to the moment and thought *Oh, yes! Of course, that's who it is! And that's who killed him!* I always try to remember that. Whenever I am tempted to work everything out before I

begin, I have to remind myself that actually it's better for your play if you end up feeling lucky rather than feeling clever.

GRD And do you remember anything about how the shape of Rock 'n' Roll emerged?

TS Well, I had the historical armature of what happened from when the tanks went in, through Charter '77 and on to 1989. So I had these points to navigate towards, but the main thing - as I mentioned earlier - is that almost at the last minute I found I was telling a love story, and I was able to go back and blaze the trail towards where it was all happening in the last five minutes of the play. And it's quite a substantial play! I did also always have in my mind what we used to call a 'first Act curtain' - I wanted to use the phrase "It's only Rock 'n Roll" from the Rolling Stones' album - which would pin things down nicely while we all went off and had a drink.

GRD How do you think the play resonates now? You were talking yesterday about how this period of history is now relatively unfamiliar...

TS Yes, the actors mostly weren't born when all this was going on - I asked them if they had even heard names like Dubček... But look, only an idiot would knowingly write a play which was beyond the audience's capability to understand unless they knew the specific historical background. This is a storytelling form and I don't think that stories work like that. You're telling the story and like any other story there could be characters you've never met before... As long as the story is clear it will be understood. And I actually think this story will always be topical. It's the story of post-war Europe - and the story of the beginning of where we are now.



TOM STOPPARD



NATHANIEL PARKER



NANCY CARROLL

THE DEBATE THAT WON'T DIE: HAVEL V KUNDERA HEAD TO HEAD

By Benjamin Herman

Until his death in 2011, Václav Havel was one of the two most famous living Czech writers in the world. The other was Milan Kundera, who died in 2022. They made for a fascinating duo: Kundera was born into a middle-class family in Moravia, Havel was born into a wealthy family in Bohemia; Kundera was a loyal Communist in his youth, Havel never joined the party; Kundera's fiction tends to be pessimistic about human nature, whereas Havel's essays inspired people with their optimism; and while Kundera left Czechoslovakia in 1975 and achieved fame and fortune as a novelist based in Paris, Havel stayed in his native land living the arduous life of a dissident, either in prison or under constant surveillance by the secret police.

What many in the English-speaking world do not know is that in the winter of 1968-1969, a few months after the Kremlin sent tanks to crush the Prague Spring, Kundera and Havel waged a fierce battle in print about what, if anything, could be salvaged from the wreckage.

The debate began in December 1968, when Kundera published an essay called *The Czech Lot* in the journal *Listy*. Kundera argued that, although being a small country in a bad neighbourhood imposed certain inescapable limitations, not all was lost, and there was even cause for hope:

The significance of the new Czechoslovak politics was too far-reaching not to run into resistance. The conflict, of course, was more drastic than we anticipated, and the trials undergone by the new Dubček politics were brutal. But I refuse to call it a national catastrophe, as our somewhat tearful public tends to do today. I would even venture to say that, in spite of this public opinion, the significance of the Czechoslovak autumn may even surpass the significance of the Czechoslovak spring.

What happened is something that no one expected: a new politics has endured this frightful conflict. It has retreated, true, but it has not broken down, it has not collapsed.

In early 1969, Havel wrote a scathing response to Kundera in the journal *Tvar*, in an essay he called *The Czech Lot?*:

...This Dubček politics supposedly endured. Did it really endure? That is the question of the day. Without a doubt, something from it endured: we are not (for now?) incarcerated for our opinions, we are federalizing, the scouts have not been disbanded. But did those main, basic things - those things from which everything else should flow, endure?...

A link in this pseudo-critical illusionism...is Kundera's concept of the "Czech lot". I do not believe in this fate, as I think that we ourselves are the masters of our fate; we will not be freed from this by pleading selfishness nor by hiding behind our geographic position, nor by reference to our centuries-old lot of balancing between sovereignty and subjugation. Again, this is nothing but an abstraction cloaking our concrete responsibility for our concrete actions...

The world is not composed of dumb superpowers that can do everything and clever little nations that can do nothing. Indeed, what happened did not happen because we are Czechs and Czechs must always suffer at the hands of their neighbours (for that is its "Czech lot"), but for reasons altogether different and more concrete.

I see the summit of Kundera's entire illusionist construct, however, in something even further: we supposedly stood -- for the first time since the end of the Middle Ages - "at the centre of world history", because we strove -- for the first time in world history - for "socialism without the omnipotence of the secret police, with freedom of the written and the spoken word." Really: if we are going to persuade each other that a country that wanted to establish freedom of expression - something that is a commonplace in most of the civilized world - and that wanted to prevent the omnipotence of the secret police, stood, as a result, at the centre of world history, then we will not become anything but smug



VÁCLAV HAVEL

fakes, ridiculous in our provincial messianism!

If we accepted the premise that Kundera has outlined - the notion that tiny, ill-placed, good, intelligent, tormented and condemned-to-torment Czechoslovakia became by its own assiduity the most important point in the world, for which its evil neighbours cruelly punished it - so that the only thing it retains is its spiritual superiority over them - if we accepted this kitschy notion of our "lot," we would not only find ourselves far from all traditions of criticism, we would fall into national self-delusions that could paralyze us for decades...

is allotted. Man is mortal and Bohemia is in the middle of Europe. Czech politics must flow from recognition of the Czech lot and its possibilities...

The post-August situation cannot be understood by those who do not see it in its paradoxicality: August marked the arrival of Russian troops on our territory... The situation is difficult (perhaps more difficult than I think), but a critical analysis in no way entitles us to see it as a situation without hope.

But then Kundera pivots from the substance of Havel's argument towards new territory: a psychological

A LINK IN THIS PSEUDO-CRITICAL ILLUSIONISM... IS KUNDERA'S CONCEPT OF THE "CZECH LOT". I DO NOT BELIEVE IN THIS FATE, AS I THINK THAT WE OURSELVES ARE THE MASTERS OF OUR FATE

In March of 1969, Kundera published a rebuttal to Havel in an essay he titled *Radicalism and Exhibitionism*, published in *Host do domu*. In the first part of his essay, he responds to Havel's points:

If Havel declares that the Czech lot is a fate in which he does not believe, there is no more reason in that than if he were to declare that he does not believe in the human lot and has decided not to grow old. A lot is what

analysis of Havel's mindset that is startling in its harshness:

Havel states that no hope has endured, but unlike most people this does not arouse in him resignation or defeatism, but rather a strengthened longing for action. But action to what end, when no hope has endured? Havel has in mind - as he calls it - a risky act; an act that does not fear failure, which probably does not even



MILAN KUNDERA

count on success; it is not aimed at success and is therefore indifferent to considerations about the consequences of an action and about its timeliness - in other words, about everything we call tactics. Such action only has a twofold aim: (1) to unmask the world in all its irreparable amorality, and (2) to display its author in all his pure morality.

longs to shout out his disagreement at least once; even if no one and nothing were to benefit by this and he were to bring about his own ruin, it is for him the only way to save at least this last thing: his face.

Yet the opposite relationship also applies: the person eager for self-display gravitates towards an understanding of the situation as hopeless, for only a

IF HAVEL DECLARES THAT THE CZECH LOT IS A FATE IN WHICH HE DOES NOT BELIEVE, THERE IS NO MORE REASON IN THAT THAN IF HE WERE TO DECLARE THAT HE DOES NOT BELIEVE IN THE HUMAN LOT

In this way what was originally a purely moral attitude (the rejection of the unjust world) has turned into pure moral exhibitionism. The effort to publicly demonstrate the beauty of one's own morality outweighs the effort to change things for the better...

A hopeless situation will always awaken in an honest person a longing to demonstrate the purity of his position. An honest person in the darkest dictatorship

hopeless situation can free him from the duty of tactical consideration and clear space for his self-expression, for his exhibition. And he not only understands it as a no-win situation, but he is even, with his behaviour, his "risky acts," capable of making it so. Unlike reasonable (which in his lexicon means cowardly) people, he does not fear defeat. Nevertheless, he does not long for victory of the just thing he is working for; he himself is most victorious

precisely in the defeat of the thing he champions, because it is the defeat of the just thing that illuminates all the misery of the world and all the glory of his character.

Although these essays were written more than 40 years ago, they address themes that both authors would continue to explore throughout their careers. Kundera, for example, remained fascinated with the "lot" of small nations. It was a subject to which he returned again and again - the unique influence artists wield in small nations, the vulnerability of small nations to larger neighbours, and even, as he wrote in *The Curtain*, the "small-context terrorism" that small nations wage against their artists by "reducing the whole meaning of a work to the role it plays in its homeland."

But the most salient legacy of their polemic sprang from the questions Kundera raised in *Radicalism and Exhibitionism*. Does public protest against a powerful oppressor serve any purpose if it is certain that the protest will (1) fail to attain its stated goal and (2) hurt the protester and his family? And if failure is certain, isn't it possible that the protester's primary motive is actually to make himself look heroic?

It's a dilemma that millions of people living in the Soviet bloc grappled with, and few authors have analysed it more rigorously than Havel and Kundera. Havel's 1978 play, *Protest*, is a ruthless examination of the rationalizations that most people make when they chose to avoid confrontation with their oppressors that must have been at least partially inspired by the exchange with Kundera. The play consists of a long duologue between Vanek (Havel's alter ego) and Stanek, an acquaintance who has worked within the system. Stanek turns to Vanek, a dissident, for help - he wants Vanek to organize a petition on behalf of an incarcerated pop singer who has impregnated Stanek's daughter. To Stanek's surprise, Vanek has already prepared a petition that has been signed by many other dissidents, and he invites Stanek to sign. What follows is a lengthy monologue by Stanek that is painful to read, so naked are his feelings of shame, and so blatant are his attempts to suppress that shame with ostensibly objective, tactical considerations. In the end, Stanek rationalizes himself into the perverse position that adding his name to the petition would actually be selfish, because it would glorify himself but do nothing for the singer...

