

**PRESS RELEASE**  
**Monday 22 October 2018**

## **THE ROYAL COURT THEATRE: NEW SEASON OF WORK FEBRUARY – AUGUST 2019**

Season news (in chronological order);



- **Superhoe** written and performed by **Nicôle Lecky** and directed by **Jade Lewis** in a co-production with **Talawa Theatre Company** will run in the Jerwood Theatre Upstairs Wednesday 30 January 2019 to Saturday 16 February 2019. [For full details see here.](#)
- **Cyprus Avenue** written by **David Ireland** and directed by **Vicky Featherstone** returns to the Royal Court for a run in the Jerwood Theatre Downstairs Thursday 14 February 2019 - Saturday 16 March 2019. [For full details see here.](#)
- **Inside Bitch** conceived by **Stacey Gregg** and **Deborah Pearson**. Devised by **Lucy Edkins, Jennifer Joseph, TerriAnn Oudjar** and **Jade Small** in a co-production with **Clean Break** will run in the Jerwood Theatre Upstairs Wednesday 27 February 2019 - Saturday 23 March 2019. [For full details see here.](#)
- **Brexit Big Band Concert & Leavers' Assembly** – **Matthew Herbert's** unique and ambitious **Big Band** of British and European musicians as well as a large community choir will perform a concert alongside other events, including a Leavers' Assembly, to mark the weekend the UK leaves the EU on 29 & 30 March 2019. More details to be announced. [For further details see here.](#)

- **Dismantle This Room** co-created by Royal Court Trainee Director **Milli Bhatia**, **Ingrid Marvin** and **Nina Segal** produced in association with the Bush Theatre presented in April 2019 [For further details see here.](#)
- **Winsome Pinnock** announced as seventh writer in **Passages: A Windrush Celebration** seven monologue films curated by **Lynette Linton** screened in the Jerwood Theatre Downstairs on 13 April 2019 along with panel events and festivities. Produced by Christopher Haydon, Black Apron Entertainment, Misfit films and the Royal Court Theatre. [For full details see here.](#)
- **Pah-La**, written by **Abhishek Majumdar** and directed by **Debbie Hannan** will run in the Jerwood Theatre Upstairs Wednesday 03 April 2019 - Saturday 27 April 2019. [For full details see here.](#)
- **White Pearl** written by **Anchuli Felicia King** and directed by **Nana Dakin** will run in the Jerwood Theatre Downstairs Friday 10 May 2019 - Saturday 15 June 2019. [For full details see here.](#)
- **salt.** written and performed by **Selina Thompson** and directed by **Dawn Walton** will run in the Jerwood Theatre Upstairs Tuesday 14 May 2019 - Saturday 01 June 2019. [For full details see here.](#)
- **the end of history...** written by **Jack Thorne** and directed by Royal Court Associate Director **John Tiffany** will run in the Jerwood Theatre Downstairs Thursday 27 June 2019 - Saturday 10 August 2019. [For full details see here.](#)
- **seven methods of killing kylie jenner** written by **Jasmine Lee-Jones** and directed by Royal Court Trainee Director **Milli Bhatia** will run in the Jerwood Theatre Upstairs Thursday 04 July 2019 - Saturday 27 July 2019. [For full details see here.](#)
- From May 2019 the Royal Court Theatre commits to running a **weekly captioned performance on all their shows** post press night alongside the usual access performances.

#### Writer opportunities;

- The **Royal Court Theatre** and **Kudos** collaborate on new **Writing Fellowships** – Three £10,000 bursaries have been generated to support writers already establishing their careers who are encountering barriers to getting their work developed and produced in theatre and television because of class, disability, education, ethnicity, gender identity or geography. [For full details see here.](#)

- The **Royal Court Theatre** announces a special focus for its **2019 International Residency** for Emerging Playwrights. For the first time since its inception thirty years ago the Residency will be offered to 10 European playwrights - marking the year Brexit is scheduled to happen. [For full details see here.](#)
- Writers announced for the third instalment of the **Playwright's Podcast** hosted by Royal Court Theatre Associate Playwright **Simon Stephens** include **Jez Butterworth, David Eldridge, Peter Gill, Zinnie Harris, Winsome Pinnock** and **Laura Wade**. Released Winter 2018. [For full details see here.](#)

Tickets for the new season go on sale to Friends on Friday 26 October 2018 at 12 noon and to the general public on Tuesday 30 October 2018 at 12 noon 2018 020 7565 5000 / [www.royalcourttheatre.com](http://www.royalcourttheatre.com)

Become a Friend for £35 to get advanced booking and early access to all £12 Monday performances in the Jerwood Theatre Downstairs  
<https://royalcourttheatre.com/support-us/become-a-member/join-as-a-friend/>

Download production [artwork here.](#)

Commenting on the new season Artistic Director **Vicky Featherstone** said;

*"Theatre is a civic space - a space to hold, challenge and illuminate the questions of our times whether personal, national or global. This season does that. We are honoured at the Royal Court that these writers, theatre-makers and musicians are trusting their unflinching, yet often vulnerable stories and journeys with us to place before you - so we may be enlightened, shocked, entertained, moved and changed. Many of these artists have never worked with us before, many are at the start of their journey and others more experienced are returning to the very personal to make sense of where we are right now. We are honoured to give them our building."*

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**Talawa Theatre Company and the Royal Court Theatre**  
***Superhoe***  
Written by **Nicôle Lecky**  
Directed by **Jade Lewis**  
Jerwood Theatre Upstairs  
**Wednesday 30 January 2019 – Saturday 16 February 2019**

Talawa Theatre Company and the Royal Court Theatre present *Superhoe*, a new play by Nicôle Lecky. Directed by Jade Lewis.  
*Superhoe* runs in the Jerwood Theatre Upstairs Wednesday 30 January 2019 – Saturday 16 February 2019 with press night on Monday 4 February 2019, 7pm. *Superhoe* was presented as part of Talawa Firsts in June 2018.



"I'm a singer slash rapper. I'm not the sort of girl that will be working in fucking Wetherspoons for 8 pounds an hour."

Sasha Clayton's 24 and living with her mum, step-dad, and irritating little sister, in Plaistow. She's gone from being the most popular girl at school, to spending most of her time on her own in her bedroom scrolling through social media.

She may not have a job or a flat, and, admittedly her boyfriend's not answering her calls; but she got talent and a dream – when she releases her first EP everything's going to change.

"I look at my page and think 'Fuck me do I want her life!' then I remember I do have my life - only it feels a bit different"

**Nicôle Lecky** (Writer/Performer)

As performer, theatre includes: **The Tenant of Wildfell Hall/The Railway Children (Octagon, Bolton); This Heaven (Finborough).**

As performer, television includes: **SENSE8, Death in Paradise, Doctors, Casualty, Silent Witness, Edge of Heaven, Fresh Meat.**

**Nicôle is an English-Jamaican writer and actress from the East End. She was part of Soho Theatre's Writers Lab 2016-2017 and Talawa Firsts 2018 and is a recent recipient of the Creative Skillset & Dancing Ledge Productions' High-end Television Levy Writers' Bursary. Nicôle story-lined for Series 3 of *Ackley Bridge* and wrote *Student Body* for the Almeida for their participation programme. She also wrote for series 1 & 2 of *Eastenders: E20*, as well as story-lining at Big Talk for the E4 series *Youngers*.**

**Jade Lewis** (Director)

As assistant director, for the Royal Court: **a profoundly affectionate, passionate devotion to someone (-noun).**

As writer/director, theatre includes: **Astro Babies (Ovalhouse).**

As director, theatre includes: **Extinguished Things (Summerhall); Quarter Life Crisis (Underbelly/Soho); On the Edge of Me (Soho/Rich Mix).**

As movement director, theatre includes: **Followers (Southwark).**

As assistant director, other theatre includes: **Nine Night (National/Trafalgar Studios); The Convert, Iphigenia Quartet (Gate); Madness Sweet Madness (Martin Harris, Manchester/Lantern, Liverpool); Venus/Mars (Old Red Lion/Bush).**