Meanwhile, there's a strikingly similar scene of a "petition ambush" in Kundera's 1984 novel, *The Unbearable Lightness of Being*. Tomas is a former surgeon who now works as a window-washer in Prague because he wrote an article that displeased the

post-1968 government. A former newspaper editor and Tomas's son ask him to sign a petition on behalf of Czech political prisoners. As he thinks it over, he considers the act of signing "possibly noble but certainly, and totally, useless." Furthermore, his son and the editor are putting pressure on him to sign in a way that bears a disturbing resemblance to the coercive tactics often used by the regime. In the end, Tomas decides that his love for his wife makes signing impossible: "There was only one criterion for all his decisions: he must do nothing that could harm her. Tomas could not save political prisoners, but he could make Tereza happy."

In a 1986 interview, Havel specifically addressed that scene in *The Unbearable Lightness of Being*. While praising Kundera's novel, Havel countered that, in fact, the petition in question did enormous amounts of good: first, the petition provided critical psychological nourishment to the prisoners by letting them know that they had not been forgotten and that people would still agitate for them; and second, the petition began the slow but steady process of straightening the "civic backbone" of the Czech people. Yet who could argue with Tomas's logic? To protest against an authoritarian regime was to bring hardship not only into one's own life but into the lives of every member of one's family, even one's children.

Perhaps the most delicious irony in the Havel-Kundera polemic is that Kundera, who here plays the role of the optimist, would later emigrate to France and become the most important spokesman in the West for the proposition that the Soviet invasion of Czechoslovakia in 1968 was "a catastrophe whose consequences will be felt for centuries." Kundera turned out to be spectacularly wrong - not just once, but twice. In the polemic with Havel, his assertions that the reforms of the Prague Spring had survived the Soviet invasion now look laughable; but he was equally wrong years later when he wrote in *The Unbearable Lightness of Being* that Czechoslovakia would be subjugated by Russia "for ever and ever." Little did he know that, before the decade was through, Czechoslovakia would again be free - thanks in large part to the "moral exhibitionism" of its new president, Václav Havel.

Translations of the foregoing excerpts from the Kundera-Havel polemic are by the author.

Copyright (c)2023 RFE/RL, Inc. Used with the permission of Radio Free Europe/Radio Liberty.



COLIN TIERNEY ANNA KRIPPA



JACOB FORTUNE-LLOYD



JACOB FORTUNE-LLOYD & GEORGIA LANDERS



ANNA KRIPPA & NATHANIEL PARKER

THE IMPACT OF THE PLASTIC PEOPLE ON A COMMUNIST UNIVERSE

Interview with **Paul Wilson** by Jan Velinger for Radio Prague International 31st May 2005

JV Though Canadian, Paul Wilson deserves the title of 'honorary' Czech, having contributed enormously to Czech culture through his translations into English of authors that include Ivan Klima, Josef Skvorecky, and Václav Havel. In the late 60s and through much of the 70s Paul lived in Czechoslovakia becoming part of the underground movement. He befriended art critic Ivan Jirous, the guru of the seminal underground band The Plastic People of the Universe, and became part of the band himself.

PW I met the band through Ivan Jirous when he invited me to a party at his place and band members were there and we sat around talking about music and playing and listening to the Fugs and the Velvet Underground. A little while later Jirous got this crazy idea of inviting me to the band as a singer! Not that I have a great voice and I'm certainly not a great guitarist, but I could strum the guitar and I was also useful for transcribing the lyrics of Velvet Underground songs from this scratchy old tape that they had. I joined the band in 1970 and the rest is history, I guess.

JV What always strikes me is how incredibly 'in' the Czech music scene was in the mid to late 60s, keeping stride with all the musical developments in the West.

PW One of the things that censorship did very badly was keep music out of the country. What was very marked in the 1960s was that although intellectuals found it very hard to get a hold of books it was very easy for kids to be right on top of things because records were brought in and the music was broadcast over Voice of America and other radio stations. So, there was a very current music scene here, with a lot of knock-off bands and a lot of fans of different groups, just the way you'd find them in the West. The other thing is that the Prague music scene, very early, attracted the attention of the western press, because for them the existence of rock bands in a communist country was a sign of change.

JV Okay, you've already said that it was impossible to keep out musical influences but bands like the Velvet Underground, Captain Beefheart weren't exactly mainstream: I can't imagine they were all that well known - back then - even in the US, let alone in Europe.

PW I think it's just a question of musical taste. I know that Milan Hlavsa, who was a kind of guiding musical force behind the band, was a big fan of the Velvet Underground and it was because the sound was there: this kind of dark throbbing sound that they were trying to create themselves. It was also because it was connected with Andy Warhol and that's where Ivan Jirous came in because he was an art critic and he was very taken with the work of Warhol. The fact that Warhol had in effect a house band was something that attracted him.

JV A dominant aspect is Jirous' influence, his idea of Second Culture and the role of art within society...

PW First of all, he was a student of Czech history and he was aware that music had a tremendous influence on the self-awareness of the Czech nation going right back to the 19th century and beyond. But, he also realised that one of the ways to defeat the kind of stultification of communism was to do what you really wanted to do, regardless of what the regime wanted you to do. And playing the music you loved and the music you wanted to create - despite the pressure not to - was a very important principle in the way he treated the band. I mean, he was very, very clear about that and the band members also took it on themselves. There were people who fell off and tried to make music at the expense of compromise, but the Plastic People didn't try this at all.

JV At what stage of their artistic development were they at the time when you were singing for them?

PW I think that I joined the band just at the time when there was kind of transition from their first period - when they were legal and they had a licence to play and were



doing these big shows and a lot of songs that they had written themselves and some songs by the Velvet Underground. I enabled them to build up a repertoire of cover songs, but I never really felt comfortable with that role, because I always felt that at some point they would have to get beyond that.

I remember having arguments with Jirous about whether or not we should be translating these songs and at least singing them in Czech so that the audience would know what the words were, but for Jirous and for the band too it was important that we sing in English and give the audience something like the experience the audience would have listening to the Velvet Underground. But, it wasn't just cover. In Jirous' terms it was bringing a different kind of 'spirit' to the Czech music scene. We also sang songs that they composed themselves but we sang them in English, I translated the lyrics. That was a weird thing.

JV At what point did it become obvious to you that there would be a return to a tightening of the freedoms that Czechs had gotten used to in the 60s?

PW Well, I think it was clear from the very beginning. I didn't join the Plastics until 1970 and there was no illusion at that point that there would be anything but an increase in censorship and an increase in pressure to conform. But, the real phase of illegality, going underground, was I think about 1972. It began then. The last phase when we will still playing 'openly' was when we were still playing private weddings but even that 'mask' fell off pretty quickly and from that point on it was just secret concerts out in the country.

JV [Band leader] Milan Hlavsa always said the band was not about politics, that that was not the point, but they ultimately became the centre of the storm when they were arrested and put on trial for 'disturbing the peace'. That, it's said, paved the way for the human rights charter, Charter 77. Was that in fact the case?

PW It paved the way for Charter 77 in a very specific way. I think one of the things that happens in these underground resistance situations is that there are lots of groups of people who are resisting in their own way but may not know of each other because the regime tries to keep people separate. So, you had this whole literary scene around Havel and Ivan Klima and Ludvik Vaculik who were putting out samizdat and so on. Then there was a group of Catholic intellectuals who were trying to develop a kind of 'philosophical resistance', if you like, to the regime. And, there were people trying to keep Czech culture alive in very different ways.

Somehow, in about 1975/76 these scenes began to 'cross-fertilise'. Havel became interested and then when these and other musicians were arrested in 1976 and put on trial, Havel took a very deep interest in this trial and actually got in to observe it. He then wrote what I would consider a seminal essay in Czech underground literature called *The Trial* which is a reflection of Kafka. The point that was made there was that he felt that people with a high international profile like himself and Klima and other writers were living a kind of protected existence. And, that these kids were exposing themselves to brutal repression - I won't say the most brutal, but certainly brutal by the standards of the day.

And it was up to writers to stop living this protected existence and start defending people like the Plastic People and other bands, who were being repressed with no protection whatsoever. So, that sort of spirit and that observation led to the creation of Charter 77, which involved members of the underground signing it, and people from the literary and philosophical communities all signing this document. What was significant was that the Plastic People of the Universe were the catalyst that brought these elements together. I'm not saying that there wouldn't have been a human rights movement in Czechoslovakia without the Plastics, but they became the first sort of 'cause célèbre'.



PHOEBE HORN
COLIN TIERNEY

BRENOCK O'CONNOR
EMILY MYTTON

BARRETT, HAVEL AND OTHERS:

1967

MARCH

The Velvet Underground and Nico.

AUGUST

Pink Floyd, *The Piper at the Gates of Dawn*.

DECEMBER

Velvet Underground, *White Light/White Heat* (June 1968 in UK).

1968

JANUARY

Syd Barrett's last performance with Pink Floyd.

MARCH

Demonstrators try to storm the American Embassy in London after a rally protesting against the Vietnam War.

MAY

Thousands of students, supported by striking workers, fight the police in Paris. In London - LSE and other universities and art colleges - students take over the college buildings.

Moscow moves Soviet troops to the Czech border, alarmed by the liberalisation of Czechoslovakia under the Communist leader Alexander Dubček.

JUNE

Syd Barrett, *Jugband Blues* (on Pink Floyd, *A Saucerful of Secrets*).

JULY

Soviet and Czech leaders meet at a frontier village to resolve their differences over the 'Prague Spring'.

AUGUST 20-21

The forces of the Warsaw Pact invade Czechoslovakia.

OCTOBER

Czechoslovakia and USSR sign an agreement to allow Soviet troops to remain 'temporarily'.

1969

JANUARY

Czech journalists agree to self-censorship to end their conflict with the government.

JANUARY 16

Jan Palach sets himself on fire in Wenceslas Square, Prague, and dies three days later.

FEBRUARY

Czech Destiny, an exchange between Milan Kundera and Václav Havel.

MARCH

Velvet Underground *The Velvet Underground* (April in UK).

APRIL

Dubček is sacked from the Czech leadership. 'Normalisation' begins in earnest under his replacement, Gustav Husák.

MAY

Czech Central Committee adopts hard-line policies and begins purges of reformers.

JULY

First man on the Moon. The Rolling Stones give free concert in Hyde Park for 250,000 people.

NOVEMBER

Syd Barrett, *Octopus/Golden Hair* (single).

1970

JANUARY

Syd Barrett, *The Madcap Laughs*.

FEBRUARY

Czech Communist Party announces loyalty checks.

APRIL

The Beatles formally split up.

MAY

Four students shot dead by National Guard at Kent State University, Ohio.

JUNE

Dubček expelled from Communist Party.

NOVEMBER

Syd Barrett, *Barrett*.

1971

MARCH

'Andy Warhol's Velvet Underground featuring Nico' (UK).

1972

JANUARY

Syd Barrett impromptu, King's College Cellar, Cambridge.

FEBRUARY

Syd Barrett impromptu, Dandelion Coffee Bar, Cambridge; Market Square, Cambridge.

24th Syd Barrett's last performance, Corn Exchange, Cambridge.

MARCH

Czech Journalists' Union announces that 40% of journalists have been dismissed since August 1968 for not following government line.

JUNE

Five burglars arrested in Watergate Building.

1973

MARCH

Pink Floyd *The Dark Side of the Moon*

1974

Havel spends nine months working in a brewery, the inspiration for *Audience*, his first 'Ferdinand Vanek' play.

1975

FEBRUARY

Thatcher becomes Tory leader.

APRIL

Havel's *Letter to Dr Husák*.

1976

JULY & SEPTEMBER

Seven members of the rock 'n' roll underground receive prison sentences for spreading anti-socialist ideas.

SEPTEMBER

Seven Czech writers sign a letter to Heinrich Böll appealing for solidarity with the rock musicians on trial.

1977

JANUARY

240 people sign Charter 77, accusing the Czech government of violating human rights that it had agreed to uphold by signing the 'Helsinki Agreement'.

AUGUST

Elvis Presley dies.

1978

OCTOBER

The Power of the Powerless by Havel rekindles 'dissident' debate in Czechoslovakia.

1979

MAY

Thatcher becomes UK Prime Minister.

Eleven leading 'Chartists', including Havel, are arrested. In October, six of them receive prison sentences of two to five years.

1980

DECEMBER

John Lennon shot dead.

1985

MARCH

Gorbachev becomes Soviet leader.

1987

JANUARY

Gorbachev announces perestroika (reconstruction) and greater 'control from below'.

The Czech leadership refuses to publish Gorbachev's perestroika speech, despite the fact that Soviet TV is available in Czechoslovakia.

FEBRUARY

Andy Warhol dies.

APRIL

Gorbachev visits Prague.

JUNE

Thatcher elected for a 3rd term.

DECEMBER

Mrs Thatcher and Gorbachev meet in London. Husák resigns from Czech party leadership but retains his presidency.

1988

OCTOBER

Syd Barrett, *Opel*.

1989

NOVEMBER

Fall of Berlin Wall.

Czech Communist leadership resign.

DECEMBER

The USSR and four other Warsaw Pact countries jointly condemn the 1968 invasion of Czechoslovakia. 10th The first non-Communist Czech government for 41 years is sworn in by President Husák, who resigns immediately afterwards. 29th The Federal Assembly, under the re-elected chairman Alexander Dubček, unanimously elects Václav Havel as President of the Republic.

1990

JANUARY

The Czech government appoints Frank Zappa, the American rock musician, as Czechoslovakia's representative of trade and culture and tourism; later rescinded as 'over-enthusiastic'.

FEBRUARY

President Havel meets Soviet leader Gorbachev in Moscow to agree to the immediate withdrawal of Soviet troops from Czechoslovakia.

AUGUST

The Rolling Stones play in Prague.

2006

JULY 7

Death of Syd Barrett, six months after his sixtieth birthday.

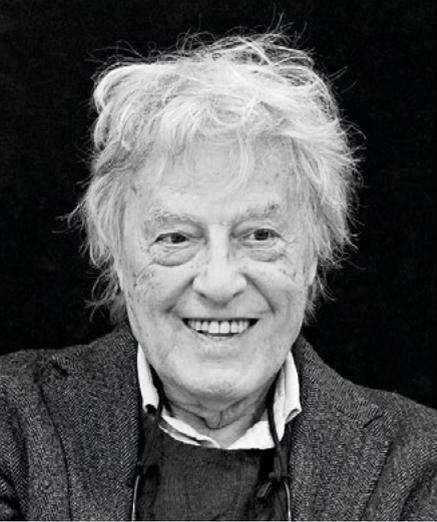




HASAN DIXON



TOM STOPPARD & NINA RAINE
PHOEBE HORN & BRENOCK O'CONNOR



TOM STOPPARD

WRITER

Tom's most recent play *Leopoldstadt*, opened at the Wyndham's in 2020.

His plays include *The Hard Problem*; *Rosencrantz and Guildenstern Are Dead*; *The Real Inspector Hound*; *After Magritte*; *Jumpers*; *Dirty Linen*; *Dogg's Hamlet*; *Cahoot's Macbeth*; *Travesties*; *Every Good Boy Deserves Favour* (with André Previn); *Night and Day*; *The Real Thing*; *Hapgood*; *Indian Ink*; *Arcadia*; *The Invention of Love*; *The Coast of Utopia* and *Rock'n'Roll*.

Translations and adaptations include *Tango* (Mrozek); *Undiscovered Country* (Schnitzler); *On the Razzle* (Nestroy); *Rough Crossing* (Molnar); *Dalliance* (Schnitzler); *The Seagull*; *Ivanov* and *The Cherry Orchard* (all Chekhov); *Henry IV* (Pirandello); *The House of Bernarda Alba* (Lorca) and *Largo Desolato* (Havel).

He has written eight Evening Standard award-winning plays and five of his plays have won Tony awards.

Radio plays include *Darkside* (with Pink Floyd); *If You're Glad I'll Be Frank*; *Albert's Bridge*; *Where Are They Now?*; *Artist Descending a Staircase*; *The Dog It Was That Died* and *In the Native State*.

Television work includes *Parade's End* and his original television play *Professional Foul*.

Screenplays include *Despair*; *The Romantic Englishwoman*; *The Human Factor*; *Brazil*; *Empire of the Sun*; *The Russia House*; *Billy Bathgate*; *Poodle Springs*; *Shakespeare in Love* (with Marc Norman) and *Anna Karenina*.

He directed and wrote the screenplay for the film of *Rosencrantz and Guildenstern are Dead*.



NINA RAINE

DIRECTOR

Nina began her career as a trainee director at the Royal Court under the Regional Young Theatre Director Scheme.

Previous work at Hampstead Theatre includes her play *Tiger Country* which she directed. She also directed *Longing*, a play by William Boyd, based on two short stories by Chekhov.

Theatre work as a Director includes *Bach & Sons* (Bridge Theatre); *Donkey Heart* (Old Red Lion/Trafalgar Studios); *Jumpy* (Royal Court/Duke of York's); *Shades* (Royal Court Upstairs – Critic's Circle and Evening Standard Awards for Most Promising Newcomer); *Rabbit* (Old Red Lion/Trafalgar Studios/Brits off Broadway Festival); *Unprotected* (Liverpool Everyman/Traverse, Edinburgh – Amnesty International Freedom of Expression Award and TMA Best Director Award); *Vermillion Dream* and *Eskimo Sisters* (both Southwark Playhouse).

Theatre work as a Playwright includes *Stories* (National Theatre); *Consent* (Pinter/National Theatre); *Tribes* (Gate, Dublin/Center Theater Group, L.A./Barrow Street Theater, NY/Royal Court Downstairs - Drama Desk Award, Olivier Award Best New Play nomination); *The Drunks* (Adaptation of the play by Mikhail and Vyacheslav Durnenkov - Courtyard Theatre, Stratford-upon-Avon) and *Rabbit* (Sydney Theatre Company/Old Red Lion/Trafalgar Studios/Brits off Broadway Festival, NY - Evening Standard and Critic's Circle Awards for most promising playwright).

Radio work includes *Alan Howard Reads*.

ROCK 'N' ROLL

CAST

ELEANOR/ESME	NANCY CARROLL
FERDINAND	HASAN DIXON
JAN	JACOB FORTUNE-LLOYD
YOUNG ESME/ALICE	PHOEBE HORN
LENKA	ANNA KRIPPA
GILLIAN/MAGDA	GEORGIA LANDERS
CANDIDA	EMILY MYTTON
THE PIPER/ POLICEMAN 1/STEPHEN/WAITER	BRENOCK O'CONNOR
MAX	NATHANIEL PARKER
MILAN-AS-INTERROGATOR/MILAN/POLICEMAN 2/NIGEL	COLIN TIERNEY

CREATIVE TEAM

WRITER	TOM STOPPARD
DIRECTOR	NINA RAINE
DESIGNER	ANNA REID
LIGHTING DESIGNER	PETER MUMFORD
SOUND DESIGNER	TINGYING DONG
ASSOCIATE & DIRECTOR OF MOVEMENT	JANE GIBSON
VOICE & DIALECT COACH	HAZEL HOLDER
CASTING DIRECTOR	AMY BALL CDG
ASSISTANT DIRECTOR	JOANNA WOZNICKA
ASSISTANT LIGHTING DESIGNER & PROGRAMMER	DANNY VAVRECKA
PRODUCTION MANAGER	TOM NICKSON
COMPANY STAGE MANAGER	JERRY GUNN
DEPUTY STAGE MANAGER	JULIET HAGUE
ASSISTANT STAGE MANAGER	GIULIA MAZZOCCANTI
COSTUME SUPERVISOR	EVELIEN VAN CAMP
HEAD OF WARDROBE	SOPHIE BARNES
DRESSER	KARA RICHARDSON
REHEARSAL PHOTOGRAPHER	MANUEL HARLAN
SET BUILDERS	VISUALSCENE

HAMPSTEAD THEATRE WOULD LIKE TO THANK
The Royal College of Music Opera Holland Park

We are grateful to the **ROCK 'N' ROLL Giving Circle** who have kindly supported
this production Ken & Lin Craig Melanie J. Johnson David & Carole Warren

FOR EXCLUSIVE INFORMATION, NEWS & COMPETITIONS

✕ @Hamps_Theatre #HTRockNRoll f hampsteadtheatre i hampstead_theatre



CAST & CREATIVE TEAM



NANCY CARROLL
ELEANOR/ESME

Nancy trained at LAMDA.