**Jade was a Boris Karloff Trainee Assistant Director at the Young Vic. She was a Creative Associate at The Gate Theatre and one of Ovalhouse's Emerging Artist team. She has also directed Superhoe at Talawa Firsts 2018 for Talawa Theatre Company and assisted on community projects for Southwark Playhouse, Southbank Centre, Company 3 and The Young Vic.**

**Listings Information:**

**Talawa Theatre Company and the Royal Court Theatre**

***Superhoe***

**Written by Nicôle Lecky**

**Directed by Jade Lewis**



**Jerwood Theatre Upstairs, Royal Court Theatre, Sloane Square, SW1W 8AS  
Wednesday 30 January 2019 – Saturday 16 February 2019**

**Monday – Saturday 7.45pm**

**Thursday & Saturday matinees 3pm**

**Press Performance 7pm Monday 4 February 2019**

**The Big Idea: In Conversation with Nicôle Lecky Tuesday 12 February 2019 post-show**

**Standard Tickets £18 (Mondays all seats £12 available from 9am online on the day of performance)**

**Under 26s\*\*\***

**Access £15 (plus a companion at the same rate)**

\*ID required. All discounts subject to availability.

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### ***Cyprus Avenue***

**Written by David Ireland**

**Directed by Vicky Featherstone**

**Co-produced with the Abbey Theatre**

**Jerwood Theatre Downstairs**

**Thursday 14 February 2019 – Saturday 16 March 2019**

Following sell-out runs at The Public Theater, New York, Ireland's Abbey Theatre, The MAC Belfast and the Royal Court Theatre, London, David Ireland's critically acclaimed black comedy *Cyprus Avenue* will return to the Royal Court for a limited four week run Thursday 14 February 2019 – Saturday 16 March 2019 in the Jerwood Theatre Downstairs.

Stephen Rea, who won Best Actor for his portrayal of Eric Miller at The Irish Times Theatre Awards in 2017, will return with the production. Further cast to be announced.

Directed by Royal Court Artistic Director Vicky Featherstone, *Cyprus Avenue* won Best New Play at the Irish Times Theatre Awards and James Tait Black Prize for Drama in 2017.

*Cyprus Avenue* takes one man's identity crisis to the limits to uncover the modern day complexity of Ulster Loyalism.

*"Gerry Adams has disguised himself as a new-born baby and successfully infiltrated my family home."*

Eric is a Belfast Loyalist. He believes his five-week old granddaughter is Gerry Adams. His family keep telling him to stop living in the past and fighting old battles that nobody cares about anymore but his cultural heritage is under siege. He must act.

*"Without prejudice we're nothing! If we don't discriminate, we don't survive!"*

With design by Lizzie Clachan, Lighting Design by Paul Keogan and Sound Design by David McSeveney.

*"When Stephen Rea makes his entrance in "Cyprus Avenue," David Ireland's bruising play at the Public Theater, it's with a gait both wary and defiant. From the way he measures his steps, you might think there were land mines beneath the blank white surface of the stage"*



**Ben Brantley, New York Times**

*“Ireland is writing about the danger of living in the past and using murderous violence as a means of re-enacting battles long ago. In a world where sectarian divisions remain as potent as ever, I’d have thought that was a point well worth making”*

**Michael Billington, The Guardian**

*“David Ireland’s shocking new play balances humour and horror, with Stephen Rea superb”*

**Susannah Clapp, Observer**

The production, which was previously in the Jerwood Theatre Upstairs, transfers to the Jerwood Theatre Downstairs where the space will be reconfigured to include onstage seating.

*Cyprus Avenue* is a Royal Court Theatre and Abbey Theatre production.

It is an Abbey Theatre Commission.

The original production at the Royal Court in 2016 was supported by Cockayne Grants for the Arts, a donor-advised fund of the London Community Foundation.

**David Ireland (Writer)**

Theatre includes: **Summertime (Tinderbox); Trouble & Shame, Most Favoured, The End of Desire (Óran Mór); Can’t Forget About You (Lyric, Belfast); Half a Glass of Water (Abbey, Dublin).**

Awards include: **Stewart Parker BBC Radio Drama Award, Meyer Whitworth Award.**

**David is the former Playwright-in-Residence at the Lyric Theatre, Belfast.**

**Vicky Featherstone (Director)**

For the Royal Court: **Gundog, My Mum’s a Twat, Bad Roads, Victory Condition, X, Cyprus Avenue (& Abbey, Dublin/MAC, Belfast/Public, NYC), How to Hold Your Breath, God Bless the Child, Maidan: Voices from the Uprising, The Mistress Contract, The Ritual Slaughter of Gorge Mastromas; Untitled Matriarch Play, The President Has Come to See You (Open Court Weekly Rep).**

Other theatre includes: **What if Women Ruled the World? (Manchester International Festival); Our Ladies of Perpetual Succour (& National/West End/International tour), Enquirer [co-director], An Appointment with the Wicker Man, 27, The Wheel, Somersaults, Wall of Death: A Way of Life [co-director], The Miracle Man, Empty, Long Gone Lonesome (National Theatre of Scotland); Cockroach (National Theatre of Scotland/Traverse); 365 (National Theatre of Scotland/Edinburgh International Festival); Mary Stuart (National Theatre of Scotland/Citizens/Royal Lyceum, Edinburgh); The Wolves in the Walls [co-director] (National Theatre of Scotland/Tramway/Lyric, Hammersmith/UK tour/New Victory, NYC); The Small Things, Pyrenees, On Blindness, The Drowned World, Tiny Dynamite, Crazy Gary’s Mobile Disco, Splendour, Riddance, The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union, Crave (Paines Plough).**

Television Includes: **Where the Heart Is, Silent Witness.**

**Vicky was Artistic Director of Paines Plough 1997-2005 and the inaugural Artistic Director of the National Theatre of Scotland 2005-2012. She is the Artistic Director of the Royal Court.**



Further casting to be announced.

**Listings Information:**

***Cyprus Avenue***

**Written by David Ireland**

**Directed by Vicky Featherstone**

**Jerwood Theatre Downstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Thursday 14 February 2019 – Saturday 16 March 2019**

**Monday – Saturday 7.30pm**

**Saturday matinees 2.30pm**

**Captioned Performance** Tuesday 12 March 2019 7.30pm

**Audio Described Matinee** Saturday 9 March 2019 2.30pm (Touch Tour 1pm)

**Press Performance** 7.30pm Tuesday 19 February 2019 (press in from)

**The Big Idea: In Conversation** with David Ireland Tuesday 5 March 2019 post-show

**Standard Tickets** £12-£49 (Mondays all seats £12 available from 9am online on the day of performance)

**Concessions** £5 off for previews and matinees (Band B & C)

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

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**Clean Break and the Royal Court Theatre**

***Inside Bitch***

**Conceived by Stacey Gregg and Deborah Pearson**

**Devised by Lucy Edkins, Jennifer Joseph, TerriAnn Oudjar and Jade Small**

**Jerwood Theatre Upstairs**

**Wednesday 27 February 2019 – Saturday 23 March 2019**

Clean Break and the Royal Court Theatre present *Inside Bitch*, a new play conceived by Stacey Gregg and Deborah Pearson and devised by Lucy Edkins, Jennifer Joseph, TerriAnn Oudjar and Jade Small.

*Inside Bitch* runs in the Jerwood Theatre Upstairs Wednesday 27 February 2019 – Saturday 23 March 2019 with press night on 7pm Monday 4 March 2019.

“You’ve seen Orange is the New Black. You’ve seen Locked Up. You’ve seen Bad Girls. So, what have we got that’s different? Well, for one, we’ve been to prison.”

Created by women who aren’t second-guessing, INSIDE BITCH is a devised ensemble performance from Clean Break’s Members, a playful subversion of the representation of women in prison and how things aren’t quite as seen on TV.

“We’ve got the real shit, and trust me, it’s dark as fuck, and it will knock your socks off!”