Theatre work includes *Marjorie Prime* (Menier Chocolate Factory); *Manor*; *The Magistrate*; *After the Dance* (Olivier Award and Natasha Richardson Award for Best Actress);

Enchantment; *Man of Mode*; *The Voysey Inheritance*; *The False Servant* and *The Talking Cure* (all National Theatre); *Betrayal* (Bath); *Deep Blue Sea* and *The Lady's Not For Burning* (both Chichester Festival Theatre); *The Moderate Soprano* (Hampstead Theatre/West End); *Young Marx* (Bridge); *Woyzeck* (Old Vic); *Closer* and *Recruiting Officer* (both Donmar); *House of Games*; *Waste and King Lear* (all Almeida); *Duck House* (Vaudeville); *Twelfth Night*; *Henry IV*; *As You Like It* and *The Winter's Tale* (all RSC); *Arcadia* (Duke of York's); *See How They Run* (Duchess); *Mammals* (Bush); *Still Life/Astonished Heart* (Liverpool); *A Midsummer Night's Dream* (Sheffield Crucible) and *Hamlet* (Bristol Old Vic).

Film work includes *Magic Mike 3*; *The Gathering Storm* and *Iris*.

Television work includes *Ghosts of Beirut*; *The Diplomat*; *Father Brown*; *Murder in Provence*; *Stephen*; *The Crown*; *Will*; *Prime Suspect 1973*; *Suspicious of Mr Whicher*; *Call the Midwife* and *Cambridge Spies*.



HASAN DIXON
FERDINAND

Theatre work includes *Our Generation* (National Theatre/Chichester Festival Theatre); *Livestream: The Listening Heart* (Turner Sims Concert Hall); *The Comedy of Errors* (RSC); *Out of Love* (Paines Plough - Orange Tree); *Black Mountain* (Paines Plough - Summerhall); *How to be a Kid* (Paines Plough - Theatre Clwyd); *Carry on Jaywick* (Hightide Festival); *Re: Home* (Offstage Theatre Company - Yard Theatre); *Eventide* (Arcola); *War Horse* (National Theatre/West End); *The Alchemist* (Liverpool Playhouse); *Fear of Music* (Out of Joint/Up in Arms); *The Glass Menagerie* (Everyman Theatre); *You: The Player* (Look Left Look Right - West Yorkshire Playhouse); *Yerma* (Gate/Hull Truck); *Ghosts* (Hull Truck); *None But Friends* (Kingston Rose); *The Return* (Southwark Playhouse) and *The Spanish Tragedy* (Arcola).

Film work includes *Red Joan*; *90 Minutes*; *This is Not Happening*; *John Carter* and *Coincidence*.
Television work includes *Half Bad: The Bastard Son* and *the Devil Himself*; *Responsible Child*; *Call the Midwife*

(series III); *Silent Witness* (series XVI); *A Touch of Frost* (*If Dogs Run Free*) and *Doctors*.

Radio work includes *In Patagonia*; *Emperor & Galilean*; *Anna Karenina*; *Henry IV*; *Keeping the Wolf Out*; *The Elder Son*; *Devils*; *The Fall Down*; *Wasteland*; *Sneakernomics*; *Gudrun*; *The Big Broadcast*; *The Voyage of the St. Louis*; *Tess of the D'Urbervilles* and *Othello*.



JACOB FORTUNE-LLOYD
JAN

Theatre work includes *The Importance of Being Earnest* (Classic Spring Theatre Company, Vaudeville); *The Moderate Soprano* (Duke of York's); *Macbeth* (Shakespeare's Globe); *The Merchant of Venice* and

Othello (both RSC); and *Henry V* (Trafalgar Studios/Rustaveli Theatre, Tbilisi).

Film work includes *Midas Man*; *See How They Run*; *Canyon del Muerto*; *The Three Musketeers*; *The Last Letter from Your Lover*; *Star Wars: Episode IX* and *Crooked House*.

Television work includes *Bodies*; *The Power*; *Midsomer Murders*; *The Queen's Gambit*; *Strike Back*; *Medici the Magnificent*; *Endeavour*; *The Collection*; *The Living and the Dead* and *Wolf Hall*.



PHOEBE HORN
YOUNG ESME/ALICE

Theatre work includes *The Motive and the Cue* and *Much Ado About Nothing* (both National Theatre).

Film work includes *Bound*.

Television work includes *Call the Midwife*.



ANNA KRIPPA
LENKA

Anna trained at RADA.

Theatre work includes *Titania McGrath Mxniesto* (Leicester Square theatre) and *Scuttlers* (Manchester Royal Exchange).

Film work includes *Anna M*; *Kingsman: The Secret Service*; *Stolen* and *The Best Little Whorehouse in Rochdale*.

Short Film work includes *A Van in Southall*; *Borya*; *Mary Celeste*; *Celebrity Nightmare* and *Focal Point*.

Television work includes *The Spanner*; *Deep Water*; *McMafia*; *Brief Encounters*; *Holby City* and *The Girls Who Came to Stay*.



GEORGIA LANDERS
GILLIAN/MAGDA

Theatre work includes *Measure for Measure* (Shakespeare's Globe); *The Winter's Tale* (RSC/ BBC4); *A Woman of No Importance* (Classic Spring Theatre Company UK tour); *Anna and Antony* and *Cleopatra*

(both National Theatre).

Film work includes *Dungeons & Dragons: Honor Among Thieves*.

Television work includes *The Girl Before*; *Casualty*; *Press* and *The Looming Tower*.



EMILY MYTTON
CANDIDA

Emily trained with Jacques Lecoq in Paris. She is an Actor, Director and Writer.

Recent theatre work as an actor includes *Agatha* (Theatre503); *The Burnt City* (Punchdrunk); *My Brilliant*

Friend; *From Morning to Midnight*; *Every Good Boy Deserves Favour*; *His Dark Materials* and *War Horse* (all National Theatre); *Wings* (Young Vic); *My Brilliant Friend* (Kingston Rose); *The Magic Flute* (ENO); *Medea* (Almeida); *The Empress* and *The Lion the Witch and the Wardrobe* (both RSC); *The Drowned Man* and *Tunnel 228* (both Punchdrunk); *Beasts and Beauties* (Hampstead Theatre); *Red Ladies* (The Clod Ensemble); *World Cup Final 1966* (Battersea Arts Centre); *The Lesson* (Theatre O); *The Chimp That Spoke* and *Off the Wall* (both The David Glass Ensemble) and *The Donkey Show* (Hanover Grand).



BRENOCK O'CONNOR
THE PIPER/POLICEMAN 1/STEPHEN/WAITER

Theatre work includes *Oliver!* (Musical - UK & Ireland tour); *Plastic* (Ustinov Studio, Theatre Royal, Bath); *Sing Street* (Musical - New York Theatre Workshop -

Drama League Nomination for Distinguished Performance) and *Fat Tongue* (Riverside Studios).

Film work includes *The Spin*; *Double Blind*; *The Bromley Boys* and *Another Mother's Son*.

Television work includes *Ride Out*; *Alex Rider*; *Game of Thrones*; *Living the Dream*; *Derry Girls* (Bafta Nominated); *Dickensians* and *The Split*.

Brenock is also a singer-songwriter under the name McGovern.



NATHANIEL PARKER
MAX

Theatre work includes *Operation Epsilon* (Southwark Playhouse); *The Mirror and the Light* (Gielgud - 2022 Olivier Award nomination for Best Actor in a Supporting Role); *An Ideal Husband* (Vaudeville); *This House*

(Garrick); *Speed the Plow* (Duke of York's); *Wolf Hall* and *Bring Up the Bodies* (RSC Stratford/Aldwych/Broadway, Olivier Award winner & Tony Award nominated); *The Audience* (Gielgud); *Quartermain's Terms* (Richmond) and *The Merchant of Venice* (Phoenix/Broadway).

Film work includes *Stardust*; *The Haunted Mansion*; *T.I.M.*; *The Last Duel*; *Swimming with Men*; *Swords and Sceptres*; *The Chronicles of Narnia*; *The Perfect Host*; *St Trinian's*; *Flawless*; *The Warrior Queen*; *Annabel Lee* and *Up on the Roof*.

Television work includes *Inspector Lynley*; *Vanity Fair*; *The Beast Must Die* (which he also produced) *The Vineyard*; *The Outcast*; *Bleak House*; *Merlin*; *Injustice* and *Into Thin Air*.



COLIN TIERNEY
MILAN-AS-INTERROGATOR/MILAN/POLICEMAN 2/NIGEL

Theatre work includes *A Doll's House* (Lyric Hammersmith); *Swive* (Shakespeare's Globe); *The March on Russia* (Orange Tree); *The Odyssey*; *Missing Presumed Dead* (Liverpool

Everyman/ETT); *The Father* (Theatre Royal, Bath/Tricycle); *The Last Days of Troy* (Manchester Royal Exchange/ Shakespeare's Globe); *The Misanthrope* and *Tartuffe* (both Liverpool Playhouse/ETT); *Betrayal* (Sheffield Crucible); *Hedda Gabler* (Theatre Royal, Bath/UK tour); *Our Country's Good* (Liverpool Playhouse); *Paul* (National Theatre); *How Love Is Spelt* (Bush); *The Seagull* and *Cold Meat Party* (both Manchester Royal Exchange); *The Duchess of Malfi* (RSC); *Hamlet* (Bristol Old Vic); *The Death of Cool* (Hampstead Theatre); *Guiding Star* and *The Machine Wreckers* (both National Theatre); *Othello* (UK/World tour); *Ivanov* (Almeida); *Henry VI* (RSC tour); *Life of Galileo* (Almeida) and *Look Back in Anger* (Plymouth Theatre Royal).

Film work includes *Nowhere Boy* and *Bye Bye Baby*.

Television work includes *Mr Bates V. The Post Office*; *Delia Balmer*; *Endeavour VI* (series regular); *Vera* (Series 4); *Silent Witness*; *DCI Banks*; *Garrow's Law*; *Inspector Lynley*; *Silent Witness*; *The Walk*; *Island at War*; *Serious and Organised*; *Foyle's War*; *The Vice*; *Tough Love*; *Midsomer Murders*; *Soldier Soldier*; *Between the Lines* and *Cracker*.

CAST & CREATIVE TEAM

ANNA REID DESIGNER

Anna is a designer for stage based in London and a graduate of Wimbledon College of Art.

Design work includes *The Vanishing Room* (English Theatre Frankfurt); *Accidental Death of an Anarchist* (Haymarket/Lyric Hammersmith/Sheffield Theatres); *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy* (Apollo/Royal Court/New Diorama); *Dead Man Walking*; *Miss Fortune* and *The Telephone* (all Guildhall School of Music and Drama); *The Ministry of Lesbian Affairs*; *SESSIONS*; *Soft Animals* and *Fury* (all Soho); *The Memory of Water* (Hampstead Theatre); *Cash Cow*; *Paradise* and *The Hoes* (all Hampstead Downstairs); *Dust* (New York Theatre Workshop); *The Sweet Science of Bruising* (Wilton's Music Hall); *Our Country's Good* and *A Midsummer Night's Dream* (both Tobacco Factory, Bristol); *Four Minutes Twelve Seconds*; *The Kitchen Sink* and *Jumpers for Goalposts* (all Oldham Coliseum); *Scrounger* and *I'm Gonna Pray For You So Hard* (both Finborough); *Mary's Babies* and *Dry Land* (both Jermyn Street); *Twelfth Night*; *Collective Rage*; *Dear Brutus*; *The Cardinal* and *School Play* (all Southwark Playhouse); *Rasheeda Speaking* (Trafalgar Studios); *Schism* (Park Theatre); *Rattle Snake* (Live Theatre, Newcastle/Theatre Royal, York/Soho); *Sex Worker's Opera* (set only, UK tour/Compagnietheater Amsterdam); *Hippolytos* (V&A) and *Hamlet* (Riverside Studios).

PETER MUMFORD LIGHTING DESIGNER

Peter has created designs for opera houses, dance companies and theatres worldwide.

Recent work includes *Falstaff* (Greek National Opera); *The Pearl Fishers* and *Requiem* (both Opera North); *Die tote Stadt* (Düsseldorf); *Romeo et Juliette* (Florence); *Peter Grimes* (Paris/ROH/Madrid); *Madama Butterfly*; *Werther*; *Manon L'Escaut*; *Faust* and *Peter Grimes* (all Met, NY/ENO); *The Mask of Orpheus* (ENO); *Fidelio* (Glyndebourne); *The Queen of Spades* (Vilnius); *Belshazzar*; *Falstaff* and *Le Nozze di Figaro* (all Grange Festival); *Beauty and Sadness* (Hong Kong); *Don Quixote* (Birmingham Royal Ballet); *Corybantic Games* and *Within the Golden Hour* (both Royal Ballet); *A Number* (Bridge); *Far Away* (Donmar); *My Name Is Lucy Barton* (NY); *Three Sisters* (National Theatre) and *4000 Miles* (Chichester Festival Theatre).

Peter has received an Olivier Award for Outstanding Achievement in Dance, an Olivier Award for Best Lighting Design for *The Bacchai* (National Theatre) and a Knight of Illumination Award for *Sucker Punch* (Royal Court). He is a Tony nominee (2019) Best Lighting Design for *The Ferryman* and for the musical *King Kong* (NY).

He directed the concert staging and designed lighting and projection for *Der Ring des Nibelungen* (South Bank Sky Arts Opera Award) and *Der Fliegende Holländer* (Opera North); *Otello* (Bergen Opera) and *Fidelio* (Paris/Garsington Opera).

TINGYING DONG SOUND DESIGNER

Ting trained at LAMDA and is a sound designer, composer, and theatre maker. She grew up in Beijing and studied in the Netherlands before moving to the UK.

Recent theatre work includes *Lyonesse* (Pinter); *The Crucible* (Content Sound Design - National Theatre/Gielgud); *Macbeth* (ETT/Shakespeare North); *Black Superhero* (Royal Court); *Watch on the Rhine* (Donmar); *My Son's A Queer (But What Can You Do?)* (Ambassadors/Garrick/Underbelly/Turbine Theatre - WhatsOnStage Award for Best Off West End Production); *The Tempest* (Regent's Park); *A Christmas Carol* (Composer - Nottingham Playhouse/Alexandra Palace/BBC); *The Breach*; *Peggy For You* and *Folk* (all Hampstead Theatre); *Kathy and Stella Solve a Murder* (Underbelly/Roundabout/HOME); *The Beekeeper of Aleppo* (Nottingham Playhouse/UK tour); *War & Culture* (New Diorama); *Klippies* (Young Vic); *After the End* and *The Sun, the Moon, the Moon and the Stars* (both Theatre Royal Stratford East); *Scissors* (Sheffield Theatres); *Ruckus* (Summerhall/Southwark Playhouse); *Tsunagu/Connect* (Shoreditch Town Hall); *Two Billion Beats* (Orange Tree); *Jerker* (King's Head Theatre - Nominated for Off West End Award for Best Sound Design).

Radio composition includes *Humane* and *BURP*. Short film composition includes *Medea/Worn* and *My Last Duchess*.

Awards include The Stage Debut Award for Best West End Creative Debut for *The Crucible*.

JANE GIBSON ASSOCIATE & DIRECTOR OF MOVEMENT

Jane was Head of Movement at the National Theatre for ten years and is an Associate of Cheek by Jowl.

Theatre work includes *Stories* (National Theatre); *Shakespeare in Love* (West End) and *The Grinning Man* (Bristol Old Vic/West End).

Opera work includes *Gawain* and *La Traviata* (both ROH); *La Clemenzia di Tito* (Glyndebourne); *The Force of Destiny* and *The Rise and Fall of the City of Mahagonny* (both ENO); *The Rake's Progress* (WNO); *Falstaff* (Salzburg) and *Le Nozze di Figaro* (Aix-en-Provence).

Television work includes *Pride and Prejudice* (Emmy nomination for Outstanding choreography); *Emma*; *Daniel Deronda*; *Madame Bovary*; *Cranford*; *Wives and Daughters* and *Tess of the D'Urbervilles*.

Film work includes *Corsage*; *Cruella*; *Priscilla*; *The Favourite*; *Oz the Great and Powerful*; *My Week with Marilyn*; *The Amazing Spider-Man*; *A Little Chaos*; *Becoming Jane*; *Atonement*; *Pride and Prejudice*; *Iris*; *The Girl with the Pearl Earring*; *Elizabeth: The Golden Age* and *Sense and Sensibility*.

HAZEL HOLDER VOICE & DIALECT COACH

Theatre work includes *Death of a Black Man* and *Caroline, or Change* (both Hampstead Theatre); *Death of England: Closing Time*; *Grenfell: in the words of survivors*; *The Crucible*; *Rockets* and *Blue Lights*; *Under Milk Wood*; *Death of England: Delroy*; *Death of England*; *Small Island*; *Nine Night*; *Barber Shop Chronicles*; *Angels in America*; *Les Blancs* and *Ma Rainey's Black Bottom* (all National Theatre); *Clydes*; *A Doll's House*; *Part II*; *Mary Seacole* and *Constellations* (all Donmar); *Mliima's Tale*; *Retrograde*; *The Wife of Willesden* and *Pass Over* (all Kiln); *Seven Methods of Killing Kylie Jenner*; *ear for eye*; *A Kind of People*; *Pigs & Dogs*; *Father Comes Home from the Wars* (all Royal Court); *Mandela*; *Best of Enemies*; *Fairview*; *Death of a Salesman* and *The Convert* (all Young Vic); *Jitney* (Old Vic); *August in England* and *Leave Taking* (both Bush); *Sunset Boulevard*; *The Glass Menagerie*; *2:22*; *To Kill a Mockingbird*; *C*ck*; *Constellations*; *Get Up*; *Stand Up! The Bob Marley Musical*; *Uncle Vanya*; *Tina: The Tina Turner Musical* and *Dreamgirls* (resident director) (all West End).

Film work includes *Drift*; *Aisha*; *The Silent Twins* and *Death on the Nile*.

Television work includes *Silo*; *The Power*; *The Baby*; *Small Axe* and *The Anansi Boys*.

AMY BALL CDG CASTING DIRECTOR

Previous work at Hampstead Theatre includes *The Moderate Soprano* (also Duke of York's); *Wild*; *Tiger Country* and *Longing*.