**Stacey Gregg**

For the Royal Court: **Lights Out (The Site Programme), Nod If You Can Hear Me (The Big Idea).**



Other theatre includes: **Scorch (Prime Cut)**; **Choices (Royal Exchange, Manchester/WoW Festival, Southbank/Dublin Fringe/Outburst)**; **Override (Watford Palace/Dublin Fringe)**; **Shibboleth, Perve (Abbey, Dublin)**.

Television includes: **The Innocents, Riviera, The Frankenstein Chronicles, Your Ma's a Hard Brexit**.

### **Deborah Pearson**

For the Royal Court: **It's All Made Up (The Site Programme)**.

Other theatre includes: **History History History (Théâtre Garonne/bit teatergarasjen, Norway/International tour)**; **Post National (Volcano, Canada)**; **Made Visible (Yard)**; **The Future Show (BAC/International tour)**.

Television includes: **No Time to Sleep**.

Visual art includes: **The Filibuster (Somerset House)**; **Make Yourself at Home (Nuit Blanche, Brussels)**; **Drifting Right (Next Wave Festival, Melbourne)**.

### **Listings Information:**

#### **Clean Break and the Royal Court Theatre**

##### ***Inside Bitch***

**Conceived by Stacey Gregg and Deborah Pearson**

**Devised by Lucy Edkins, Jennifer Joseph, TerriAnn Oudjar and Jade Small**

**Jerwood Theatre Upstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Wednesday 27 February 2019 – Saturday 23 March 2019**

**Monday – Saturday 7.45pm**

**Thursday & Saturday matinees 3pm**

**Captioned Performance** Wednesday 20 March 2019 7.45pm

**Relaxed Environment Performance** Saturday 23 March 2019 3pm

**Press Performance** 7pm Monday 4 March 2019

**Standard Tickets** £18 (Mondays all seats £12 available from 9am online on the day of performance)

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

\*ID required. All discounts subject to availability.

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### **Brexit Big Band & Leavers' Assembly**

**Friday 29 and Saturday 30 March 2019**

In order to mark the allotted date for the UK leaving the EU, the Royal Court Theatre are hosting Matthew Herbert's Brexit Big Band and choir in concert. The Royal Court will also be inviting artists from across the UK and Europe to contribute in some way to a Leavers' Assembly (taken from the ritual of school leavers going from Primary into Secondary – some are thrilled and some want to stay where they are but both have to acknowledge that change is happening).

Composer and musician Matthew Herbert started his Brexit Big Band project when article 50 was triggered and it is following the Brexit process culminating in an album released on Friday 29 March 2019 when the UK is due to leave. This concert will be the final event of





that epic two year journey.

A celebration of collaboration and the imagination, the project has recorded and performed across Europe with 1000 musicians and singers, as well as sounds recorded walking the Northern Irish border, swimming the channel and flying a WW2 plane.

[www.brexitbigband.eu](http://www.brexitbigband.eu)

Events will take place across the building on Friday 29 and Saturday 30 March 2019.

More details to follow.

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**DISMANTLE in association with the Bush Theatre**

## **Dismantle This Room**

**Writer and co-creator: Nina Segal**

**Director and co-creator: Milli Bhatia**

**Producer and co-creator: Ingrid Marvin**

**April 2019**

**Stage a violent revolution. Take them down from the inside. Blow the whistle. Or leave everything behind and start all over again.**

*Dismantle this Room* is an immersive escape-the-room experience giving you the opportunity to interrogate the inherited (and often invisible) power structures in theatre - and in the wider world. No matter how much or how little you know about the theatre industry, *Dismantle this Room* is a provocative and unifying experience that asks the questions: how can we dismantle existing power structures? And what should we build in their place?

*Dismantle this Room* was originally commissioned and produced by the Bush Theatre as part of Project 2036. Written by Nina Segal, directed by Milli Bhatia and produced by Ingrid Marvin, *Dismantle this Room* is designed by Cindy Lin, with lighting design by Rajiv Pattani and sound design/composition by Duramaney Kamara.

DISMANTLE make collaborative and interrogative work about race and power, in order to decolonise theatre.

**Milli Bhatia** (Director/Co-creator)

As director, for the Royal Court: **Shine (Young Court)**.

As assistant director, for the Royal Court: **Poet in da Corner, One For Sorrow,**

**Instructions for Correct Assembly, Girls & Boys.**

As director, other theatre includes: **Dismantle This Room, The Hijabi Monologues, My White Best Friend/This Bitter Earth [part of Black Lives Black Words] (Bush); I Have AIDS [Jerwood Assistant Director Programme] (Young Vic); Rats (Duffield Studio,**



National); **Three Wheels On the Wagon** (Birmingham Rep); **EmpowerHouse** (Theatre Royal, Stratford East); **No Cowboys Only Indians** (Courtyard).

As associate director, other theatre includes: **What if Women Ruled the World?** (Manchester International Festival).

As assistant director, other theatre includes: **Lions & Tigers** (Sam Wanamaker Playhouse);

**Cell Mates**, **Filthy Business**, **Luna Gale** (Hampstead); **The Quiet House (& Park)**, **The Government Inspector (& tour)**, **What Shadows** (Birmingham Rep).

Milli is Trainee Director at the Royal Court. She is an Associate Artist at the Bush Theatre and co-founder of **DISMANTLE**, a company that make collaborative and interrogative work about race and power in order to decolonise theatre.

**Ingrid Marvin** (Producer/Co-creator)

As producer, theatre includes: **Dismantle This Room** (Bush).

As assistant producer, theatre includes: **Misty (& West End)**, **Leave Taking**, **An Adventure** (Bush).

Ingrid is currently a participant on the Stage One: Bridge the Gap Program and sits on the Advisory Board for the social enterprise Creative Access.

**Nina Segal** (Writer/Co-creator)

As writer, theatre includes: **In the Night Time (Before the Sun Rises)** (Gate/Teatro Belli, Rome/Atlantic Amplified Series, NYC/Orange Tree); **Big Guns** (Yard); **Danger Signals** (New Ohio, NYC); **There Is No Threat** (Yard Live Drafts); **Dismantle This Room** (Bush).

More details to be announced.

#### Listings Information:

##### ***Dismantle this Room***

Writer and co-creator: **Nina Segal**

Director and co-creator: **Milli Bhatia**

Producer and co-creator: **Ingrid Marvin**

April 2019

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#### ***Passages: A Windrush Celebration***

**Seven Films for Seven Decades**

Writers include **Rikki Beadle-Blair**, **Natasha Gordon**, **Lynette Linton**, **Winsome Pinnock**, **Jamael Westman** and **Roy Williams**.

Curated and produced by **Lynette Linton** and **Christopher Haydon**

**Saturday 13 April 2019**

**Royal Court Theatre Jerwood Theatre Downstairs**

To mark seventy years after the arrival of passenger liner *V Empire Windrush* at Tilbury Docks, Essex, and in response to the recent *Windrush scandal*, writer/director **Lynette Linton** has commissioned and is curating *Passages: A Windrush Celebration*, a series of seven monologue films presented by the Royal Court Theatre.



Writers include Rikki Beadle-Blair, Natasha Gordon, Lynette Linton, Winsome Pinnock, Jamael Westman and Roy Williams. The films, which focus on the British West Indian experience, will be released weekly online later this year.

*Passages: A Windrush Celebration* will culminate in a day of celebration on Saturday 13 April 2019 which will include food, music, panel events and a screening of all seven films, held at the Royal Court theatre.