Other theatre work includes *Lyonesse* (Pinter); *Hamnet* (RSC/Garrick); *La Cage aux Folles* (Regent's Park); *The Pillowman* (Duke of York's); *Good* (Pinter); *Jerusalem* (Apollo); *Leopoldstadt* (Wyndham's); *Uncle Vanya* (Pinter); *The Son* (Duke of York's/Kiln); *The Night of the Iguana* (Noël Coward); *Sweat* (Gielgud/Donmar); *Rosmersholm* (Duke of York's); *True West* (Vaudeville); *The Ferryman* (Royal Court/Gielgud/Bernard B. Jacobs Theatre, NY); *The Birthday Party* and *Who's Afraid of Virginia Woolf?* (both Pinter); *Consent* (National Theatre/

Pinter); *The Goat, or Who is Sylvia?* (Haymarket); *Hangmen* (Royal Court/Wyndham's/Atlantic Theater Company); *Berberian Sound Studio* (Donmar); *Portia Coughlan*; *Women Beware the Devil*; *Daddy*; *The Hunt*; *Shipwreck*; *Dance Nation* and *Albion* (all Almeida); *Stories and Exit the King* (both National Theatre); *White Noise* and *A Very Very Very Dark Matter* (Bridge); *The Brothers Size* (Young Vic) as well as *Maryland*; *ear for eye*; *Girls & Boys*; *Cyprus Avenue* and many more shows for the Royal Court.

Recent film work includes *The Unlikely Pilgrimage of Harold Fry*; *Maryland* and *Ballywalter*.

JOANNA WOŹNICKA ASSISTANT DIRECTOR

Joanna is a Polish-British poet, theatre-maker and dancer.

Recent theatre work includes *COMPOSITOR E* (Omnibus Theatre); *Places I Never Think About* and *Back to the Moon* (both Lion & Unicorn Theatre); *Verständnis [Understanding]* (Midlands tour) and *How to Disappear Completely and Never Be Found* (Warwick Arts Centre).

Film work as a director and writer includes short films *Silence* and *Her Roommate* and *Guidebook for the After*.

Joanna is the organiser and host of Safety in Words, raising money for the charity NSPCC.

HAMPSTEAD THEATRE: SIXTY YEARS OF ORIGINAL DRAMA

Hampstead Theatre was founded in 1959 by James Roose-Evans and was initially based in the Moreland Hall in Hampstead Village. New plays formed the core of the repertory from the very beginning and the first season included successful premieres of Pinter's *The Room* and *The Dumb Waiter*. In 1962, the theatre moved to the 157-seat prefabricated building at Swiss Cottage which was to be its home for the next 40 years. The programme mix consisted of revivals (a 1963 production of *Private Lives* doing much to restore Noel Coward's reputation) together with new plays and UK Premieres of American work. During its first decade, the theatre existed without any subsidy, making it dependent on Box Office revenue, philanthropic support and revenue from transfers. As a result, Hampstead's work developed the particular character that it still has today: intelligent and challenging, yet popular and entertaining.

During its first half century, Hampstead supported the careers of a number of notable writers and presented many contemporary classics for the first time. Premieres included three plays by David Hare (including his first play, *Slag*), three plays by Michael Frayn, four plays by Mike Leigh (including *Abigail's Party*), four plays by Rona Munro and plays by April de Angelis, Alfred Fagon, Pam Gems, Stephen Jeffreys, Terry Johnson, Hanif Kureshi, Mustafa Matura, Philip Ridley, Timberlake Wertenbaker, as well as Bernard Pomerance's *The Elephant Man*, and the return of Harold Pinter with the Premiere of *The Hothouse*. Alongside these, there were UK Premieres of plays by international playwrights including three Frank McGuinness plays, four Brian Friel plays, and plays by Tennessee Williams (one also a World Premiere), Athol Fugard, Tony Kushner, David Mamet and Carson McCullers.

In 2003, with the prefab becoming increasingly dilapidated, a National Lottery grant and the generosity of the local community enabled Hampstead to create its current state-of-the-Art premises. This demanded a new artistic vision and producing model: the luxurious new Main House was more than twice the size of the much loved but tatty old auditorium, and its epic stage demanded a different sort of play. Despite the overheads for the new building being triple that of the old one, Hampstead evolved a business model that invested more money onstage to make more ambitious productions that

would attract more people and might have ongoing lives. The Downstairs studio was opened in 2010 to present World Premieres of work by emerging playwrights.

In the last decade, the theatre has premiered well over 100 plays and revived many others. Amongst recent World Premieres were five Howard Brenton plays including *55 Days* and *#aiww: The Arrest of Ai Weiwei*, David Hare's *The Moderate Soprano*, Mike Bartlett's adaptation of *Chariots of Fire* and his *Wild*, Beth Steel's *Wonderland* and *Labyrinth*, Ella Road's *The Phlebotomist* (which had started life Downstairs) – as well as Hampstead's first large scale musical, *Sunny Afternoon*. Premieres of American plays included David Lindsay Aباire's *Good People*, Tony Kushner's *iHo*, Branden Jacobs-Jenkins *Gloria*, and Martyna Majok's *Cost of Living*. There were also revivals of plays by Shelagh Stephenson, Tennessee Williams, Pinter, Stoppard, Frayn, Hare, Plater and Johnson, whilst Hampstead Downstairs has given World Premieres to over 80 plays (many of which have gone on to other stages) and Hampstead has transferred twelve of its productions to the West End.

Inevitably, great plays have attracted some of the finest creative and acting talent to Hampstead including Ian McKellen, Leonard Rossiter, Jude Law, Adrian Lester, Zoe Wanamaker, Faye Dunaway, Ian Holm, Sharon D. Clarke, Maisie Williams, Albert Finney, Eileen Atkins, Benedict Wong, Hayley Atwell, Ewan McGregor, Harriet Walter, Alan Rickman, Nigel Hawthorne, Tamsin Greig, Robert Lindsay, Frances de la Tour, John Hurt, Penelope Keith, Billie Whitelaw, John Malkovich, Sheila Hancock, David Suchet, Juliet Stephenson, Maureen Lipman and many others.

With a focus on improving the audience experience and ensuring its sustainability, Hampstead invested in improvements to its building, completely reconfiguring the foyers in 2014, and marking its 60th anniversary in 2019 by refurbishing and subtly enlarging the Main auditorium to accommodate an additional 45 audience members. Then, in 2022, the Arts Council unaccountably cut 100% of Hampstead's grant and the theatre transitioned to being an independent not-for-profit producing theatre. Fortunately, over the years Hampstead has built a large loyal audience who want to see unfamiliar plays, and a generous group of donors who wish to support them. It is with the support of these contingencies that, despite the financial challenges of operating without any state funding, the theatre is well placed to honour its early creative values and to continue to support playwrights. Hampstead Theatre is pioneering a wholly new business model that will enable it to continue to operate at a scale and prominence wholly unimaginable in those early days in the Church Hall in Hampstead village.



Lisa Dillon
Hapgood by Tom Stoppard
Directed by Howard Davies (2015/16)



Gary Beadle
Hapgood by Tom Stoppard
Directed by Howard Davies (2015/16)



William Postlethwaite, Tom Georgeson
Longing
Written by William Boyd, based on Chekhov
Directed by David Nina Raine (2013)



Tamsin Greig, Iain Glenn
Longing
Written by William Boyd, based on Chekhov
Directed by David Nina Raine (2013)



Indira Varma
Tiger Country
Written by Nina Raine
Directed by Nina Raine (2014/15)



Wunmi Mosaku
Tiger Country
Written by Nina Raine
Directed by Nina Raine (2014/15)

#HampsteadAhead

'Hampstead begins a new era: the era of plays unsubsidised by the Arts Council, which will depend on Philanthropy and the Box Office. And it will go on ever onward, doing what Hampstead has always done so well: it's championed new writing, young and old writers and bold plays. We all need Hampstead to succeed and to be helped to succeed.'

TOM STOPPARD May 2023

For over 60 years, Hampstead has been the home of outstanding new writing. As we move forward without Arts Council funding, we remain determined to keep doing what we do best: to present great new plays, to champion emerging talent and to bring audiences together through inspiring, original theatre.

Philanthropic support is now vital, and will be driven by #HampsteadAhead, a campaign aiming to raise £1.25m to support our core work and provide a rock-solid foundation for future years.

Over £1m has already been donated, and we hope you will consider making a contribution, whatever the size, to keep Hampstead thriving.

Support #HampsteadAhead to ensure a bright future for Hampstead Theatre – for artists and audiences, today and for generations to come.

Thank you and enjoy *Rock 'n' Roll*.

DONATE TO #HampsteadAhead

Tap to donate on our foyer giving point, add a contribution when you next book tickets or visit hampsteadtheatre.com/ahead to give now.

JOIN AS A FRIEND

Take out a membership for a year of Priority Booking, 10% discount at the Café Bar and invitations to supporters' events.

BECOME A PATRON

Make a transformative contribution with a Patronage and enjoy benefits, including invitations to Main Stage Press Nights, special events around every production and a personal ticket booking service.

GET IN TOUCH

If you would like to talk to us about Hampstead's work and how to get involved, please call the Development team on 020 7449 4174 or e-mail development@hampsteadtheatre.com, or visit hampsteadtheatre.com/ahead



Registered Charity no: 218506

THANK YOU TO OUR PATRONS AND SUPPORTERS

We are grateful to all our supporters and funders for their generosity, which underpins Hampstead Theatre's work on and off stage.

HAMPSTEAD THEATRE DEVELOPMENT

To find out how you can contribute to the future of Hampstead Theatre, please get in touch – we would love to hear from you. Call 020 7449 4174, e-mail development@hampsteadtheatre.com or visit hampsteadtheatre.com/support-us.