Lynette Linton, who is of Guyanese heritage, said;

*'I always knew I wanted to create something around the Windrush generation. It's a part of British history. Yet, I hadn't been taught about it at school. Why? If it hadn't been for my own personal connection, I wouldn't have known much about this period at all. And then the scandal happened. And I wasn't even surprised. I was and am still angry. Frustrated. Desperate to do something.*

*I wanted to find a way of celebrating how much our parents and grandparents have contributed to this country while acknowledging the struggle too. So I spoke to those with West Indian heritage around me, as well as artists I respected, and asked for their opinion. How do we honour this anniversary? What did we want to say? How do we give a voice to our community in a time where we should be celebrating our legacy but instead we're worrying for our grandparents' safety?*

*Passages: A Windrush Celebration is our contribution to this debate. I am thrilled to be working alongside so many artists from my community that I admire and respect. We wouldn't be here without the Windrush generation. It is time for us to tell our story using our own words."*

*Passages: A Windrush Celebration* will be produced by Christopher Haydon, Black Apron Entertainment, Misfit films and the Royal Court theatre.

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### ***Pah-La***

**Written by Abhishek Majumdar**

**Directed by Debbie Hannan**

**Jerwood Theatre Upstairs**

**Wednesday 3 April 2019 – Saturday 27 April 2019**

The Royal Court Theatre presents *Pah-La*, a new play by Abhishek Majumdar. Directed by Debbie Hannan.

*Pah-La* runs in the Jerwood Theatre Upstairs Wednesday 3 April 2019 – Saturday 27 April 2019 with press night on 7pm Monday 8 April 2019.

"I just lit up. I did not burn"

In a remote Tibetan village, Deshar, a young runaway has disowned her father Tsering and become a Buddhist nun.

In Lhasa, Chinese Commander Deng is working for the future of the country, unable to meet the needs of his wife and daughter.



When Deshar carries out an act of defiance it reverberates across the whole country and a new freedom struggle is born with life changing consequences for Deshar, Deng and their families.

"Tell that girl, she has changed Tibet forever"

*Pah-la*, based on real stories during the 2008 Lhasa riots, is an examination of the future of non-violence.

Abhishek Majumdar returns to the Royal Court following *The Djinnns of Eidgah* in 2013. He first worked with the Royal Court in 2010 as a writer on the International Department's two year project in India, and he also took part in the Royal Court's International Residency in 2011.

#### **Abhishek Majumdar (Writer)**

As writer, for the Royal Court: **The Djinnns of Eidgah (& Writers' Bloc Festival, Mumbai/Hindu MetroPlus Theatre Festival, Bangalore/Hamilton Fringe Festival, Ontario); The Ocean (short audio play on Climate Change).**

As writer, other theatre includes: **Pratidwandi [adaptation] (& Dharwad Theatre Festival), Lucknow '76 (& Alliance Francaise, Bangalore), Harlesden High Street (& Tara Arts), An Arrangement of Shoes (& Cock Tavern/Theatre503/Edinburgh Festival Fringe/Exeter Fringe Festival/Acoustic Arts Festival), Niharika, Dweepa (Ranga Shankara, Bangalore); Land of Ups & Downs (Headstart Academy, Bangalore); Linea Historica/The Prophet (Festival Internationale de Dramaturgia, Buenos Aires); 399 (Climate Change Theatre Action).**

As director, other theatre includes: **Waterlines [adaptation] (National Gallery of Modern Art, Bangalore); Gasha (Prithvi, Mumbai/Ranga Shankara/Tour); Thook (Deutsch Schauspielhaus, Hamburg/Ranga Shankara/Goethe Institut, Bangalore/Carriage House, Hartford/Yale); Treadmill (Ranga Shankara/Jagriti, Bangalore/Prithvi/Tour); #supernova (Deutsch Schauspielhaus, Freiburg/Goethe Institut/Theater Freiburg); Tathagat (Jan Natya Manch, Delhi); Eidgah ke Jinnat (Jawahar Kala Kendra, Jaipur).**

As writer/director, other theatre includes: **Rizwaan (FTII Pune/Ranga Shankara); Kaumudi, Afterlife of Birds, Muktidham (Ranga Shankara/Prithvi/Tour).**

Awards include: **Hindu Metroplus Playwright's Award (Harlesden High Street); Mahindra Excellence in Theatre Awards for Best Play & Best Ensemble (Gasha); Mahindra Excellence in Theatre Award for Best Original Script (Muktidham); Toto Funds the Arts Writer's Award; International Centre for Women Playwrights 50/50 Applause Award.**

**Abhishek attended the 2011 Royal Court Theatre International Residency for Emerging Playwrights. He was given the Shankar Nag Rangakarmi Theatre Award (given to artists under 35) for a decade's contribution to Theatre in India.**

#### **Debbie Hannan (Director)**

As director, for the Royal Court: **Latir (& Compania Nacional de Mexico), Primetime, Who Cares, Spaghetti Ocean, Peckham: The Soap Opera.**

As assistant director, for the Royal Court: **The Mistress Contract, The Nether, Teh Internet is Serious Business, Birdland, How to Hold Your Breath, God Bless the Child.**

As director, other theatre includes: **Cuckoo, The Session (Soho); Girl Meets Boy (Yard/National Theatre of Scotland); The Angry Brigade, The Wonderful World of Dissocia (RCS); Pandora (Etch/Pleasance); Killer Joe, Conspiracy (RWCMD); Lot &**



**His God, Notes from the Underground (Citizens); liberty, equality, fraternity (Tron/Traverse); PANORAMA (Arches); Woman of the Year (Óran Mór).**

As associate director, other theatre includes: **Our Ladies of Perpetual Succour (West End/International tour); Constellations (West End/UK tour); Little on the Inside (Clean Break).**

As assistant director, other theatre includes: **The Maids, Sleeping Beauty (Citizens); A Pacifist's Guide to the War on Cancer (Complicite/National); Enquirer, A Doll's House (National Theatre of Scotland); Kurt Weill: Double Bill (Scottish Opera).**

As writer, theatre includes: **SHAME: A DOUBLE BILL (Bang Bang Bang Group); Vinyl Idol [co-writer] (Óran Mór).**

Casting to be announced.

#### **Listings Information:**

##### ***Pah-La***

**Written by Abhishek Majumdar**

**Directed by Debbie Hannan**

**Jerwood Theatre Upstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Wednesday 3 April 2019 – Saturday 27 April 2019**

**Monday – Saturday 7.45pm**

**Thursday & Saturday matinees 3pm**

**Captioned Performance** Wednesday 24 April 2019 7.45pm

**Press Performance** 7pm Monday 8 April 2019

**The Big Idea: In Conversation** with Abhishek Majumdar Tuesday 9 April 2019 post-show

**Standard Tickets** £25 (Mondays all seats £12 available from 9am online on the day of performance)

**First Look Tickets\*\*** £20

**Concessions\*** £5 off previews and matinees

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

\*ID required. All discounts subject to availability.

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##### ***White Pearl***

**Written by Anchuli Felicia King**

**Directed by Nana Dakin**

**Jerwood Theatre Downstairs**

**Friday 10 May 2019 – Saturday 15 June 2019**

The Royal Court Theatre presents *White Pearl*, a new play by Anchuli Felicia King. Directed by Nana Dakin. *White Pearl* runs in the Jerwood Theatre Downstairs Friday 10 May 2019 – Saturday 15 June 2019 with press night on Thursday 16 May 2019, 7pm.

*"It's just a fun ad. Now the whole world is going crazy"*



In Singapore, Clearday™ has developed from a small start-up company to a leading international cosmetic brand in less than a year.

But when a draft of the company's latest skin cream advert is leaked, the video goes viral globally for all the wrong reasons.

YouTube views are in the thousands and keep climbing; anger is building on social media; and journalists are starting to cover the story. This is an international PR nightmare; the company cannot be seen to be racist- they've got to get it taken down before America wakes up.