INDIVIDUALS

ANGELS

Heather Acton & Peter Williams
AKO Foundation
Anonymous
Celia & Edward Atkin CBE
Veronica & Lars Bane
Jules & Cheryl Burns
Sir Trevor & Lady Chinn
Lin & Ken Craig
Barbara & Mick Davis
Irene Dörner
Simon & Claire Godwin
Ros & Alan Haigh
Adam Jones
Sir Sydney Lipworth KC & Lady Lipworth CBE
Andrew & Marina Newington
Simon & Midge Palley
Helen Payne & Matthew Greenburgh
Fredrik & Helene Stenmo
Katja & Nicolai Tangen
Sonia & Mattias Westman

BENEFACTORS

Erin Bell & Michael Cohen
Tania & Keith Black
David Dutton & Mave Turner
Kajatawa Foundation
Deborah & Ian Kelson
The Ostrich Charitable Trust
Alison & Simon Parry-Wingfield
Karen & Ian Paul
Lady Rayne Lacey
Susan Schoenfeld Harrington
Carole & David Warren

PATRONS

Standing Ovation

Celia & Edward Atkin CBE
Ros & Alan Haigh
Madeleine Hodgkin
Melanie J. Johnson
Helen Payne & Matthew Greenburgh

Encore

Heather Acton & Peter Williams
Anonymous
Erin Bell & Michael Cohen
Tania & Keith Black
Jules & Cheryl Burns
Paul & Fiona Cartwright
Irene Dörner
Catrin Evans
Sir Michael & Lady Heller
Irina & Russell Jacobs
Adam Jones
Aaron Loeb & Kathy Roberts
Andrew & Marina Newington
Sue & Tony Rosner
Jimmy & Philippa Strauss
David Tyler & Margaret Fingerhut

Andreas & Claudia Utermann
Charitable Trust
Carole & David Warren
Opening Night
Anonymous
Kay & Jim Ashton
Liz & Mark Astaire
Tessa Bamford
Liz & Todd Berman
Niall Booker
Gillian & Tom Budd
Russ & Linda Carr
Gary & Carol Fethke
Natalie Greenwold
Jean-Charles & Luce Julien
Dr Costas & Dr Evi Kaplanis
Caroline Macdonald & David Simmons
Alexandra Marks CBE &
Steven Barnett
Simon & Midge Palley
Leyla & Trevor Price & Family
Nese Guner Rosborough &
Angus Rosborough
Lucy & Joe Smouha
Claire Tremeer & Bob Reichert
Roland & Sarah Turnill
Nikki Vane
Gerry Wakelin
Sophie & Stephen Warshaw
Preview
Jocelyn Abbey & Tom Carney
The Agency
Bob Ainscow
Anonymous
Katie Bradford
Dorothy & John Brook
Barry & Deborah Buzan
Richard & Robin Chapman
Fatma Charwood
Sir Trevor & Lady Chinn
Dr John L. Collins &
Mrs Isabel C. H. Collins
Colman London Ltd
David Dutton & Mave Turner
Jane & Nigel Franklin
Michael Frayn
Emma Friedman & Kevin Gold
Ian & Margaret Frost
Angela Gainsford
Jackie & Michael Gee
Jacqueline & Jonathan Gestetner
Toni & Henry Goldenberg
Pamela, Lady Harlech
Denise & Arnold Holle
Zmira & Rodney Hornstein
Gillian & Barry Howard
John Hyatt
Dr Alison Jones
Daniel Jowell
Paul & Cherry Kanareck
Alex & Grace Kay

Deborah & Ian Kelson
Nicola Kerr
Robin & Hanna Klein
Janet Langdon
Valerie & Kim Latchford
Wilson & Mabel Lee
J Leon Group
Vivien Lewis
Frances Lynn
Julia & Julian Markson
Bob McDonald
Nigel Moore
Anatol Orient
Alison & Simon Parry-Wingfield
Karen & Ian Paul
Penny & Richard Peskin
Jane & Nick Prentice
The Raven Charitable Trust
Kathleen Roberts
The Rubin Foundation
Dr Sandra Scott
Bhags Sharma
Josi & Alan Steinfeld KC
Jan Stolle
Toby & Sam Thomas
Peggy Vance
C. Walsh & D. Gutierrez Gonzalez
Richard & Susan Wolff
Tom Young & Lesley Clough
Dress Rehearsal
Lesley Adams
Philip & Louise Allard
Anonymous
Barbara & Keith Bain
Nick Barnes
Ian Bell
Ben-Levi Family
The Beryls
Paola & Richard Broyd
Steven & Miriam Bruck
Pat Chadwick
Caroline Clasen
John & Susan Coldstream
Lord & Lady Collins of Mapesbury
Leigh & Lena Collins
Meera Cortesi
Allan & Sylvia Cowen
Lorraine da Costa
Frankie de Freitas
Jane Dodd
Jenny Dover
Robyn Durie
Mrs Judith Ezekiel
Vera Farrants
Françoise Findlay
Martin Fisher FRSA
Gail & Michael Flesch
Sue Fletcher
Mr Philip & Mrs Nicola Garcia
Baroness Garden of Frognal
Lisa & Steve Gershon

Elaine & Peter Hallgarten
Mark Hamsher & Elna Jacobs
Frank & Belinda Harding
Andrew Harrington &
Susan Schoenfeld Harrington
Florence & Neil Hasson
Jo & Nick Hutchison
Nina Kaye
Ben & Nicky Keen
Gillian King
Edna Kissmann
Roger & Yvette Kutchinsky
Anne & Brian Lapping
Dr Josephine Likierman
Amanda May
Miranda McArthur
Jacqueline Mitchell &
Edward Schneider
Sandy Montague
Terry & Jenny Nemko
Mr & Mrs P Nolan
Julia Palca & Nicolas Stevenson
Deborah & Clive Parritt
Dr Wiebke Pékruhl &
Dr Andreas Schaefer
Sir Brian & Lady Pomeroy
Frances Powell
Livia Prior
Anna-Maria Rollin
Michael Rosenberg & Hilary Page
Pippa & Bob Rothenberg
Michael & Gail Sandler
Barry Serjent
Suzanne & David Shalson
Brian Smith
Peter & Ann Sprinz
Victoria Stark
James & Imogen Strachan
Robert & Patricia Swannell
Axelle & Michel Sznajer
Romie Tager KC & Mrs Esther Tager
Peter Tausig
Anthony & Jacqueline Todd
Vicky Unwin & Ross Cattell
Mr & Mrs Van Aeken - De Wulf
Guy & Annabel Wilson
J. Wrightson
Sue Wyatt

LEGATORS

Bonnie Capes
The Estate of Margaret Lowy
The Estates of Peter Anthony Lund
and David Gavin Lund
Françoise Findlay
Miss Noel Mary Marshall
In Memory of Douglas McArthur
Harry Frank Rose
In Memory of Henry & Esther Rudolf

CORPORATE SUPPORTERS

Nyman Libson Paul

TRUSTS AND FOUNDATIONS

AKO Foundation
Andor Charitable Trust
Anonymous
Veronica & Lars Bane Foundation
Maria Björnson Memorial Fund
The Dorset Foundation
The T.S. Eliot Foundation
The Joyce and Norman Freed
Charitable Trust*
Boris Karloff Charitable Foundation *
The David & Elaine Potter Foundation
*Access Programme

HAMPSTEAD DOWNSTAIRS

Catkin Pussywillow Charitable Trust
The John S Cohen Foundation
Simon & Claire Godwin
Andrew & Marina Newington
The Vandervell Foundation
Mary Ellen & Tom Wanty

PARTICIPATION & LITERARY SUPPORTERS COMMISSIONING

Adèle Bennett Legacy
The T.S. Eliot Foundation

INSPIRE

Garrick Charitable Trust
The Golsoncott Foundation
Zmira & Rodney Hornstein
The Klein Foundation
Jon & NoraLee Sedmark
The Thistle Trust
The Harold Hyam Wingate Foundation



**NYMAN
LIBSON
PAUL**
Chartered Accountants



HAMPSTEAD STAFF

DIRECTORS

Susie Boyt
Gillian Budd
Irene Dorner (Chair)
Nese Guner
Adam Jones
Paul Kanareck
Marie-Michelle Kegne Sika
Simon Parry-Wingfield
Karen Paul
Sue Prevezer
Jess Woodward Jones

ADVISORY COUNCIL

Dame Jenny Abramsky DBE
Sir Michael Codron CBE
Michael Frayn
Daniel Peltz
Peter Phillips OBE
Paul Rayden
Patricia Rothman