"It's on *BUZZFEED*. It's on *BUZZFEED*. We're not *defending* it"

**Anchuli Felicia King** (Writer)

**Felicia is a multidisciplinary artist of Thai-Australian descent who works primarily in live theatre. Currently based in New York, Felicia has worked as a writer, dramaturg, sound designer, projection designer and creative consultant with a wide range of companies including Punchdrunk, PlayCo, Roundabout Theater, 59E59, Ars Nova, the Obie Awards, The Builders Association, Ensemble Studio Theater and Red Bull Theater.**

**Felicia's play *Slaughterhouse* was selected as part of Melbourne Theatre Company's Cyber Electric 2018 readings and in 2019, her play *Golden Shield* will debut at MTC, making her the first writer to have their NEXTSTAGE commission produced.**

**Nana Dakin** (Director)

Theatre includes: **Damage Joy, Begin Again, Survival Games [co-director], The Last Gasp of a Mournful Heart [co-director] (B-Floor, Bangkok); Passing, Other People (WOW Cafe Theater, NYC); The Colony (Joust Theatre Company, NYC).**

As assistant director, theatre includes: **Mary Jane (New York Theater Workshop); The Bacchae (Getty Villa/BAM); Wild Goose Dreams (Public, NYC).**

**Nana is a Thai-American director of new plays, classics and devised performance based in New York City. She is a Directing Fellow at New York Theatre Workshop and an Associate Member of the Stage Directors and Choreographers Society.**

Casting to be announced.

#### **Listings Information:**

##### ***White Pearl***

**Written by Anchuli Felicia King**

**Directed by Nana Dakin**

**Jerwood Theatre Downstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Friday 10 May 2019 – Saturday 15 June 2019**

**Monday – Saturday 7.30pm**

**Thursday & Saturday matinees 2.30pm**

**Captioned Performances** Wednesday 22 May 2019, Wednesday 29 May 2019 7.30pm, Wednesday 5 June 2019 7.30pm, Wednesday 12 June 2019 7.30pm.

**Audio Described Matinee** Saturday 8 June 2019 2.30pm (Touch Tour 1pm)

**Relaxed Environment Performance** Saturday 1 June 2019 2.30pm



**Press Performance** 7pm Thursday 16 May 2019

**The Big Idea: In Conversation** with Anchuli Felicia King Friday 17 May 2019 post show

**Standard Tickets** £12 - £49 (Mondays all seats £12 available from 9am online on the day of performance)

**First Look Tickets\*\***

**Concessions\*** £5 off Band B & C seats for previews and matinees

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

\*ID required. All discounts subject to availability.

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***salt.***

**Written and performed by Selina Thompson**

**Directed by Dawn Walton**

**Jerwood Theatre Upstairs**

**Tuesday 14 May 2019 – Saturday 1 June 2019**

A journey to the bottom of the Atlantic Ocean.

In February 2016, two artists got on a cargo ship, and retraced one of the routes of the Transatlantic Slave Triangle - from the UK to Ghana to Jamaica, and back.

Their memories, their questions and their grief took them along the bottom of the Atlantic and through the figurative realm of an imaginary past.

It was a long journey backwards, in order to go forwards.

This show is what they brought back.

*"We imagine that we are on a journey, that life is a journey, but we are home from the beginning. This is not an easy thing to accept."*

Part of artist Selina Thompson's wider body of work looking at Black British identity, the award-winning *salt.* focuses on grief, home, afropressism, the Black Atlantic, the forgetting of the UK's colonial history and the impact that has on the daily life of Caribbean communities in the UK today.

Winner of The Stage Edinburgh Award

Winner of the Total Theatre Award for Experimentation, Innovation and Playing with Form

Winner of the Filipa Braganca Award for Best Female Solo Performance

**Selina Thompson** (Writer/Performer)

Theatre includes: **Chewing the Fat** (Theatre in the Mill/ARC/National tour); **Pat It & Prick It & Mark It with a 'B'** (Spill Festival/National Theatre Studio/Compass Live Art); **It Burns It All Clean** (Transform Festival); **Dark & Lovely** (East Street Arts/Northern



Stage/Ovalhouse/Birmingham REP/Eclipse/Theatre in the Mill/National tour); Race Cards (Fierce Festival/Room 700); The Missy Elliott Project (Transform Festival/Contact MCR/BAC/SITE/Theatre in the Mill/Eclipse); salt. (Theatre Bristol/MAYK/Yorkshire Festival/International tour).

**Dawn Walton** (Director)

For the Royal Court: **Oxford Street, 93.2FM, Drag-On, The Shining.**

Other theatre includes: **Black Men Walking (& Royal Exchange, Manchester/National tour), A Raisin in the Sun, One Monkey Don't Stop No Show, The Hounding of David Oluwale, Michael X (Eclipse); salt. (Theatre Bristol/MAYK/Yorkshire Festival/International tour); Winners, The Blacks (Young Vic); There's Only One Wayne Matthews (Crucible, Sheffield); Urban Legend (Liverpool Everyman); Lyrikal Fearta (Sadler's Wells).**

Film includes: **Babydoll, Black Magic, Brown Widow, Music in the Bones, Omar, Perfume, A Blues for Nia, Parking Wars, Rage, Two Tone.**

Podcasts include: **White Open spaces (Eclipse/Pentabus).**

**Dawn is Founder/Artistic Director of Eclipse Theatre Company.**

Commissioned by MAYK, Theatre Bristol and Yorkshire Festival. Supported by Arts Council England and 200 kind and generous donors who funded our voyage across the Atlantic.

#### **Listings Information:**

***salt.***

**Written and performed by Selina Thompson**

**Directed by Dawn Walton**

**Jerwood Theatre Upstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Tuesday 14 May 2019 – Saturday 1 June 2019**

**Monday – Saturday 7.45pm**

**Captioned Performances** Friday 31 May 2019 7.45pm

**Relaxed Environment Performance** Saturday 25 May 2019 7.45pm

**Press Performance** 7.45pm Wednesday 15 May 2019 (press in from)

**Standard Tickets** £25 (Mondays all seats £12 available from 9am online on the day of performance)

**Previews** £20

**Concessions\*** £5 off preview performance

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

\*ID required. All discounts subject to availability.

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***the end of history...***

**Written by Jack Thorne**

**Directed by John Tiffany**

**Jerwood Theatre Downstairs**

**Thursday 27 June 2019 – Saturday 10 August 2019**



The Royal Court Theatre presents *the end of history...*, a new play by Jack Thorne. Directed by Royal Court Theatre Associate Director John Tiffany with design by Grace Smart, lighting by Jack Knowles and sound by Tom Gibbons.

*the end of history...* runs in the Jerwood Theatre Downstairs Thursday 27 June 2019 – Saturday 10 August 2019 with press night on Wednesday 3 July 2019, 7pm.

“No talent at all when it comes to cooking - as you will discover - but when it comes to pissing off my children - immense talent - Olympian talent.”

Newbury, 1997. Sal is attempting a cook dinner for the family. She and husband David have pulled off a coup and gathered their brood back home for the weekend.

Eldest son Carl is bringing his new girlfriend to meet everyone for the first time; middle daughter Polly is back from Cambridge University for the occasion; and youngest Tom will hopefully make it out of detention in time for dinner.

Sal and David would rather feed their kids with leftist ideals and welfarism than fancy cuisine. When you've named each of your offspring after your socialist heroes, you've given them a lot to live up to...

“When I was your age I wanted to be in a band and sleep with Mick Jagger - and Jimi Hendrix - so who am I to judge the choices you've made so far?”

#### **Jack Thorne** (Writer)

For the Royal Court: **Hope, Let the Right One In (& Dundee Rep/National Theatre of Scotland/Marla Rubin Productions Ltd).**

Other theatre includes: **King Kong (Broadway); A Christmas Carol, Woyzeck (Old Vic); Junkyard (Headlong/Rose, Kingston/Bristol Old Vic/Theatr Clwyd); Harry Potter & the Cursed Child (West End/Broadway); The Solid Life of Sugar Water (Graeae/Edinburgh Festival/UK tour); The Borough (Punchdrunk/Aldeburgh Festival); Stuart: A Life Backwards [adaptation] (HighTide/Sheffield Theatres/Edinburgh Festival/UK tour); Mydidae (Drywrite/Soho/Trafalgar Studios); The Physicists [adaptation] (Donmar); Bunny (nabokov/Soho/59E59, NYC); Red Car Blue Car, Two Cigarettes, When You Cure Me (Bush); Greenland (National); 2nd May 1997 (Bush/nabokov); Burying Your Brother in the Pavement (NT Connections); Stacy (Tron/Arcola/Trafalgar Studios); Fanny & Faggot (Pleasance, Edinburgh/Finborough/Trafalgar Studios).**

Television includes: **Kiri, National Treasure, The Last Panthers, Don't Take My Baby, This Is England, The Fades, Glue, Cast-Offs.**

Film includes: **Wonder, War Book, A Long Way Down, The Scouting Book for Boys.**

Awards include: **BAFTA & RTS Television awards for Best Mini-Series (National Treasure); BAFTA for Best Mini-Series (This Is England '90); BAFTA for Best Single Drama (Don't Take My Baby); BAFTA for Best Series (The Fades); BAFTA for Best Serial (This Is England '88).**

#### **John Tiffany** (Director)

For the Royal Court: **Road, The Twits, Hope, The Pass, Let the Right One In.**

Other theatre includes: **Harry Potter & the Cursed Child; Pinocchio; The Glass Menagerie; The Ambassador; Once.**

For the National Theatre of Scotland: **Let the Right One In, Enquirer, Macbeth, Peter Pan, The House of Bernarda Alba, Transform Caithness: Hunter, Be Near Me, Nobody Will**



**Ever Forgive Us, The Bacchae, Black Watch, Elizabeth Gordon Quinn, Home: Glasgow.**

Awards Include: **Tony & Olivier Awards for Best Director of a Play (Harry Potter & the Cursed Child); Sky Arts South Bank Show Award (Let the Right One In); Tony Award for Best Direction of a Musical (Once); Olivier Award for Best Director, Critics Circle Award for Best Director, Sky Arts South Bank Show Award (Black Watch).**

**John is an Associate Director at the Royal Court. From 2010 to 2011 he was a Radcliffe Fellow at Harvard University.**

Casting to be announced.

#### **Listings Information:**

***the end of history...***

**Written by Jack Thorne**

**Directed by John Tiffany**

**Jerwood Theatre Downstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Thursday 27 June 2019 – Saturday 10 August 2019**

**Monday – Saturday 7.30pm**

**Thursday & Saturday matinees 2.30pm**

**Captioned Performances** Wednesday 10 July 2019 7.30pm, Wednesday 17 July 2019 7.30pm, Wednesday 24 July 2019 7.30pm, Wednesday 31 July 2019 7.30pm, Wednesday 7 August 2019 7.30pm

**Audio Described Matinee** Saturday 3 August 2019 2.30pm (Touch Tour 1pm)

**Relaxed Environment Performance** Saturday 27 July 2019 2.30pm

**Press Performance** 7pm Wednesday 3 July 2019

**The Big Idea: In Conversation** with Jack Thorne Wednesday 17 July 2019 post-show

**Standard Tickets** £12-£49 (Mondays all seats £12 available from 9am online on the day of performance)

**First Look Tickets\*\***

**Concessions\*** £5 off Band B & C seats for previews and matinees

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

\*ID required. All discounts subject to availability.

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***seven methods of killing kylie jenner***

**Written by Jasmine Lee-Jones**

**Directed by Milli Bhatia**

**Jerwood Theatre Upstairs**

**Thursday 4 July 2019 – Saturday 27 July 2019**

The Royal Court Theatre presents *seven methods of killing kylie jenner*, a new play by Jasmine Lee-Jones. Directed by Milli Bhatia. It runs in the Jerwood Theatre Upstairs Thursday 4 July 2019 – Saturday 27 July 2019 with press night on Monday 8 July 2019 7pm.



112 Million People. That's how many people follow her on instagram - and counting.... As if she's like a prophet. Or a material messiah or something..."

Holed up in her bedroom Cleo's ignored 22 calls from Kara and has cut off contact with the rest of the world. It doesn't mean that she's been silent though - she's got a lot to say - but on the internet, actions don't always speak louder than words...

"It's like she's mimicking us for bants and p and no one bats a fucking eyelid."

Jasmine Lee-Jones was originally developed as a writer through the Royal Court's Young Court programme and *seven methods of killing kylie jenner* was first commissioned as part of The Andrea Project – A day of free events inspired by the life, work and legacy of Andrea Dunbar. This work was part of the Young Court's mission to expand the Royal Court's commitment to new voices.

**Jasmine Lee-Jones** (Writer)

For the Royal Court: **dark matter (Beyond the Court), say her name, drinking concrete [co-writer] (Open Court).**

As performer, theatre includes: **The Last Days of Judas Iscariot (Guildhall); The Reluctant Fundamentalist (Yard/Finborough); Dido Queen of Carthage, The Malcontent (Globe Young Players).**

As performer, film includes: **Pink [short].**

**Jasmine was a writer-on-attachment for the 2016 Open Court Festival.**

**Milli Bhatia** (Director)

As director, for the Royal Court: **Shine (Young Court).**

As assistant director, for the Royal Court: **Poet in da Corner, One For Sorrow, Instructions for Correct Assembly, Girls & Boys.**

As director, other theatre includes: **Dismantle This Room, The Hijabi Monologues, My White Best Friend/This Bitter Earth [part of Black Lives Black Words] (Bush); I Have AIDS [Jerwood Assistant Director Programme] (Young Vic); Rats (Duffield Studio, National); Three Wheels On the Wagon (Birmingham Rep); EmpowerHouse (Theatre Royal, Stratford East); No Cowboys Only Indians (Courtyard).**

As associate director, other theatre includes: **What if Women Ruled the World? (Manchester International Festival).**

As assistant director, other theatre includes: **Lions & Tigers (Sam Wanamaker Playhouse);**

**Cell Mates, Filthy Business, Luna Gale (Hampstead); The Quiet House (& Park), The Government Inspector (& tour), What Shadows (Birmingham Rep).**

**Milli is Trainee Director at the Royal Court. She is an Associate Artist at the Bush Theatre and co-founder of DISMANTLE, a company that make collaborative and interrogative work about race and power in order to decolonise theatre.**

Casting to be announced.

**Listings Information:**

***seven methods of killing kylie jenner***

**Written by Jasmine Lee-Jones**

**Directed by Milli Bhatia**



**Jerwood Theatre Upstairs, Royal Court Theatre, Sloane Square, SW1W 8AS**

**Thursday 4 July 2019– Saturday 27 July 2019**

**Monday – Saturday 7.45pm**

**Thursday & Saturday matinees 3pm**

**Captioned Performances** Friday 19 July 2019 and Friday 26 July 2019

**Press Performance** 7pm Monday 8 July 2019

**The Big Idea: In Conversation** with Jasmine Lee-Jones Tuesday 16 July 2019 post-show

**Standard Tickets** £18 (Mondays all seats £12 available from 9am online on the day of performance)

**Under 26s\*\*\***

**Access** £15 (plus a companion at the same rate)

\*ID required. All discounts subject to availability.

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## **The Royal Court Theatre and Kudos Writing Fellowships**

The Royal Court Theatre and Kudos television production company have created three new Fellowships for writers already establishing a career. The fellowships will offer three writers a £10,000 bursary to support themselves in order to focus purely on their writing for six months.

The Royal Court and Kudos are specifically looking for writers who perceive that there are barriers to getting their work developed and produced in theatre and television because of class, disability, education, ethnicity, gender identity, geography or any other barrier.

The three £10,000 bursaries (with additional travel and accommodation expenses covered) will support writers for a period of six months from January 2019. During this time, they will be able to take part in and challenge the work of the Royal Court and Kudos.

There will also be opportunities to see productions, meet theatre and television writers who have significantly contributed to both forms and have ongoing artistic conversations with staff at the Royal Court and Kudos.

For the past two years the Royal Court has collaborated with Kudos to deliver bespoke writers groups. This partnership forged a relationship between the organisations and has focused on developing new talent for television and theatre.

The Fellowships are a way to begin relationships with writers who feel they wouldn't otherwise have access to either organisation.