DEVELOPMENT COMMITTEE

Irene Dorner
Nese Guner
Paul Kanareck (Chair)
Karen Paul
Sue Prevezer

PRODUCING

Producer & Chief Executive

Greg Ripley-Duggan
Executive Director
Neil Morris

Line Producer

Katharine Noble

Production & Casting Coordinator

Lauren King

Production & Participation Administrator

Rhianna Biggs

Associate Director

Alice Hamilton

Writer in Residence

Waleed Akhtar
Marek Horn

FINANCE

Finance Controller

Ashok Shah

Finance and HR Manager

Devon Hewitt

DEVELOPMENT

Director of Development

Cathy Baker

Development Manager

Sally Wilson

Development Manager

Ilaria Pizzichemi

PARTICIPATION

Participation Director

Jen Davis

MARKETING AND COMMUNICATIONS

Director of Marketing and Communications

Lucie Blockley

Marketing Manager

Rebecca Jefferis

Creative Content and Communication Assistant

Phoebe Larmour

Head of Press and PR

Clare Jepson-Homer

Programme Editor

Pascale Giudicelli

Design

SWD www.swd.uk.com

TECHNICAL

Technical Director

Skip Francis

Company Stage Manager

Jerry Gunn

Head of Stage

Aubrey Turner

Deputy Head of Stage

India Mills

Head of Lighting

Chris Farncombe

Deputy Head of Lighting

Joshua Collins

BOX OFFICE

Head of Ticketing & Sales

Georgi Bessey

Deputy Head of Ticketing

Emily McCreddie

Box Office Administrators

Katie Beudert

Charlotte Clark

Charley Ive

Box Office Assistants

Catherine Carnegie

Daniel Gonzalez

Lanna Joffrey

Annie Kershaw

Kit Sinclair

Callum Tilbury

Phoebe Spence-Evans

FRONT OF HOUSE

AND CATERING

Head of Catering

Assunta Dogali

Access Manager

Georgi Bessey

Head of Front of House

and Operations Manager

Colm Tracey

Duty Managers

Patrick Bayele

Charlotte Clark

Jon Cobb

Lily Hannant

Charley Ive

Remi King

Rebecca Prentice

Phoebe Spence-Evans

Rebecca Windsor

Bar Duty Managers

Marin Berisa

Georgijs Gaisins

Thomas Ghaleb

David Griffiths

Johny Lee

Gwen Counson

Bar Staff

Hakan Akgul

Elvis Radulescu

Ola Stojak

Coulter Dittman

Inez Solomon

Nicole Scott

Rowan Mason

Sam Wilson

Shannon Ridgeway

Thijs Verburg

Kristine Barupa

Dulcie Godfrey

Front of House Staff

Ushers

Eleanor Adams

Felicia Akin-Adaramola

Michael Antwi

Loki Avison

Patrick Bayele

Marin Berisa

Grace Carroll

Charlotte Clark

Joslin Dcosta

Esther Foga

Manasi Gokhale

Ella Griffiths

Kara Hakanson

Cleo Heywood

Felicity Hughes

Abdelaziz Ibrahim

Rees Jenkins

Remi King

Edward Langley

Amal Mahmoud

Pippa Marsh

Lily Moutt

Raquel Nieto

Saskia O'Hara

Petros Petru

Elvis Radulescu

Eddie Richards

Carla Rudgyard

Kieran Salt

Oliver Scott-Gliba

Poppy Smailes

Omaia Smith

Phoebe Spence-Evans

Dominika Ucar

Zachary Wilcox

Betty Williams Singh

Macy Young

Supervisors

Eleanor Adams

Felicia Akin-Adaramola

Patrick Bayele

Joslin Dcosta

Kara Hakanson

Lily Hannant

Felicity Hughes

Remi King

Saskia O'Hara

Carla Rudgyard

Omaia Smith

Phoebe Spence-Evans

Zachary Wilcox

Betty Williams Singh

Rebecca Windsor

Cleaner

Paul Jachie

UNDER 30?

SEE SHOWS LIKE *ROCK 'N' ROLL*

AT HAMPSTEAD THEATRE FOR ONLY £10

JOIN THE DOWNSTAIRS CLUB

If you're aged 16 – 30 and love bold and original theatre then

The Downstairs Club is for you. It's absolutely free to join and offers Priority Booking for every Hampstead **Main Stage** and **Downstairs** production – including access to **£10 tickets for every Main Stage performance.**

HOW TO SIGN UP

Just email thedownstairsclub@hampsteadtheatre.com

and include your full name and we'll activate your membership.



020 7722 9301

hampsteadtheatre.com

NOONANS
MAYFAIR

MONTHLY HAMPSTEAD VALUATION DAYS

BURGH HOUSE, NEW END SQUARE, HAMPSTEAD, NW3 1LT
JEWELLERY, WATCHES, SILVER & OBJECTS OF VERTU
NEXT DATE: WEDNESDAY 6 DECEMBER 11 AM-4 PM

OUR EXPERIENCED SPECIALISTS WILL OFFER
FREE AUCTION VALUATIONS
WITH THE OPPORTUNITY TO CONSIGN
TO OUR MAYFAIR AUCTIONS
FOR AN APPOINTMENT:
CALL 020 7016 1700
EMAIL JEWELLERY@NOONANS.CO.UK



AN ART DECO DIAMOND BRACELET
SOLD ON 12 SEPTEMBER 2023
HAMMER PRICE: £10,000

NOONANS MAYFAIR • 16 BOLTON STREET MAYFAIR LONDON W1J 8BQ • WWW.NOONANS.CO.UK

Nyman Libson Paul
is a proud supporter
of Hampstead Theatre
and its Productions

**NYMAN
LIBSON
PAUL**

Chartered Accountants

Specialist advisors to
the theatre industry

Regina House
124 Finchley Road
London NW3 5JS

Please contact
Paul Talano or
Anthony Pins

t: 020 7433 2400

www.nlpca.co.uk

Registered to carry on audit work and regulated for a
range of investment business activities by the Institute
of Chartered Accountants in England and Wales.

NEVER MISS
A SHOW

H
HAMPSTEAD
THEATRE

BECOME A FRIEND AND
SUPPORT HAMPSTEAD
FOR JUST £70 A YEAR

- Advance Priority Booking
- 10% discount at the Café Bar
- Invitations to exclusive events
and much more.

Call us on 020 7722 9301
or find out more on
hampsteadtheatre.com/friends



MAISON
SOUTINE

Soutine is an informal neighbourhood
restaurant nestled in St John's Wood,
taking inspiration from the great
boulevard cafés of Paris, just ten
minutes away from Hampstead Theatre.

*Soutine is offering all theatre patrons a 10%
discount when dining for up to 4 people on
the same day as the production, just show
your theatre ticket on arrival.*

~
@soutinestjohn
www.soutine.co.uk

60 St John's Wood High St, London NW8 7SH



'CRIMINALLY GOOD AGATHA CHRISTIE'

DAILY TELEGRAPH 2023

Agatha Christie
WITNESS
FOR THE PROSECUTION

NOW PLAYING

LONDON COUNTY HALL, SOUTHBANK SE1
witnesscountyhall.com

CELEBRATING
6
YEARS

NEVER MISS A SHOW

**BECOME A FRIEND AND
SUPPORT HAMPSTEAD'S FUTURE
FOR JUST £70 A YEAR**

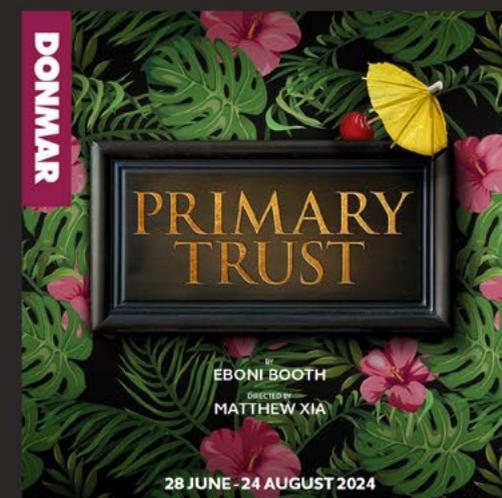
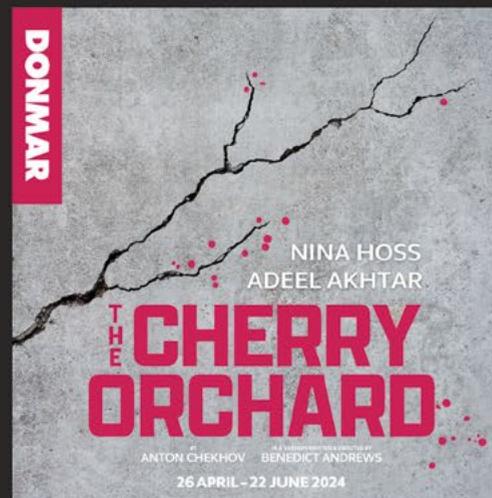
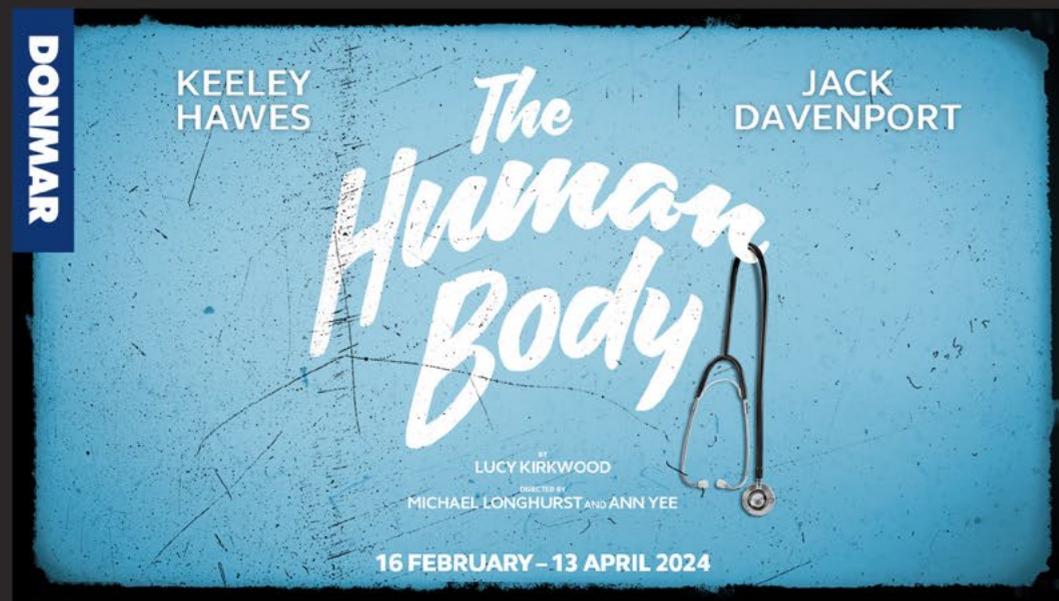
- **ADVANCE PRIORITY BOOKING
FOR ALL SHOWS**
- **10% DISCOUNT AT
THE CAFE BAR**
- **REGULAR UPDATES FROM
THE DEVELOPMENT TEAM**
- **INVITATIONS TO
EXCLUSIVE EVENTS,
INCLUDING OUR POPULAR
SUPPORTERS' BREAKFASTS**



JOIN NOW ONLINE AT
[HAMPSTEADTHEATRE.COM/FRIENDS](https://www.hampsteadtheatre.com/friends)
OR CALL THE BOX OFFICE ON 020 7722 9301



DONMAR



[DONMARWAREHOUSE.COM](https://www.donmarwarehouse.com)

Earlham Street, Covent Garden, London WC2H 9LX

**NEXT ON
THE MAIN
STAGE**



DOUBLE FEATURE

BY JOHN LOGAN

DIRECTED BY JONATHAN KENT

8 FEB-16 MAR 2024

BOOK NOW 020 7722 9301 | HAMPSTEADTHEATRE.COM