### **Commenting on the opportunity writer Rachel De-lahay states;**

*"I had a full time job, a weekend job, shared a bed with my best mate and wrote in the evenings. It didn't even occur to me there could be another way. Even when I was paid to write for the first time the money seemed so finite and I couldn't trust it would come again. And when you have to pay rent with no support network a regular income is a necessity. To take that pressure away would be invaluable. I just wish there were more!"*

### **Stacey Gregg adds;**

*"Starting out as a writer is daunting for anyone, but the extra anxiety of being away from*

home and without a financial safety net can mean the difference between taking that risk or opportunity you might otherwise pass on. This bursary buys time and head space to get that draft written, to take meetings, to stop worrying about the next train fare, allowing you to build the connections and understanding of an industry that might otherwise remain behind a veil.

When I set out from university I was holding down three jobs and had no idea how to enter or behave in a professional environment. I slept on floors and wrote at night after work. My parents couldn't help and I couldn't explain. I was the first to go to university let alone show an interest in the arts. I got fired a lot. A lot. I blagged my way into meetings and then panicked about how I could deliver when the gig was unpaid or they expected you to access a printer or travel or take time off work or split the bill at some fancy restaurant. Knowing how to find guidance was a total mystery to me and there seemed so few other souls from my background. I felt like I couldn't be coolly articulate about writing those voices I was most passionate about - working class Northern Irish - like I spoke in a different language to people who made decisions about commissioning, but that if I *\*wrote\** it, people could *\*see\** it. So that's what I did. Writers write. Meetings were a clusterfuck for me until I'd written more, and that required time and confidence, and quite often that meant money. The first time a theatre sent me on a weeks writing retreat after I'd begged them to just fire me I cried the whole way on the bus and felt like a famous person. I am so heartened that a fellowship like this one might go some way to addressing these obstacles for some brilliant writers the world ought to know."

**Writer Dennis Kelly comments;**

"We often talk of the barriers writers who are starting out encounter, but for many of us there are things to be overcome before we even start putting pen to paper. Whilst our theatre is in great shape and there's some fantastic out there work that's genuinely pushing back boundaries, I do worry that if I were I to be starting out today I wouldn't see myself reflected on our stage and I'd think 'that's not the place for me'. This isn't about rejecting the work of today, but if we want to ensure a plurality of voices we need to make a real and concerted effort to address the socio-economic hurdles that make potential playwrights self-select and edit themselves out of the story of our theatre. This bursary is certainly a step in the right direction - it's something that will make a very real difference to three people who are out there right now, wondering whether they should continue."

**Writer Jack Thorne adds;**

"I think every writer thinks their generation has it the hardest, that the generation before had chances or opportunities that they lacked, but I've got to say I think right now - at a time when we need new writing the most - breaking into the 'arts' feels like an impossible task, particularly if you're not able to be supported by the bank of Mum and Dad. I was lucky, my brother let me stay cheaply at his in Croydon and I was able to get some teaching work, but even with that I got very good at knowing when the different supermarkets marked down their foods for the day. When I look at writing for theatre and TV - yes, I realise I'm part of the problem here - I do find the names I'm see become depressingly familiar. That's the reason why these Kudos scholarships are so important - for writers not only who see barriers entering the profession, but barriers writing a little at all. These fellowships will bring vital new voices to the fore and let them sing whatever songs they want."

The Royal Court Theatre is the leading force in world theatre for energetically cultivating



writers – undiscovered, emerging and established. Kudos is one of the world's leading television production companies, who are passionate programme makers specialising in scripted content.

The Royal Court and Kudos will choose three writers who they believe, with this support, will go on to make a significant contribution to theatre and TV and the cultural life of the UK and beyond.

Writers who present the world in new and unfamiliar ways through the originality of their voice, exceptional skill and bold execution of ideas should apply.

To find out more about the application process see [www.royalcourttheatre.com](http://www.royalcourttheatre.com)  
Application deadline 16 November 2018.

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## **International Residency for Emerging Playwrights: 2019 Focus Europe Royal Court Theatre**

The Royal Court Theatre announces a special focus for its 2019 International Residency for Emerging Playwrights. For the first time since its inception thirty years ago the Residency will be offered to 10 European playwrights - marking the year Brexit is scheduled to happen.

In 1989 the Royal Court Theatre created a pioneering International Residency, inviting emerging playwrights from around the world to spend time at the theatre developing a new play. Many playwrights who have taken part in the Residency over the past thirty years have gone on to have their work produced in their home countries and their work has become a key strand of the repertoire of the Royal Court.

The first Royal Court International Residency was in 1989, the year the Berlin Wall came down, transforming Europe. Thirty years on, the International Residency in 2019 will have a special focus on Europe, marking the year Brexit is scheduled to happen. This Residency is a statement that, Brexit or not, the Royal Court Theatre remains an international theatre and will never cut itself off from writers in the rest of Europe. That was true from the theatre's creation in 1956, when the Royal Court championed Brecht, Beckett and Ionesco, and remains the commitment today.

The Royal Court opens the doors to unheard voices and free thinkers living in European neighbour states. Inviting emerging playwrights to apply who through their writing can change our way of seeing. The International Residency seeks restless, alert, provocative writing from writers living in the Europe of the Twenty-first Century, but who may have come there from any part of the world.

The Residency has introduced the Royal Court to writers from every continent and has often been a starting point for wider relationships with more playwrights in their countries.

Since 1989 Royal Court International Residency participants have come from:



Argentina, Australia, Austria, Bangladesh, Brazil, Bulgaria, Canada, Chile, China, Colombia, Cuba, Czech Republic, Denmark, Egypt, Eritrea, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Kenya, Republic of Korea, Kosovo, Lebanon, Macedonia, Malaysia, Mexico, Montenegro, Morocco, The Netherlands, New Zealand, Nigeria, Norway, Palestine, Peru, Poland, Portugal, Quebec, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, Spain, Sri Lanka, Sweden, Switzerland, Syria, Tanzania, Thailand, Trinidad, Turkey, Uganda, Ukraine, United Kingdom, United States, Uruguay, Venezuela, Zambia

This is the first time the International Residency has had a specific focus for one year. Recent Royal Court plays by International Residency playwrights include ***A Time to Reap*** by Anna Wakulik (Poland), ***B*** by Guillermo Calderón (Chile), ***Bad Roads*** by Natal'ya Vorozhbit (Ukraine), ***Djinns of Eidgah*** by Abhishek Majumdar (India), ***Disconnect***, ***Free Outgoing*** by Anupama Chandrasekhar (India), ***Fireworks*** by Dalia Taha (Palestine), ***Minfield*** by Lola Arias (Argentina), ***Our Private Life*** by Pedro Rozo (Colombia), ***The Stone***, ***The Ugly One*** and ***Fireface*** by Marius von Mayenburg (Germany) and ***Way to Heaven*** by Juan Mayorga (Spain).

The International Residency takes place at the Royal Court Theatre, Sloane Square, London 30 June – 20 July 2019. Applications for the 2019 Residency are invited from emerging playwrights currently living in any European Union member country (except the UK). The application form and information about all documents needed for submissions can be viewed **here**.

The deadline for applications is 9 November 2018.

For more on the work of the Royal Court's International Playwright's Programme **see notes to editors**.

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***Playwright's Podcast***  
***Royal Court Playwright's Podcast Series 3***  
**Presented by Simon Stephens**  
**Season released Winter 2018**

The Royal Court Theatre's third instalment of the Playwright's Podcast will be released in December 2018.

Playwrights interviewed by Royal Court Associate Playwright Simon Stephens include **Jez Butterworth**, **David Eldridge**, **Peter Gill**, **Zinnie Harris**, **Winsome Pinnock** and **Laura Wade**.

For series 1 and 2 see here: <https://royalcourttheatre.com/podcasts/>

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-ENDS-

For more information or images please contact Anoushka Warden on 0207 565 5063 / [AnoushkaWarden@royalcourttheatre.com](mailto:AnoushkaWarden@royalcourttheatre.com)

Notes to Editors:

Press Nights:

7pm Monday 4 February 2019	<i>Superhoe</i> by Nicôle Lecky	Jerwood Theatre Upstairs
7.30pm Tuesday 19 February 2019	<i>Cyprus Avenue</i> by David Ireland	Jerwood Theatre Downstairs
7pm Monday 4 March 2019	<i>Inside Bitch</i> by Stacey Gregg and Deborah Pearson	Jerwood Theatre Upstairs
7pm Monday 8 April 2019	<i>Pah-La</i> by Abhishek Majumdar	Jerwood Theatre Upstairs
Press in from 7.45pm Wednesday 15 May 2019	<i>salt.</i> by Selina Thompson	Jerwood Theatre Upstairs
7pm Thursday 16 May 2019	<i>White Pearl</i> by Anchuli Felicia King	Jerwood Theatre Downstairs
7pm Wednesday 3 July 2019	<i>the end of history...</i> by Jack Thorne	Jerwood Theatre Downstairs
7pm Monday 8 July 2019	<i>seven methods of killing kylie jenner</i> by Jasmine Lee-Jones	Jerwood Theatre Upstairs

Images: For artwork [click here](#).

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### First Look Tickets

At the Royal Court no piece of work we premiere has ever been seen before and the first few performances in front of an audience are the final part of a long creative process that starts with the playwright. We need the audiences' feedback to complete this and have decided to open up the first three previews in a new way, at a reduced price, to make this an integral part of the process. As a result we will be inviting online feedback from audience members who attend First Look performances so they can share what they think with the artistic team, therefore influencing the final piece.

Tickets: Ways to Save



**Mondays\*\*** – all tickets £12. Available on the day of the performance from 9am online. A limited number are available in advance, subject to availability, to Friends and Supporters.

**Concessions\*** - £5 off, available for all performances before Press Night and all matinees.

**Under 26 Tickets** – £15. We offer a limited number of £15 tickets for all performances to Young Court Friends. Young Court Friends is a free membership scheme for Under 26s.

**First Look Tickets** – be part of the development of the work in our early reduced-price previews.

**Standing Tickets** – a limited number of 10p standing tickets may be available, in person at the Box Office an hour before each performance. Please call to check availability.

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## **ABBAY THEATRE – IRELAND’S NATIONAL THEATRE**

Inspired by the revolutionary ideals of its founders and its rich canon of Irish dramatic writing, the Abbey Theatre’s Mission is to imaginatively engage with all of Irish society through the production of ambitious, courageous and new theatre in all its forms. The Abbey Theatre commits to lead in the telling of the whole Irish story, in English and in Irish, and affirms that it is a theatre for the entire island of Ireland and all its people. In every endeavour, the Abbey Theatre promotes inclusiveness, diversity and equality.



**Black Apron Entertainment** is an emerging London-based film and theatre production company. Co-founded by creative trio Lynette Linton, Daniel M. Bailey and Gino Ricardo Green in 2014, the trio decided to combine and pursue their creative endeavours under one collective brand.

Over the years, the trio, have produced a collection of short films, music videos and other film pieces, with their short film 'A Silent Night' screening at the Cannes short film corner in 2016 and the HBO Urban World Film Festival in New York.

In 2017, the trio independently produced their first theatre production Hashtag Lightie for a 3 week run at the Arcola Theatre. The show was shortlisted for a Best Production and Best Set offie award and was sold out for the majority of the run.

Their 'Creativity Has No Limits' mantra is the main driver behind their recent successes, and sits as a benchmark for overcoming any challenges or adversity that might otherwise restrict a person from achieving their goals.

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## CLEAN BREAK

**Clean Break** changes lives and changes minds through theatre – on stage, in prison and in the community. It produces ground-breaking plays with women writers and actors at the heart of its work. Founded in 1979 by two women prisoners who believed that theatre could bring the hidden stories of imprisoned women to a wider audience, it is still the only theatre company of its kind remaining true to these roots; inspiring playwrights and captivating audiences with the company's award winning plays on the complex theme of women and crime.

Its commissioned playwrights have included Zawe Ashton, Alice Birch, Deborah Bruce, Lin Coghlan, E V Crowe, Vivienne Franzmann, Tanika Gupta, Katie Hims, Sam Holcroft, Theresa Ikoko, Lucy Kirkwood, Chloë Moss, Rebecca Lenkiewicz, Winsome Pinnock and Rebecca Prichard.



Recent success for the company has included receiving a Tonic Award for its dedication to changing women's lives through theatre and commitment to new writing. *Thick as Thieves* by Katherine Chandler, the company's first co-production with Theatr Clwyd premiered on 17 October 2018, before a tour of UK theatre and prison tour. Other activity during 2018 has included Alice Birch's *[BLANK]* - a co-commission with National Theatre Connections (which was performed by young people around the UK and at the National Theatre); participating in Artichoke's Processions project; and *Belong*, created by a group of young women with Natasha Marshall, Clean Break's Channel 4 Playwright In Residence and winner of a Most Promising New Playwright Offie for *Half Breed*.

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# KUDOS

#### About Kudos

Kudos, part of the Endemol Shine Group, is one of the world's leading television production companies. We are a team of individuals – passionate programme makers who specialise in scripted content. We work with the best global talent to create, develop and produce popular, innovative, award-winning drama and comedy series. Recent work includes *Humans* (Channel 4 / AMC), *Troy: Fall of a City* (a co-production with Wild Mercury for BBC 1 / Netflix), *The Tunnel* (Sky Atlantic), *The Boy with the Topknot* (BBC 2), *Gunpowder* (BBC 1), *Tin Star* (Sky Atlantic / Amazon), *Man in an Orange Shirt* (BBC 2), *Grantchester* (ITV), *Broadchurch* (ITV) and *Apple Tree Yard* (BBC 1). We are currently in production on a second series of *Tin Star*, a fourth series of *Grantchester*, a new series for ITV (*Deep Water*) and a US version of hit series *Utopia* for Amazon.

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**Talawa Theatre Company** is the most successful Black theatre company in the UK. They have established a track record of producing work which shines a spotlight on Black artists, creating theatre for diverse audiences across the country. Mounting more than fifty productions over their 30-year history, recent productions have included collaborations with the Royal Exchange; *Guys & Dolls*, *King Lear* (in association with Birmingham Repertory Theatre) and *All My Sons* (Royal Exchange Theatre, UK tour), and new work including *Girls* by Theresa Ikoko (co-production with Soho Theatre, HighTide) and *Half Breed* by Natasha Marshall (co-production with Soho Theatre).

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**The Royal Court's International Playwrights' Programme** encourages emerging playwrights to address subjects they feel are urgent in their societies. In more than seventy countries and over forty languages writers have felt inspired to write provocative new plays for our times. Some of these writers have worked under incredible hardships in fractured societies.

Through long term collaborations, this distinctive body of work has enriched our own theatre culture and the new writing culture in the many countries where the work has taken place. Long term play development relationships, projects and exchanges exist between the Royal Court and writers in countries including Argentina, Brazil, China, Chile, Cuba, Germany, India, Lebanon, Mexico, Palestine, Peru, Russia, Spain, South Africa, Syria, Turkey, Uruguay and Zimbabwe.

The International Department has pioneered the use of theatre practitioners as translators and the integral involvement of the translator in the play development and rehearsal process.

Since 1989 Royal Court International Residency participants have come from: Argentina, Australia, Austria, Bangladesh, Brazil, Bulgaria, Canada, Chile, China, Colombia, Cuba, Czech Republic, Denmark, Egypt, Eritrea, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, India, Iran, Ireland, Israel, Italy, Japan, Kenya, Republic of Korea, Kosovo, Lebanon, Macedonia, Malaysia, Mexico, Montenegro, Morocco, The Netherlands, New Zealand, Nigeria, Norway, Palestine, Peru, Poland, Portugal, Quebec, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, Spain, Sri Lanka, Sweden, Switzerland,



Syria, Tanzania, Thailand, Trinidad, Turkey, Uganda, Ukraine, United Kingdom, United States, Uruguay, Venezuela, Zambia